

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

February 2006

682 messages · Wed 1 Feb 2006 – Tue 28 Feb 2006

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

February 2006 turned the thinning list toward its most generous possible work: the recovery of the neglected. Six hundred and eighty-four messages moved through the room, and its largest current was, for once, entirely outward-facing — a collaborative effort to rescue forgotten poets from the oblivion the whole year had taught the members to fear. Against a running anxiety about whether anything written now is ever heard at all, and beneath the loss, at month's end, of a great writer of the erased, the list did the one thing a commons is finally for: it tried to keep some names alive.

The engine was the Neglectorino Project, a collective effort to name the widely-published and wholly-ignored. Jennifer Bartlett spoke for its spirit, marveling that she had heard Muriel Rukeyser's name spoken aloud perhaps once in all her years, and calling the roll of others — William Everson, Larry Eigner, Lorine Niedecker — poets who, as she put it, had *"published WIDELY and are largely ignored"*. After a year spent watching itself shrink and mourning its own dead, the room had found something better to do with its dwindled energy than quarrel: it could go looking for the forgotten.

The fear it answered had its own thread, and a perfect title: if a word falls in the blogosphere, does it make a sound? It was the age's version of the oldest dread — that everything now written drops unheard into an infinite feed, that neglect is no longer an accident but the default weather of the digital, and that the ordinary fate of a poem is to fall silently into a well too deep to echo. The Neglectorino was the room's small, stubborn refusal of exactly that.

Even the live reading was measured against the same scarcity of attention. David Kirschenbaum crunched the numbers on how long poets now read at Segue and worried the etiquette of it, noting that it was *"the rare poet who can give a 30- or 40-minute long reading"* and still hold a room. Whether on a stage or in a feed, the question was the same: how much notice can a poem command before the attention gives out, and what becomes of everything that never earns any.

And at the month's end, the writer of the recovered future died. On the twenty-fourth Octavia Butler was gone, and Aldon Nielsen, the list's faithful memorialist, posted the sad report under his standing line, *"and now it's winter in America"* — a science-fiction writer who had spent her whole career imagining survival and futurity for exactly the people the record erases. I have set February

down exactly as the archive delivered it — the roll of the neglected, the word falling unheard, the measured reading, and the winter that took Octavia Butler — because it was the month the fading list did its finest and least selfish work, turning to rescue the forgotten, and lost, as if in trade, the writer who had made the rescue of the forgotten her entire art.

— *K. M. F.*

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- 409. jUStin!katKO — Two Buffalo Performances (next week)
- 410. David Buuck — Re: Query: 'Other' Poetics & the Creative Writing Workshop

- 411. C Daly — Re: Query: 'Other' Poetics & the Creative Writing Workshop
- 412. Evan Escent — Neglected Lesbia
- 413. Charles Bernstein — Barbara Guest (1920-2006)
- 414. Tim Peterson — EOAGH #2: In Remembrance of JACKSON MAC LOW

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- 415. Wystan Curnow (ARTS ENG) — Re: EOAGH #2: In Remembrance of JACKSON MAC LOW
- 416. Nico Vassilakis — tuscon/tucson
- 417. Nico Vassilakis — SUBtExT- Jonathan Brannen & Adriana Grant
- 418. charles alexander — Re: tuscon/tucson
- 419. Lori Emerson — Re: Query: 'Other' Poetics & the Creative Writing Workshop
- 420. Charles Bernstein — Recommended Reading IV: Poetry & Pedagogy
- 421. Ishaq — 'Palestine could become rallying point of oppressed people
- 422. Bill Berkson — Berkson/Elmslie/March7
- 423. Davey Volner — Reminder: Swensen, Yau, Sunday
- 424. ALDON L NIELSEN — MLA Special Session on Lorenzo Thomas
- 425. D Coffey — Re: Recommended Reading IV: Poetry & Pedagogy
- 426. Lori Emerson — Re: Query: 'Other' Poetics & the Creative Writing Workshop
- 427. Jennifer Karmin — Version>06: Call for Proposals

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- 428. Jim Andrews — 'A is for Apple' by David Clark et al
- 429. Edmund Hardy — Recently at "Intercapillary Space"
- 430. Lori Emerson — Kenny Goldsmith goes to Toronto: Open Letter Launch 02/21 @ 8pm
- 431. Mary Jo Malo — Vernon Frazer's IMPROVISATIONS
- 432. mIEKAL aND — Re: Vernon Frazer's IMPROVISATIONS
- 433. Dodie Bellamy — Bellamy and Killian in LA--this week!
- 434. Camille Martin — rosalie moore? zowie!
- 435. webmaster — The New Hampshire Review #2
- 436. Ishaq — 'Palestine could become rallying point of oppressed people
- 437. j. kuszai — paul avrich r.i.p.
- 438. Danielle Grilli — Re: Vernon Frazer's IMPROVISATIONS
- 439. David-Baptiste Chirot — Re: Vernon Frazer's IMPROVISATIONS
- 440. Jonathan Penton — Re: Vernon Frazer's IMPROVISATIONS
- 441. richard owens — Re: paul avrich r.i.p.
- 442. Christine Hamm — Homewrecker Reading
- 443. mIEKAL aND — Re: Vernon Frazer's IMPROVISATIONS

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- 444. Camille Martin — MLA 2006 call for papers: The Place of Place in Contemporary Experimental ...
- 445. j. kuszai — Fwd: [liste ra-l] (en) Paul Avrich
- 446. kari edwards — Look for a place to stay, philadelphia, Sunday, March, 19th
- 447. Ron Silliman — Silliman's Blog
- 448. Ward Tietz — Alice Notley & Christian Bok @ Georgetown U on February 28
- 449. Adam Fieled — David Baratier, Mark Young, mIEKAL aND on "PFS Post"
- 450. Harry Nudel — Barbara Guest..
- 451. Michael Kelleher — JUST BUFFALO E-NEWSLETTER 2-20-06
- 452. Steve Evans — UMaine New Writing Series - Spring 2006
- 453. Small Press Traffic — Conoley & Sprague at SPT this Fri 2/24
- 454. C Daly — "translate the authority" Workshop openings left
- 455. C Daly — (no subject)
- 456. Stephen Vincent — NY Times/New Yorker on Rumsfeld & torture policies
- 457. Murat Nemet-Nejat — Re: Vernon Frazer's IMPROVISATIONS
- 458. Sarah Trott — Contemporary Writers Series: Edwin Torres Tomorrow!
- 459. Joel Weishaus — Fw: [asle] Hey brother, can you spare a book?
- 460. Stephen Vincent — Eigner: readiness / enough / depends / on

- 461. Dan Waber — untranslatable words
- 462. Al Filreis — "featured mp3s" in PennSound

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- 463. Steve Dalachinsky — Fw:
- 464. Reb Livingston — Burlesque Poetry Hour - February 27th
- 465. Lawrence Upton — Re: untranslatable words
- 466. kari edwards — I once saw the movie "the war at home,"
- 467. Mary Jo Malo — Frazer's IMPROVISATIONS
- 468. Daniel Godston — Lower and Upper Limits tonight
- 469. Peter Ganick — TWO new titles from Blue Lion Books
- 470. Peter Ganick — looking for manuscripts
- 471. Steve Dalachinsky — Fw: Tom Savage Book Party Thursday
- 472. Ishaq — INFO: new york city--exhibit: amadou diallo: his life and death in art
- 473. Geoffrey Gatza — Epigramitis: 118 Living American Poets (now available)
- 474. C Daly — LA: Amar Ravva, Nico Vassilakis at Betalevel Tues Feb21 8pm
- 475. Thomas savage — Re: Fw: Tom Savage Book Party Thursday
- 476. Catherine Daly — Taalam Acey presents HEAT:LA
- 477. Geoffrey Gatza — FW: Feb. 26-Michel Houellebecq's 48th Birthday
- 478. Rob McLennan — Calendar Girls by Lea Graham
- 479. Rob McLennan — call it a warehouse sale:
- 480. Chris Stroffolino — Re: Frazer's IMPROVISATIONS
- 481. mIEKAL aND — Fwd: A.Word.A.Day--potatory
- 482. Elizabeth Treadwell — LA: Wertheim, Treadwell, Calkins, Rioux reading Son 2/26
- 483. Stephen Vincent — Re: A.Word.A.Day--potatory
- 484. Stephen Vincent — Geraldine Monk & A Halsey
- 485. sgambito — The Vincent Chin Memorial Chapbook Prize
- 486. sgambito — 2006 Kundiman Asian American Poetry Retreat

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- 487. David A. Kirschenbaum — B.C. Classic Albums Live presents Pretty in Pink at 20, the Film an...
- 488. noah eli gordon — chapbooks
- 489. David Baratier — Garin Cycholl, Pierre Joris, Kazim Ali & others
- 490. Lauren Shufan — Barbara Guest memory bank
- 491. Charles Bernstein — Geoff Ward obit for Barbara Guest in The Independent
- 492. Lewis LaCook — Notes on Skin: Lewis LaCook and Ouch Those Monkeys-->new QuickTime Video!!!
- 493. Dan Waber — It's Alive (and untranslatable)
- 494. Grant Jenkins — Reading at AWP Austin, Mar 9, 8pm
- 495. Grant Jenkins — Place to stay in Austin during AWP?
- 496. mIEKAL aND — Re: chapbooks
- 497. John Gallaher — Re: Reading at AWP Austin, Mar 9, 8pm
- 498. Haas Bianchi — Readings at AWP via Chicagopostmodernpoetry.com
- 499. John Gallaher — Re: Reading at AWP Austin, Mar 9, 8pm
- 500. Halvard Johnson — Re: Reading at AWP Austin, Mar 9, 8pm
- 501. Lea Graham — Re: Reading at AWP Austin, Mar 9, 8pm
- 502. Lea Graham — Re: Reading at AWP Austin, Mar 9, 8pm
- 503. Geoffrey Gatza — Re: Reading at AWP Austin, Mar 9, 8pm
- 504. maxpaul — Re: Readings at AWP via Chicagopostmodernpoetry.com
- 505. noah eli gordon — Re: chapbooks
- 506. Jeffrey Side — Sheila E. Murphy article at The Argotist Online
- 507. Steve Dalachinsky — Fw: Re: hey pete
- 508. Geoffrey Gatza — Kent Johnson's Skewer: Epigramitis: Correct link
- 509. Gabrielle Welford — Re: Geraldine Monk & A Halsey
- 510. Russo, Linda V. — Harryette Mullen in Norman Oklahoma
- 511. Stephen Vincent — Re: Geraldine Monk & A Halsey

- 512. Paul Nelson — Re: Sheila E. Murphy article at The Argotist Online
- 513. Rob McLennan — Re: Readings at AWP via Chicagopostmodernpoetry.com
- 514. Steve Dalachinsky — (no subject)
- 515. Dan Machlin — Asian America Poetry Event, NYC
- 516. Brian Clements — Chernoff, Hoover, Robinson, Smith, and Clements Reading in Austin
- 517. barbara jane reyes — INFO: louderMONDAYS 02/27/2006 NYC
- 518. SB — a conversation with Jane Hirshfield
- 519. Craig Allen Conrad — SEXIEST POEM OF 2005 goes to Carol Mirakove for "MEDIATED"
N/\V/\\...
- 520. overhere Press — overhere press announces first book
- 521. Sam Ladkin — cambridge series poetry
- 522. Stephen Vincent — Baghdad Burning - A 'fresh' entry

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- 523. kari edwards — RED ROVER SERIES 26 Feb
- 524. Pierre Joris — Gennadi Aygi (1934-2006)
- 525. Tony Trigilio — Ed Roberson / Nathaniel Mackey this Saturday, Harold Washington Library, Ch...
- 526. Brian Clements — Greenwald, Kates, Kessler, and Dore Watson Reading in Austin, March 8
- 527. Michael Tod Edgerton — Wave Books reading period?
- 528. Mairead Byrne — Re: Wave Books reading period?
- 529. Rob McLennan — Max Middle's flow march n powder blossom s
- 530. Poetry Project — Events at the Poetry Project 2/27 - 3/1
- 531. Eric Elshtain — New Gnoetry0.2 Chapbook
- 532. derekrogerson — Poetry on the Web
- 533. gfrym — Re: Events at the Poetry Project 2/27 - 3/1

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- 534. Jim Andrews — Re: New Gnoetry0.2 Chapbook
- 535. Manuel Brito — Contribution for _Nerter_
- 536. Manuel Brito — Sorry
- 537. Eric Elshtain — New Gnoetry0.2 Chapbook redux
- 538. Steve Halle — William Allegrezza's Electronic Poetry at Seven Corners
- 539. PR Primeau — call for review material & essays
- 540. Marcus Bales — Re: call for review material & essays
- 541. Dan Waber — beasties, a debacle &c
- 542. Michael Hoerman — Celebration of Irish Poetry in Lowell, Mass.
- 543. C Daly — a writing grant
- 544. D Coffey — Billy Childish West Coast Poetry dates
- 545. Steve Dalachinsky — Re: [CompanyofPoets] Vernon Frazer's IMPROVISATIONS
- 546. Haas Bianchi — AWP Readings outside of the conference
- 547. Adam Clay — Burning Chair: Thomas Hummel, Brenda Shaughnessy & Craig Teicher
- 548. Michael Magee — IPACT -- a new option for creative writers...
- 549. mIEKAL aND — New cross-stitch by Maria Damon
- 550. Joseph Madia — NEW MYSTICS UPDATE
- 551. Ian VanHeusen — an accident of meaning
- 552. kom9os — Re: Poetry on the Web
- 553. gfrym — Re: a writing grant
- 554. Craig Allen Conrad — ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, ...

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- 555. kom9os — Re: ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, AN APPEAL
- 556. Dan Waber — altered books project
- 557. Craig Allen Conrad — Re: ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Sillim...

- 558. Derek White — Re: a writing grant
- 559. Charles Bernstein — BPC/Segue at PennSound 2005-2006
- 560. Alex Jorgensen — ROBERT CREELEY and TIBET
- 561. David Baratier — Urayoan Noel
- 562. C Daly — swimming hole in Austin
- 563. Ela Kotkowska — Re: POETICS Digest - 23 Feb 2006 to 24 Feb 2006 (#2006-56)
- 564. Ela Kotkowska — words wide as worlds
- 565. Anny Ballardini — Re: New cross-stitch by Maria Damon
- 566. Simon DeDeo — rhubarb is susan updates
- 567. Steve Dalachinsky — Fw: Fw: words and music
- 568. Linda McManus — Re: ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, A...
- 569. kom9os — Re: ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman,
- 570. Michael Rothenberg — MICHAEL ROTHENBERG & DAVID ABEL at the blue Danube
- 571. David A. Kirschenbaum — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

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- 572. Camille Martin — AWP 2007 call for papers: Poets on Appropriative Writing
- 573. Craig Allen Conrad — Re: aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman...
- 574. C Daly — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 575. derekrogerson — Re: Poetry on the Web
- 576. Jesse Glass — Kelvin Corcoran's I Know The Songs Of All The Birds at Ahadada Books
- 577. Gary Sullivan — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to
- 578. Martha Deed — Re: beasties, a debacle &c
- 579. mIEKAL aND — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 580. David A. Kirschenbaum — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to
- 581. Gary Sullivan — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to
- 582. Mairead Byrne — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 583. Henry A. Lazer — Brian Reed's new book on Hart Crane
- 584. Camille Martin — AWP 2007 call for papers: Poets on Appropriative Writing
- 585. Nick Piombino — BPC/Segue at Penn Sound/ How Much Time
- 586. C Daly — Shadowtrain Issue 2 now out!
- 587. Ishaq — Open letter to the Assembly of First Nations: with recent historical background
- 588. Maria Damon — Re: BPC/Segue at Penn Sound/ How Much Time
- 589. Stephen Motika — Course with Rachel Levitsky @ Poets House starts March 7
- 590. J. Michael Mollohan — Re: *** Spam *** Re: BPC/Segue at PennSound/How Much Time Are Reader...
- 591. Anny Ballardini — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 592. Mairead Byrne — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 593. Chris Stroffolino — Segue at SeattleHow Much Time Are Readers Given to Read?
- 594. harriet zinnes — Re: Brian Reed's new book on Hart Crane
- 595. John Gallaher — Re: BPC/Segue at Penn Sound/ How Much Time
- 596. Nick Piombino — BPC/Segue at PennSound How Much Time
- 597. Stephen Vincent — Re: BPC/Segue at PennSound How Much Time
- 598. Murat Nemet-Nejat — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 599. Reb Livingston — Burlesque Poetry Hour REMINDER
- 600. Linda McManus — Re: aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman,

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- 601. Rodney K — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 602. Mairead Byrne — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 603. David A. Kirschenbaum — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 604. Bob Marcacci — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 605. Jacob Edmond — Adjunct assistant professorship in contemporary poetry
- 606. Alex Jorgensen — Re: BPC/Segue at PennSound How Much Time
- 607. Alex Jorgensen — There's a vacuum.
- 608. Laura Hinton — Re: InterRUPTions Reading -- Lyn Hejinian
- 609. Sam Ladkin — Cambridge Series Special Event
- 610. Ron Silliman — Silliman's Blog: Uncreative Writing
- 611. Dan Waber — 7 by Clemente Padín
- 612. Sam Truitt — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 613. John Gallaher — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 614. D Coffey — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 615. Michael Kelleher — JUST BUFFALO E-NEWSLETTER 2-27-06
- 616. Michael Kelleher — Correction
- 617. Pierre Joris — Recent Nomadics Blog posts
- 618. Aldon Nielsen — Fwd: INFO: octavia butler dies
- 619. Thomas savage — Re: ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, A...
- 620. tyrone williams — Re: Fwd: INFO: octavia butler dies
- 621. Kass Fleisher — Press Release: "Incident at Oglala" -from Leonard Peltier Defense Committee
- 622. Jonathan Skinner — Octavia Butler
- 623. Dan Waber — CORRECTION: 7 by Clemente Padín
- 624. kom9os — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 625. Bill Marsh — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 626. charles alexander — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 627. Murat Nemet-Nejat — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 628. D Coffey — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 629. Pam Brown — songs
- 630. Vernon Frazer — Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
- 631. C Daly — Re: Readers Given to Read?
- 632. Ian VanHeusen — An idea about Dadaism
- 633. Catherine Daly — Re: An idea about Dadaism
- 634. Murat Nemet-Nejat — Re: An idea about Dadaism
- 635. Small Press Traffic — Mary Burger at SPT this Friday 3/3
- 636. Daniel Godston — Dada show at the National Gallery of Art
- 637. alexander saliby — Re: An idea about Dadaism
- 638. Harry Nudel — Da...Da....
- 639. derekrogerson — PoFo Partners w/ PBS
- 640. PR Primeau — Re: An idea about Dadaism
- 641. Ishaq — Octavia Butler, 1947-2006: Sci-fi writer a gifted pioneer in white, male domain
- 642. Ishaq — Octavia Butler, 1947-2006: Sci-fi writer a gifted pioneer in white, male domain
- 643. Gabrielle Welford — Re: An idea about Dadaism
- 644. George Bowering — Re: An idea about Dadaism
- 645. David Baratier — Re: how much time
- 646. Gabrielle Welford — Re: An idea about Dadaism

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- 647. Nick Piombino — Re: An idea about Dadaism
- 648. Alex Jorgensen — Re: HELP FOR MARCH

- 649. Jim Andrews — Re: An idea about Dadaism
- 650. Alex Jorgensen — Re: HELP FOR MARCH
- 651. Sam Truitt — Re: An idea about Dadaism
- 652. kom9os — Re: An idea about Dadaism
- 653. Kevin Hehir — Re: An idea about Dadaism
- 654. Mike Luster — Re: An idea about Dadaism
- 655. kevin thurston — Re: An idea about Dadaism
- 656. Christopher Leland Winks — Re: An idea about Dadaism
- 657. Amanda Earl — Re: An idea about Dadaism
- 658. kevin thurston — Re: An idea about Dadaism
- 659. Craig Allen Conrad — How the Power of Women In Venezuela Makes the CHAVEZ
REVOLUTION WORK! ...
- 660. Craig Allen Conrad — Re: aging BABY BOOMERS can make aging SEXY, Notley, Hejinian,
Silliman...
- 661. Aaron Belz — This Thursday: Fuller & Tipton @ The Tap Room
- 662. Chris Stroffolino — Re: aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Sil-
liman,...
- 663. Paul Nelson — Re: aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman,
AN AP...
- 664. Jill Stengel — Re: POETICS Digest - 26 Feb 2006 to 27 Feb 2006 (#2006-59)
- 665. Jonathan Penton — Hungarian Poetry in English
- 666. McCaffery, Stephen — Re: POETICS Digest - 26 Feb 2006 to 27 Feb 2006 (#2006-59)
- 667. Haas Bianchi — Re: This Thursday: Fuller & Tipton @ The Tap Room
- 668. Haas Bianchi — Re: POETICS Digest - 26 Feb 2006 to 27 Feb 2006 (#2006-59)
- 669. Stephen Motika — New York School panel at Poets House on March 2
- 670. Nick Piombino — "Best, schmest", or, Oscar envy
- 671. Ishaq — Octavia Butler, 1947-2006: Sci-fi writer a gifted pioneer in white, male domain
- 672. Ishaq — Re: Octavia Butler, 1947-2006: Sci-fi writer a gifted pioneer in white, male domain
- 673. Aaron Belz — Re: This Thursday: Fuller & Tipton @ The Tap Room
- 674. Mairead Byrne — Re: This Thursday: Fuller & Tipton @ The Tap Room
- 675. Kerri Sonnenberg — This Friday: Tom Raworth and Joel Craig (in Chicago)
- 676. Chris Stroffolino — aging BABY BOOM SEX, Not, He AN APE
- 677. Jim Andrews — Re: An idea about Dadaism
- 678. Tom Beckett — new at e-x-c-h-a-n-g-e-v-a-l-u-e-s...
- 679. Charles Bernstein — Ginsberg singe Blake
- 680. Kerri Sonnenberg — Raworth and Craig in Chicago
- 681. Wystan Curnow (ARTS ENG) — Re: Ginsberg singe Blake
- 682. Nada Gordon — Nada Gordon & Ann Lauterbach THIS SATURDAY BPC

1. **Brian Stefans**

Electronic writing, links. etc

Wed 1 Feb 2006

> Is the work of Burroughs, Holzer etc to digital writing/digital poetry as horses are to cars?

Yes.

And I love horses.

And I also love these SPHYNX CATS:

<http://www.fundumper.com/weird/sphynx-worlds-ugliest-cat.htm>

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2. **derekrogerson**

Re: Poetry foundation and putting the spotlight on myself Derek

Wed 1 Feb 2006

My message wasn't intended to headline you Ray. Nevertheless your use of the personal pronoun indicates where the spotlight has been. Megalomania is best saved for fading poetry stars who still believe the advertising about themselves: "It's me! me! me! I deserve it! And I did it! And this is my crowd! etc.etc." There must be a lot of baby-boomers?

My message addressed our discredit that most people feel inferior at the prospect of being equal and feel compelled to point out their own achievements superior compared to others or vent on how 'us' could do a better job than 'them' if 'us' had the same resources. A house divided...

How has the PF done you wrong? Did they not agree to support poets, poetry, and poetics and are doing so? Add what they are doing to your own efforts, and be happy.

..| [The PF] have chosen to give themselves
..| a bigger profile

So this should save you the trouble of promoting them. Now you don't have to finance Billy Collins next book! Or lobby on behalf of Kay Ryan so she can win the next award.

But griping against those who are already aligned with us (they are poets) in the lust to pad our personal stats, to become the next "author of over ## books and chapbooks of poetry" or be remembered as so, to be the sole visionary who can 'control' the poetic masses, etc. that's what creates the divide.

You say: "The problem with the Poetry Foundation is that they are controlled by small minded people who are not visionaries" and all I say is that whatever you

are willing to do to support and nurture the poetic community; the same will be returned to you. But whatever you do for yourself or for your own personal community for the sake of yourself; the same will be lost because what have you gained?

What reward do you seek to support only those who show support for you? What kind of person is this? Rather we should send all of today's spare incomes to the PF right away and be satisfied. If they are only able to host poetry readings at the cost of \$12/head then how much more they require our financial assistance! We should flood the PF with as many dimes and nickels as our couches and sofas will furnish to us, and then pad the envelopes with hundred dollar bills!

Better yet recognize that the poetry does not come out of the perfect-bound editions or stapled chapbooks or whatever or wherever money can gain access. These are dead pages, and performances -- appropriately numbered and ordered. Rather the poetry comes from the living human beings. We should back them up and not the various 'industries', or titles, or 'personal achievements' which fester and boil all over them.

Revelation does not come off the store shelf. Send Mark Nowak money for instance, if you wish, but send it *to him*, not to him *for yourself* for his books.

Likewise, when you publish a new book, poem, or blog entry, don't rush off to tell your friends or 'peers of significance' so that you might receive some distinction from them if they were to recommend or remember you. Rather call out to the disenfranchised and the idle and the lost and those that haven't found their way to your good company so that they too can enjoy the benefit of your welcoming community and your community benefits from their inclusion. No circular back-patting and reciprocal name-dropping! There is joy in new company, just the same as there is joy in 'making it new'.

It's not about your achievements rude boy

Ray: I am more than willing to put all the free work I do on behalf of poetry in Chicago against what the Poetry Foundation does. I have a website that I pay for out of my own pocket and devote allot of time to that has promoted living, innovative poets and their books in Chicago, the midwest and the nation, it also has a calendar for our region that is used by over 10,000 unique readers a month. I also have launched out on my own with Bill Allegrezza a bookpress. I don't have millions but I believe in the artform and care passionately about it so I do it.

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3. **Dodie Bellamy**

Killian and Bellamy at White Columns, NYC

Wed 1 Feb 2006

Kevin and I will be in NY this weekend. White Columns will be hosting a show of our zine, *Mirage* for the next month, and the opening is Friday, and we'll be there. And also, we'll be reading at White Columns on Saturday. More info below.

Neither of us has read in NY in some years and we're excited.

Best,
Dodie

WHITE COLUMNS

NEW EXHIBITIONS & PROJECTS

OPENING - FRIDAY 3rd FEBRUARY, 6-9pm.

THE BULLETIN BOARD Douglas Blau

GALLERY: DIALOG #1 - "Puzzled" Eileen Quinlan and Elena Pankova

WHITE ROOM John Stezaker

WHITE ROOM William Scott

OTHER PEOPLE'S PROJECTS Dodie Bellamy and Kevin Killian

THE MOST BEAUTIFUL THING TODAY an ongoing project by Aleksandra Mir

BEING THERE - I LIKE TO WATCH TV an ongoing project by Lutz Bacher

February 3 - March 13, 2006

Please note that the current exhibitions will be extended through The Armory Show weekend:

Sunday March 12 and Monday March 13, noon to 6pm.

READING BY DODIE BELLAMY and KEVIN KILLIAN

Saturday February 4th at 7pm, at White Columns. Admission is Free.

William Scott's project has been organized in cooperation with Creative Growth Art Center, Oakland, CA.

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

White Columns

320 West 13th Street

(entrance on Horatio St. between Eighth Avenue and Hudson Street)

New York, NY 10014 tel [REDACTED] fax [REDACTED]

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

<mailto: [REDACTED]> [REDACTED]

Gallery Hours: Tuesday - Saturday, noon to 6:00 p.m.

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4. **Haas Bianchi**

Re: Poetry foundation and putting the spotlight on myself Derek

Wed 1 Feb 2006

"rude boy"

Was that necessary? I was did not attack you? I think that this was uncalled for.

My post was not about ME ME ME it was about the fact that our artform has no resources and needs them to thrive. And the Poetry Foundation is not helping the artform which is what foundations are supposed to do.

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

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

Behalf Of derekrogerson

Sent: Wednesday, February 01, 2006 12:32 AM

To: [REDACTED]

Subject: Re: Poetry foundation and putting the spotlight on myself Derek

My message wasn't intended to headline you Ray. Nevertheless your use of the personal pronoun indicates where the spotlight has been. Megalomania is best saved for fading poetry stars who still believe the advertising about themselves: "It's me! me! me! I deserve it! And I did it! And this is my crowd! etc.etc." There must be a lot of baby-boomers?

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..| [The PF] have chosen to give themselves ..| a bigger profile

So this should save you the trouble of promoting them. Now you don't have to finance Billy Collins next book! Or lobby on behalf of Kay Ryan so she can win the next award.

But griping against those who are already aligned with us (they are poets) in the lust to pad our personal stats, to become the next "author of over ## books

and chapbooks of poetry" or be remembered as so, to be the sole visionary who can 'control' the poetic masses, etc. that's what creates the divide.

You say: "The problem with the Poetry Foundation is that they are controlled by small minded people who are not visionaries" and all I say is that whatever you are willing to do to support and nurture the poetic community; the same will be returned to you. But whatever you do for yourself or for your own personal community for the sake of yourself; the same will be lost because what have you gained?

What reward do you seek to support only those who show support for you? What kind of person is this? Rather we should send all of today's spare incomes to the PF right away and be satisfied. If they are only able to host poetry readings at the cost of \$12/head then how much more they require our financial assistance! We should flood the PF with as many dimes and nickels as our couches and sofas will furnish to us, and then pad the envelopes with hundred dollar bills!

Better yet recognize that the poetry does not come out of the perfect-bound editions or stapled chapbooks or whatever or wherever money can gain access. These are dead pages, and performances -- appropriately numbered and ordered. Rather the poetry comes from the living human beings. We should back them up and not the various 'industries', or titles, or 'personal achievements' which fester and boil all over them.

Revelation does not come off the store shelf. Send Mark Nowak money for instance, if you wish, but send it **to him**, not to him **for yourself** for his books.

Likewise, when you publish a new book, poem, or blog entry, don't rush off to tell your friends or 'peers of significance' so that you might receive some distinction from them if they were to recommend or remember you. Rather call out to the disenfranchised and the idle and the lost and those that haven't found their way to your good company so that they too can enjoy the benefit of your welcoming community and your community benefits from their inclusion. No circular back-patting and reciprocal name-dropping! There is joy in new company, just the same as there is joy in 'making it new'.

It's not about your achievements rude boy

Ray: I am more than willing to put all the free work I do on behalf of poetry in Chicago against what the Poetry Foundation does. I have a website that I pay for out of my own pocket and devote allot of time to that has promoted living, innovative poets and their books in Chicago, the midwest and the nation, it also has a calendar for our region that is used by over 10,000 unique readers a month. I also have launched out on my own with

Bill Allegrezza a bookpress. I don't have millions but I believe in the artform and care passionately about it so I do it.

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5. **Halvard Johnson**

Notes on the State of the Union

Wed 1 Feb 2006

For those of you doing something special tonight (like watching "Crash"), here-with are my notes on Bush's State of the Union message:

Ladies and gentlemen, blah, blah, blah. I . . . blah, blah, freedom, blah, blah. And blah before blah blah blah-blah. Renew the blah, blah Patriot Act blah, blah. Make blah blah tax-cuts permanent, blah blah. Save Social blah Security blah. [Smile.] Bipartisan blah solutions blah, blah.

[applause]

Open blah markets, people everywhere Buy American. American worker rah, blah. [applause] Secure borders, blah, guest worker program--no amnesty. Our government providing health care for poor and elderly, blah. Blah.

Hey, where's that remote? Who changed the channel?

Okay. Blah, blah, blah. Addicted to oil. Clean, safe nuclear energy. Better bat-teries. Blah, blah. Ethanol for everyone within six years. Blah.

Teach our kids math, blah, and science. Blah, blah. Creative minds supported. Tax credits for all. Blah. Innovation, yea! No behind left unchilded. Blah, blah, blah. Abstinence, rah.

Yada, yada, yada. No declining, no unraveling. New Justices, rah! Servants of law. O'Conner, bye. Alito, hi!

Be good. No clones, no making centaurs, buying embryos. Thanks and blah, blah -- God bless America. And blah pray for stronger levees.

Hal

Serving the tristate area.

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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6. **Alex Jorgensen** *Tibet and an apology*

Wed 1 Feb 2006

An apology for sending an unintelligible e-mail, which was meant to be sent well-written and via back-channel. I'm in the Himalayas, exploring and doing work in Dharamsala, home of His Holiness the Dalai Lama, the Tibetan government in exile, and a station for refugees. I sat with newly made Tibetan friends, a Slovenian, and some Czechs, only hours after an overnight bus trip from New Delhi, and we drank to the point of endless hugs and what felt like fresh communion.

I hope, if anyone read what I mistakenly sent, that it was no problem what-so-ever.

AlexJ.

Do You Yahoo!?

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

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7. **Jeffrey Side** *Tony Frazer interviewed by Tim Allen*

Wed 1 Feb 2006

Tony Frazer of Shearsman interviewed by Tim Allen at The Argotist Online
<http://www.argotistonline.co.uk/Frazer%20interview.htm>

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8. **Lewis LaCook** *flatter than fresh*

Wed 1 Feb 2006

flatter than fresh says that poetry is fragile, bending
over the hood of her car, always
on her cell phone, microwav'd coffee
always flatter than fresh serenity,
and the sky's over his shoulder

again. When I'm turning off lights
in the basement, slipping
down that black gut, the guys
rush out at me, gnashing, flaming,
everything movie, Michael

55 Words • Lewis LaCook • 02/01/06 •

09:41:02 am

<http://www.lewislacook.org/xanaxpop/>

||<http://www.lewislacook.org>||
sign up now! poetry, code, forums, blogs, newsfeeds...

Bring words and photos together (easily) with
PhotoMail - it's free and works with your Yahoo! Mail.

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9. **Adam Fieled**

Lars Palm, Net publishing dialogue on PFS POST

Wed 1 Feb 2006

Check out a dialogue between Lars Palm, editor of LUZMAG, and Adam Fieled, editor of PFS POST, on PFS POST-- www.artrecess.blogspot.com. Also new work from AnnMarie Eldon & Kelley White..

On STONING THE DEVIL (www.adamfieled.blogspot.com)-- recontextualizing Anne Sexton & Charles Bukowski & Lord Byron & Charles Bernstein, cell-phone screamers & other miscellany.

Bring words and photos together (easily) with
PhotoMail - it's free and works with Yahoo! Mail.

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10. **Lisa Jarnot**

need some contact info

Wed 1 Feb 2006

Hello List People,

I am trying to locate the following people for some follow up work on my Robert Duncan biography. Any help would be appreciated:

Serge Fauchereau
Rich Blevins
Bob Grenier
Joseph Simas

Thanks much,
Lisa Jarnot
[REDACTED]

Also if there are other people out there who knew Duncan and would like to share info, please be in touch!

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11. **Steve Evans**
Poetry Foundation Article Parts 4 & 5
Wed 1 Feb 2006

The last two sections of "Free (Market) Verse" are now on-line at
<http://www.thirdfactory.net/freemarketverse.html>

SE

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12. **Joel Weishaus**
Electronic writing, links. etc
Wed 1 Feb 2006

I would agree with Brian here. Otherwise, we may as well go back to Edison, and include telegraph messages. There are relationships, of course, Morse Code to digital code, and you can trace a legitimate history, but "electronic" only means that something is animated with electricity. And although Roy Ascott's "telematics" is useful for its broad approach to the field of electronic communications, I think that the home computer is significant enough to be a demarcation, and that "digital" defines this nicely.

-Joel

Date: Tue, 31 Jan 2006 00:15:20 -0500
From: Brian Stefans <[REDACTED]>
Subject: Re: Electronic writing, links. etc

> But the gist of what I'm saying is this: the idea of beginning 'electronic literature' with the digital seems to me to dismiss too much important electronic work done prior to the digital. Does the term 'Electronic Literature', then, as it is commonly used, display a certain myopic insularity?

I think your splitting hairs (or trying to pick a fight?) here. Would you begin a 3-month course in auto mechanics with a study of the anatomy and feeding of horses?

I know, I know, I'm narrow and restrictive... I just don't get anything... I should get out more.

;))

Brian

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13. **Joe Amato**

Re: Poetry Foundation Article Parts 4 & 5

Wed 1 Feb 2006

well, having now read steve's entire piece, i could say a lot of things, but for now i just want to say,

Bravo, Steve!

best,

joe

The last two sections of "Free (Market) Verse" are now on-line at

<http://www.thirdfactory.net/freemarketverse.html>

SE

--

Joe Amato, Managing Editor
American Book Review
Illinois State University
CB 4241
Fairchild Hall, Room 109
Normal, IL 61790-4241
USA

██████████ (voice)

██████████ (fax)

██████████

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14. **maxpaul**

Re: Poetry Foundation Article Parts 4 & 5

Wed 1 Feb 2006

Ditto. Maxine CHernoff

Quoting Joe Amato <[REDACTED]>:

well, having now read steve's entire piece, i could say a lot of things, but for now i just want to say,

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best,

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*Joe Amato, Managing Editor
American Book Review
Illinois State University
CB 4241
Fairchild Hall, Room 109
Normal, IL 61790-4241
USA*

[REDACTED] (voice)

[REDACTED] (fax)

[REDACTED]

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15. **Bill Marsh**

Re: Electronic writing, links. etc

Wed 1 Feb 2006

Since the conversation has gone back to Edison, I thought I'd take the opportunity to plug (in?) my new blog-e-writing installation called "the body of the assassin," the latest of which features some Edison stills and clips from the Pan-Am Expo of 1901, where Edison invented reality TV.

Later I'll post some clips from Edison's staged reconstruction of the Czolgosz execution -- via electrocution, of course -- and if that ain't "electronic writing" than i don't know what is!

<http://www.factoryschool.org/btheater/works/2cities/assassin/>

bill

On Feb 1, 2006, at 10:56 AM, Joel Weishaus wrote:

I would agree with Brian here. Otherwise, we may as well go back to Edison, and include telegraph messages. There are relationships, of course, Morse Code to digital code, and you can trace a legitimate history, but "electronic" only means that something is animated with electricity. And although Roy Ascott's "telematics" is useful for its broad approach to the field of electronic communications, I think that the home computer is significant enough be a demarcation, and that "digital" defines this nicely.

-Joel

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;)

Brian

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16. **reJennifer Bartlett**
NEGLECTORINO PROJECT

Wed 1 Feb 2006

I definitely agree with the poet who brought up Muriel Rukeyser. Rukeyser was a great thinker, and a great political and lyrical poet. I have only heard ONE person in all my years mention her name - I think it was Claudia Rankine. I have NEVER heard anyone mention the great, seminal poet Bill Everson/Brother Antonious who was so popular in the 70's in the Bay Area. My father wrote a biography on him. Also, Larry Eigner and Lorraine Niedecker. All these poets have published WIDELY and are largely ignored.

I think a real problem in the poetry community is the division between East and West Coast. Here (I'm in NYC) we hear a lot about Berrigan, Ashbury, Graham, Bernstein, and so on. All of these are GREAT GREAT poets - but why don't we ever hear about those mentioned above and MICHAEL PALMER, who is probably one of the greatest living poets!

Jennifer Bartlett

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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17. **Ruth Lepson**
Re: NEGLECTORINO PROJECT

Wed 1 Feb 2006

Yes, Muriel Rukeyser--whose *The Life of Poetry* was reissued by Paris Press in western Mass. a few years ago. "She was a cathedral," said Adrienne Rich of her.

On 2/1/06 2:02 PM, "reJennifer Bartlett" <[REDACTED]> wrote:

I definitely agree with the poet who brought up Muriel Rukeyser. Rukeyser was a great thinker, and a great political and lyrical poet. I have only heard ONE person in all my years mention her name - I think it was Claudia Rankine. I have NEVER heard anyone mention the great, seminal poet Bill

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Jennifer Bartlett

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

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18. **Patrick F. Durgin**

Dismodernist Poetics / Post-Ableist Poetics

Wed 1 Feb 2006

CFP: Dismodernist Poetics / Post-Ableist Poetics (March 17; Modernist Studies Association annual convention 06, October 19-22)

The purpose of this panel is to bring two interdisciplinary fields (Disability Studies and Modern & Contemporary Poetics) into conversation, putting pressure on emerging terminology in these fields, with a view toward imagining a "post-ableist poetics."

Lennard Davis' founding study, *Enforcing Normalcy*, posits the source and salient character of ableist ideology as specifically Modern, while his recent work on "Dismodernism" envisions "a new category based on the partial, incomplete subject whose realization is not autonomy and independence, but dependency and interdependence." Deliberate or not, this phrasing reads practically identical to axioms in innovative poetics (re: readership as well as composition), specifically those poetics associated with Modernist, avant-garde, and contemporary poetics of "indeterminacy."

Classical and neo-romantic conceptions of aesthetics' relationship to eugenics has been a salient point of scrutiny in Disability Studies thus far. It remains to bring Davis' cue into a new conversation about the ways in which Disability Studies and poetics can serve one another. Thus, I'm seeking papers addressing forms, processes, and systems--ways of making--which engage or engender new subjectivities which may be specifically post-ableist.

* This panel is proposed, not yet accepted. Send an abstract and short bio (or CV) by March 17 to patrickdurgin at earthlink dot net. I will be in touch soon thereafter. I am also seeking a chair / respondent for the panel.

Dr. Patrick F. Durgin
Lecturer in English Language & Literature
University of Michigan, Ann Arbor

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19. **kevin thurston**

Re: NEGLECTORINO PROJECT

Wed 1 Feb 2006

but isn't that okay (that some poets aren't mentioned/read)? one of the things i walked away with from the free verse article is that, despite those fellas in charge, there is an audience for all of these things, so all of these poets are read, just not by the same people. it'd be pretty boring if everyone knew everyone and we just had to wait for more people to be born in order to have new poets/poetries.

On 2/1/06, reJennifer Bartlett <[REDACTED]> wrote:

>

> I definitely agree with the poet who brought up Muriel Rukeyser. Rukeyser
> was

> a great thinker, and a great political and lyrical poet. I have only heard

> ONE person in all my years mention her name - I think it was Claudia

> Rankine. I have NEVER heard anyone mention the great, seminal poet Bill

> Everson/Brother Antonious who was so popular in the 70's in the Bay Area.

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> father wrote a biography on him. Also, Larry Eigner and Lorraine Niedecker.

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>

> I think a real problem in the poetry community is the division between

> East

> and West Coast. Here (I'm in NYC) we hear a lot about Berrigan, Ashbury,

> Graham, Bernstein, and so on. All of these are GREAT GREAT poets - but why

> don't we ever hear about those mentioned above and MICHAEL PALMER,
who is

> probably one of the greatest living poets!

>

> Jennifer Bartlett

>

>

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

--

you are attractive

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20. **Christopher Leland Winks**

Fwd: Open call- Constructivismo 2006

Wed 1 Feb 2006

Message

Spanic Attack is proud to invite you all to submit works and proposals for the series of events Constructivismo 2006, an art exhibit/concert that will take place on March the 4th 2006 at the Clemente Soto Velez Cultural Center in the Lower East Side. Attached you will find the official call to artists. You can also visit www.spanicattack.com/constructivismo1.htm to better appreciate the aesthetic line of the proposal and to listen to the official soundtrack of the event *La ciudad en movimiento* by Aviador Dro. Constructivismo 2006 will be open for a whole month.

On March the 3rd -the day before the opening of the exhibit- we will hold an academic discussion at NYU, the discussion is called *Going Down for Real: Imagining the Estate of our Town*.

Constructivismo 2006 is part of the Resist/Construct Month, which starts off with the Resistance Music Festival (<http://www.resistancemusicfestival.com/>) on Saturday February the 25th, 2006.

Feel free to forward this email -and the call to artist- to any person that might be interested in contributing to the event. The point of it all is to construct something together, to participate, to share the joy and the frustration of doing art against the odds.

Please note that Spanic Attack's email has changed.

Thanks,
Libertad Guerra

Conceptual Coordinator, Spanic Attack

[REDACTED]

[REDACTED]

271 Alexander Avenue, Bronx, NY, 10454

Constructivismo 2006

Constructivismo 2006, is a call to performance and/or object driven artists, researchers and scientists to employ whatever their mediums towards an insight or proposal of what it means to Edify for inclusion in a month long exhibit at the CSV, New York's incubator for the arts. This affair constitutes a device to encourage a collective exercise in cogent creation; and a mixer of genres, emergent and established artists. The project itself will become IT'S OWN IGNITION MECHANISM for those who dare engage in a sample update of the constructive spirit today. To develop an experiential taste for structures that pulsate just as much as they are mathematical is the gift we all get as result.

The evening will close with a concert by Aviador Dro, founding fathers of electro-punk in Spain. It is their first visit to North America and they will come to New York City, an important Latin American capital. The critics say: "Aviador Dro deserves to be mentioned in the same breath as Kraftwerk, Devo, and Public Image Limited... and if they sang in English rather than Spanish, they certainly would be". They represent the kind of liberating constructivism that shook a country awakening from a brutal dictatorship and closure to the world, as was the case with Spain after the death of Franco.

Enthused by Aviador Dro's vision of the possibility of building a hopeful future even from the most toxics of elements, we invite you to help assemble a constructive laboratory that brings to the forefront our undivided relationship between the City and Art.

Possible themes and dialectics to explore in the interpenetration of Art, Mathematics, and Music:

Plasticism, plastic, Plexiglas

The synthetic as internal harmony

Post or pre-organic ideals.

Mechanical Flight, Freedom Automated

Metal structures, spiritual scaffolding

Industry as humanism.

Toxic waste as sustainability.

Noise and silence.

The ephemeral in things built by humans.

Geometry as internationalism

Suprematist animation (or Form as animate life)

Orphism (or the self-sufficiency of color)

Appropriated Propaganda

Radical Architecture

Feel encouraged to prepare or perform custom-made or manipulated applications of your scientific or artistic creations for the event.

MUSICIANS: we encourage you to submit sounds or original songs to be used as part of the evening's soundtrack.

For the bigger picture on what's at stake and to listen to La Ciudad en Movimiento -anthem for the opening night- visit:
www.spanicattack.com/constructivismo1.htm

Submission of proposals to be sent to: [REDACTED]

Deadline for inclusion in the opening night is Feb 19th, but the exhibit will serve as a constructive space throughout the month; subsequent proposals can be integrated and built-in to the concluding outcome to be disclosed at the closing night glee.

If you want to build, construct!

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21. **Lawrence Upton** **POETRY ASIA**

Wed 1 Feb 2006

within the bounds of <PLATFORM> network project

Starts the work collecting for exhibition

<POETRY ASIA>

<PLATFORM> - it is unique project of international authors and curators collaboration. It starts from the winter 2003/2004 and include different exhibitions in Chicago, Dnepropetrovsk, Kaliningrad, Kiev, Minsk, Moscow, Penza, Rjazan, Saratov, Smolensk, St. Petersburg and Warsaw.

PLATFORM: Visual Poetry Exhibition represents the phenomenon of visual poetry with works by recognized poets and by emerging young poets. Because visual poetry is not widely distributed in Russia, we want to show their poems in Russia, both in traditional and in digital forms. In addition to its importance to the people of Russia, this exhibition will be interesting for foreign artists, writers, and students familiar only with western incarnation of this art.

This project combines the technology of networking culture with ideas of a virtual "moving exhibition", even as the concept of "original" is disappearing and being replaced by digital copy.

Next exhibition (September 2006) dedicate to VISUAL POETRY OF ASIA. The synthesis of text material with visual art at this region has really long history, thus the familiarization with variety of asian visual would be useful not only for amateurs but also for professionals visual artists. This project assume participation of artists only form Asia region.

The participant issue can be in free form but should include:

z Author information (name, date of birth, short artist biography, contact information)

z 10-20 works in any digital graphic format with density 300 pixels/inch

z If artist use textual information in any non English language, the English translation should be enclosed.

The works would be exhibited in digital printed format. The size of print copy would be A5 (148X210),A4 (210X297 mm),A3(297X420 mm) with white margins not less then 20 mm. The exhibition will follows the catalog with CD. CD will include digital copy of the works. The works that con not be exhibited in gallery space because of technical opportunities would be published on CD also. The author can prepare special variant of the works especially for catalog.

The decision about participation belongs to the expert council of the project. The motives of rejection keep in secret, issues do not criticize, materials do not return.

Appraisal criterias:

z original concept

z accordance with project conditions

z technical opportunity of exhibiting

Issues accepted up to 01 of July 2006.

The results would be announced in September 2006 C.

The address for issues

e -mail: [REDACTED]

post: 199226 Russia St.Petersburg st Korablestroiteley h. 22 building 1 ap. 131

Additional information can available at official project site

Internet address: www.litera.ru/slova/platform/

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22. **Joe Amato**

Re: Electronic writing, links. etc

Wed 1 Feb 2006

i wanted to mention, before i forget, that sandra braman has done some interesting and useful work contextualizing the various (historical) phases of electrification in terms of information and the like... see for instance

"harmonization of systems: the third stage of the information society." journal of communications 43.3 (summer 1993): 133-140.

this might have some relevance to the way we talk about the electronic vs. the digital etc.

best,

joe

Since the conversation has gone back to Edison, I thought I'd take the opportunity to plug (in?) my new blog-e-writing installation called "the body of the assassin," the latest of which features some Edison stills and clips from the Pan-Am Expo of 1901, where Edison invented reality TV.

Later I'll post some clips from Edison's staged reconstruction of the Czolgosz execution -- via electrocution, of course -- and if that ain't "electronic writing" than i don't know what is!

<http://www.factoryschool.org/btheater/works/2cities/assassin/>

bill

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-Joel

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Brian

--

Joe Amato, Managing Editor
American Book Review
Illinois State University
CB 4241
Fairchild Hall, Room 109
Normal, IL 61790-4241
USA

[REDACTED] (voice)

[REDACTED] (fax)

[REDACTED]

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23. **Michael Tod Edgerton**

Re: NEGLECTORINO PROJECT-Palmer and Waldrop make me happy

Wed 1 Feb 2006

Yes, I LOVE Michael Palmer! I was under the impression, however, that over the past few years since *At Passages* and *Promises of Glass* he was receiving more of the attention he deserves, if still not as much. Hopefully I'm right and

hopefully the trend will continue. He certainly deserves it far more than Graham. Rosmarie Waldrop is known as a publisher and translator, and is highly regarded in "avant" circles, but her own poetry doesn't, I believe, have nearly as large a readership or get the amount of critical attention that it deserves. I hope I'm wrong. (I'm fairly clueless; I don't really try to keep up with who's who and whatnot, I can barely organize my time these days to have any to write.) I hope *Reproduction of Profiles and Lawn of Excluded Middle* come back into print soon! Better--I hope the whole trilogy, incl *Reluctant Gravities*, is put out in one volume, like Palmer's *Codes Appearing*. I thought I heard a rumor to this effect, actually--anybody know? Of

course,

they're both being published these days by New Directions, so things could be much worse, as the many editors of much smaller presses on this list could, I'm sure, attest to.

Tod

reJennifer Bartlett <[REDACTED]> wrote: I definitely agree with the poet who brought up Muriel Rukeyser. Rukeyser was a great thinker, and a great political and lyrical poet. I have only heard ONE person in all my years mention her name - I think it was Claudia Rankine. I have NEVER heard anyone mention the great, seminal poet Bill Everson/Brother Antonious who was so popular in the 70's in the Bay Area. My father wrote a biography on him. Also, Larry Eigner and Lorraine Niedecker. All these poets have published WIDELY and are largely ignored.

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Jennifer Bartlett

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

Michael Tod Edgerton

Graduate Fellow, Program in Literary Arts

Box 1923

Brown University

Providence, RI 02912

Rebuild New Orleans / Bulldozer Bush

Yahoo! Autos. Looking for a sweet ride? Get pricing, reviews, & more on new and used cars.

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24. **Aldon Nielsen**

Re: NEGLECTORINO PROJECT

Wed 1 Feb 2006

I have to say, as somebody who has now lived almost equal periods of time on both coasts (and was born in the middle) and has spent some considerable time in conversations about poets & poetry, I'm puzzled by this -- I've been hearing and reading about all these poets for manymanymany years -- have been to any number of conferences where people delivered papers on their works etc. -- Which is never to say they couldn't all benefit, and us along with them, by even wider discussion --

by the way, what was your father's book on Everson/Antoninus? I'd like to look it up --

but here's a proposal -- Shouldn't there be a poetic submolecular particle adhering to all great poets who are overlooked, which would account for said overlooking,,, perhaps named the neglectorino -- it would have the half-life of the reputation of a USA Poet Laureate --

At 02:02 PM 2/1/2006, you wrote:

>I definitely agree with the poet who brought up Muriel Rukeyser. Rukeyser
>was a great thinker, and a great political and lyrical poet. I have only
>heard ONE person in all my years mention her name - I think it was Claudia
>Rankine. I have NEVER heard anyone mention the great, seminal poet Bill
>Everson/Brother Antonious who was so popular in the 70's in the Bay Area.
>My father wrote a biography on him. Also, Larry Eigner and Lorraine
>Niedecker. All these poets have published WIDELY and are largely ignored.

>

>I think a real problem in the poetry community is the division between
>East and West Coast. Here (I'm in NYC) we hear a lot about Berrigan,
>Ashbury, Graham, Bernstein, and so on. All of these are GREAT GREAT poets
>- but why don't we ever hear about those mentioned above and MICHAEL
>PALMER, who is probably one of the greatest living poets!

>

>Jennifer Bartlett

>

> _____

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

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

[illegible]

>>>>>>>>>>>

"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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25. Hugh Steinberg

Re: NEGLECTORINO PROJECT

Wed 1 Feb 2006

Neglectorino factors/particles: time (the further back in time, the more likely a writer'll wind up getting neglected), bad social skills, degree in which the writing is at odds with present time/place (popular in the 50's for all the reasons we now hate the 50's), extremely limited publication/non-republication, too little or too much quantity of work, lack of critical markers/fans, critical markers/fans who are also neglectorinos, too close proximity/similarity to someone who isn't neglected. Not all neglected writers have all these factors, but the more factors a writer has, the greater their chance of becoming neglected.

Hugh Steinberg

--- Aldon Nielsen <[REDACTED]> wrote:

I have to say, as somebody who has now lived almost equal periods of time on both coasts (and was born in the middle) and has spent some considerable time in conversations about poets & poetry, I'm puzzled by this -- I've been hearing and reading about all these poets for manymanymany years -- have been to any number of conferences where people delivered papers on their works etc. -- Which is never to say they couldn't all benefit, and us along with them, by even wider discussion --

by the way, what was your father's book on Everson/Antoninus? I'd like to look it up --

but here's a proposal -- Shouldn't there be a poetic submolecular particle adhering to all great poets who are overlooked, which would account for said overlooking,,, perhaps named the neglectorino -- it would have the half-life of the reputation of a USA Poet Laureate --

At 02:02 PM 2/1/2006, you wrote:

I definitely agree with the poet who brought up Muriel Rukeyser. Rukeyser was a great thinker, and a great political and lyrical poet. I have only heard ONE person in all my years mention her name - I think it was Claudia Rankine. I have NEVER heard anyone mention the great, seminal poet Bill Everson/Brother Antonious who was so popular in the 70's in the Bay Area. My father wrote a biography on him. Also, Larry Eigner and Lorraine Niedecker. All these poets have published WIDELY and are largely ignored.

I think a real problem in the poetry community is the division between East and West Coast. Here (I'm in NYC) we hear a lot about Berrigan, Ashbury, Graham, Bernstein, and so on. All of these are GREAT GREAT poets - but why don't we ever hear about those mentioned above and MICHAEL PALMER, who is probably one of the greatest living poets!

Jennifer Bartlett

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

[illegible]

"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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26. **Dan Wilcox**

Susie Timmons

Wed 1 Feb 2006

The mention of Timmons sent me to my bookshelf & there was a copy of
"Hog Wild", 1979, Frontward Books. Where is she now?
DWx

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27. **Halvard Johnson**

Re: NEGLECTORINO PROJECT

Wed 1 Feb 2006

On Feb 1, 2006, at 4:21 PM, Hugh Steinberg wrote:

*Neglectorino factors/particles: time (the further back in time,
the more likely a writer'll wind
up getting neglected), bad social skills, degree in which the
writing is at odds with present
time/place (popular in the 50's for all the reasons we now hate the
50's), extremely limited
publication/non-republication, too little or too much quantity of
work, lack of critical
markers/fans, critical markers/fans who are also neglectorinos, too
close proximity/similarity to
someone who isn't neglected. Not all neglected writers have all
these factors, but the more
factors a writer has, the greater their chance of becoming neglected.*

Hugh Steinberg

Thanks for the tips, Hugh. Let's hear it for being neglected!

"I vantuh be left alone."

--Greta Garbo

Hal

"A poet is someone from whom nothing must be
taken and to whom nothing must be given."

--Anna Akhmatova

Halvard Johnson

=====



<http://home.earthlink.net/~halvard>
<http://entropyandme.blogspot.com>
<http://imageswithoutwords.blogspot.com>
<http://www.hamiltonstone.org>

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28. **reJennifer Bartlett**

Palmer ect.

Wed 1 Feb 2006

I love Waldrop too - and her husband Keith. Burning Deck was/is a great press. Can't find the name of my dad's bio on Everson right quick but dad's name is Lee Bartlett & I think it's published by New Directions. I still think Palmer rarely gets any press - he was mentioned briefly in the Times by Joshua Clover (another good poet) but that's it.

Jen

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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29. **Maria Damon**

Re: Palmer ect.

Wed 1 Feb 2006

i'm really surprised; michael palmer and muriel
rukeyser both seem to me to be widely respected
and well-known writers, if not exactly
mass-cultural fare...

At 10:04 PM +0000 2/1/06, reJennifer Bartlett wrote:

>I love Waldrop too - and her husband Keith.
>Burning Deck was/is a great press. Can't find
>the name of my dad's bio on Everson right quick
>but dad's name is Lee Bartlett & I think it's
>published by New Directions. I still think
>Palmer rarely gets any press - he was mentioned
>briefly in the Times by Joshua Clover (another
>good poet) but that's it.
>
>Jen

>

>

>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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30. **Nick LoLordo**

Re: NEGLECTORINO PROJECT

Wed 1 Feb 2006

I agree with Maria & others; a few years ago, this list might have been small enough that almost everybody on it would have agreed that, say, Palmer was one of the (insert small number here) greatest living American poets--now the list is so diffuse and people have such different positions re mainstream/magins that statements about neglect/fame can mean almost anything--"neglect's" been used to describe anybody less well known than Billy Collins--what is the _normal_ level of cultural awareness that exceeds "neglect"? where, what part of the littarray field, are we talking about? my guess is a current survey of "over-exposorinos" might generate more agreement...(though no, I don't want to play that game right now)

V. Nicholas LoLordo

Assistant Professor

University of Nevada-Las Vegas

Department of English

4504 Maryland Parkway

Las Vegas, NV 89154-5011



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31. **Gabrielle Welford**

discouraged

Wed 1 Feb 2006

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools. Send mail to  for more info.

--Boundary_(ID_tFlfh/asvy1xNv1xgEEG5A)

anyone in the l.a. area?

From: Saoirse <[REDACTED]>

Subject: Re: [derrickjensen_discussion] discouraged

the LAPD will begin arresting anyone who remains on the 14 acre community farm in South Central L.A. this week. this community farm has been a source of education and nourishment in a largely industrialized community situated between 2 major freeways. anyone who has ever lived in L.A. knows just what a war zone this area is. the destruction of this farm will only bring further dispare to a community already wrecked by decades of drugs and murder. please forward our request to urge those who can make it to l.a. or become part of a phone tree to slow down the progress of destroying this area. Richard Horowitz is a multi-million contractor who has said he cannot wait to evict the families squatting on this land and till the farm for his latest project - another big box warehouse! just what l.a. needs!

thanks for letting me rant for a moment.

Court Rules Against South Central Farm, Immediate Support Needed! by a
Tuesday, Jan. 31, 2006 at 1:38 PM

SCF to be Evicted

From My Space

As of today Monday, January 30, 2005, the LA Superior Court has ruled in favor of Ralph Horowitz and against right of the South Central Farmers to stay on the farm. As of earlier today, the farmers are officially illegally "squatting" on the property and can be forcefully removed at any time from now on at the will of Ralph Horowitz employing the LA Sheriffs to do so. If you ever had any real interest or support in the struggle of the South Central Farm and for people's autonomy, now is the time to prepare for civil disobedience in defense of this space. Please email Fernando Flores at [REDACTED] to obtain the proper legal documents needed to participate in the impending civil disobedience and to become a part of the phone tree that will inform the community of Horowitz/LAPD attack on the farm. Please share this information with those you know as soon as possible.

--Boundary_(ID_tFlfh/asvy1xNv1xgEEG5A)

Content-description:

-----=0D You
have received this message from the Derrick Jensen discussion list.=0D 2.re-
sist.ca/www/info/derrickjensen_discussion=20=0D before emailing the list ad-
ministrators. =00=00=00=00=00=00=00=00=00=00=00=00=00=00=00=00=00=00=
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[illegible]

[illegible]

[illegible]

[illegible]

```
--Boundary (ID tFlfh/asvy1xNv1xgEEG5A)--
```

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32. **Paul Nelson**
Free Market Verse

Wed 1 Feb 2006

Steve Evans wrote:

The last two sections of "Free (Market) Verse" are now on-line at

<http://www.thirdfactory.net/freemarketverse.html>

SE

I loved the article and the discussion it aroused. I have a response on-line at: http://www.globalvoicesradio.org/Changing_a_Culture.htm and would welcome critical backchannel feedback. A random paragraph:

Dana Gioia shows his true colors when he seeks to recreate competitive recitation bees, so that it is not the imagination that is valued, but the ability to Sit, Git and Spit, or take in facts and information and regurgitate it, not unlike a mother bird feeds chicks. Even the Poetry Slam movement, itself an aesthetic regression that allows so-called poetry to manipulate the guilt of beer-drinking judges to gain higher scores and cash prizes, is a better method than Gioia's idea. And the Slam is increasingly used in high schools and youth programs around the country, to some success. Maybe it's like Jazz, where I started with Jeff Beck's version of /Goodbye Pork Pie Hat/ as a teenager, but soon learned to savor the greasiness of the original version by Charles Mingus. Maybe the watered down version leads to the more potent brew as the organism evolves. Either way, Diane di Prima was on to something when she said: "The only war that matters is the war against/ the imagination./ All other wars are subsumed in it."

Paul Nelson

--

Paul E. Nelson

www.GlobalVoicesRadio.org

www.AuburnCommunityRadio.com

www.SPLAB.org

110 2nd Street S.W. #100

Slaughter, WA 98001

██████████

toll-free ██████████

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33. **C Daly**

Re: discouraged

Wed 1 Feb 2006

I am in LA, and indeed in South Central.

Perhaps you are unaware that it is legal to keep farm animals (goats, sheep, chickens, ducks, and whatnot) on any property within the city. Frankly, South Central IS a farm, and those chickens are noisy and have mites.

Perhaps you are also unaware that due to the proximity to the Imperial valley and its migrant worker slavery that it makes no freaking sense to, say, pay to water WITH WATER STOLEN FROM THE AQUIFER AND THE COLORADO RIVER and to fertilize a truck garden IN THIS DESERT, since you can go to Grand Central Market downtown and get 10 lbs. of them for A BUCK when they are in season.

What we desperately need, since the riots and before that, is a TAX BASE, because California has NO PROPERTY TAX INCOME due to RONALD REAGAN'S PROP 13. We are lobbying to get big box stores and their taxes and jobs, which bring coffee shops, small scale retail, restaurants, and legal street life into our area, hopefully chasing away the rampant drug dealing and prostitution; LAUSD is threatening to turn one development across the street from our house (it will include a Home Depot and we hope a Target) into yet another school! that will not only riot constantly as all of the middle schools and high schools in this area do but also not improve the "ET Don ts" shop on the corner, the vermin-infested Chinese take out place, the grocery store that only stocks root vegetables and cheap cuts of meat near their expiration dates, and the multitudinous emporia vending human hair, fish frying, etc. etc.

Perhaps you are also unaware that because there are, say, farms in central LA rather than denser housing, public transportation subsidized by property tax, etc., that it is impossible for those living in South Central to get to good jobs "in the city."

Once they've seen the lights of Hollywood, hard to keep 'em on the farm,
Catherine Daly



Bourgeois hell? Yeah right.

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34. **Herb Levy**

Re: Poetry foundation and putting the spotlight on myself Derek

Wed 1 Feb 2006

Haas Bianchi wrote:

- > My post was not about ME ME ME it was about the fact that our artform has no
- > resources and needs them to thrive.
- > And the Poetry Foundation is not helping the artform which is what
- > foundations are supposed to do.

I agree with many of the comments on how screwed up the activities of the Poetry Foundation are vis a vis any kind of writing that I care about. But, for better or worse, foundations are supposed to fulfill their missions in whatever way their board sees fit.

If the board of the Poetry Foundation is happy with how the programs that have been developed will serve the organization's mission, that is indeed what the Foundation is "supposed" to do & no amount of complaining is likely to change anything.

Pretty much the only oversight organization there is for foundation in the US is the Internal Revenue Service, which is concerned with the non-profit tax status of these organizations. While the IRS may have an interest in whether a particular foundation is fulfilling its mission, based on Barr's letter outlining new programs that can be found at the Foundation's Web site), if there were some kind of IRS investigation, the Poetry foundation would get off easily.

The IRS is not going to get involved in anything like a stylistic turf war, if for no other reason than the fact that no one organization could possibly address the whole field of an artform even as small as poetry. There are thousands of foundations and other non-profit organizations who operate without trying solve all of the potential problems in their field of action without losing their tax-free status. Every hospice doesn't have to have a bed for every individual dying in a particular community, every performing arts center doesn't have to sponsor concerts by every performer who requests a gig, etc etc.

I suppose that one could attempt to get a majority of like-minded people on the board of directors to try to change either the Foundation's mission or the programs that have been approved to serve that mission, but, given that current board members would probably have to approve any incoming board members, how likely is that?

Steve Evans' analysis of who and what has brought the foundation to its current situation is very good and far more than just sour grapes, but unless I'm

misreading it, he doesn't seem to be proposing a way to change what the Poetry Foundation is up to.

Complaining is one thing, but can anyone reading this list really come up with a plan of action that's likely to have any effect at all on how the Poetry Foundation proceeds in spending their money?

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35. **Jay Dougherty**

Re: Notes on the State of the Union

Wed 1 Feb 2006

Love it.

Perhaps things would get a lot better if Dick Cheney could just get laid?

:-)

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

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

From:

[REDACTED]

[mailto:[REDACTED]] On Behalf Of Halvard Johnson

Sent: Wednesday, February 01, 2006 9:14 AM

To:

[REDACTED]

Subject: Notes on the State of the Union

For those of you doing something special tonight (like watching "Crash"), herewith are my notes on Bush's State of the Union message:

Ladies and gentlemen, blah, blah, blah. I . . . blah, blah, freedom, blah, blah. And blah before blah blah blah-blah. Renew the blah, blah Patriot Act blah, blah. Make blah blah tax-cuts permanent, blah blah. Save Social blah Security blah. [Smile.] Bipartisan blah solutions blah, blah.

[applause]

Open blah markets, people everywhere Buy American. American worker rah, blah. [applause] Secure borders, blah, guest worker program--no amnesty. Our government providing health care for poor and elderly, blah. Blah.

Hey, where's that remote? Who changed the channel?

Okay. Blah, blah, blah. Addicted to oil. Clean, safe nuclear energy. Better batteries. Blah, blah. Ethanol for everyone within six years. Blah.

Teach our kids math, blah, and science. Blah, blah. Creative minds supported. Tax credits for all. Blah. Innovation, yea!
No behind left unchilded. Blah, blah, blah. Abstinence, rah.

Yada, yada, yada. No declining, no unraveling. New Justices, rah! Servants of law. O'Conner, bye. Alito, hi!

Be good. No clones, no making centaurs, buying embryos.
Thanks and blah, blah -- God bless America. And blah pray for stronger levees.

Hal

Serving the tristate area.

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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36. **aaron tieger**

CARVE needs women

Wed 1 Feb 2006

Hello,

For the first two weeks of February, CARVE Poems invites submissions of poetry from women only. This is an attempt to stimulate the stifling of a potential emerging gender gap in my inbox (and my magazine).

Before submitting, if you aren't already familiar with CARVE, I urge you to visit the website (www.carvepoems.org) and familiarize yourself with the magazine (preferably by purchasing a recent issue). When submitting, please put 6-8 pages' worth of poems into a SINGLE .doc or .rtf and attach it in an email to . Please use your name as the filename. (Example: harrietwheeler.-doc).

Thanks very much.

Aaron Tieger

Editor, CARVE Poems

carvepoems.org

"Make a sudden, destructive unpredictable action; incorporate." (Brian Eno)

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<http://mail.yahoo.com>

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37. **aaron tieger**

CARVE Editions chapbooks still available

Wed 1 Feb 2006

There are still copies available of the first two chapbooks from CARVE Editions: Jess Mynes's *birds* for example and Christopher Rizzo's *ZING*.

In *birds* for example Jess Mynes creates a rural vernacular reminiscent at times of Clark Coolidge, Philip Whalen, and Joseph Ceravolo. Flora and frustration, seasonal changes, sea changes - all are present in these poems which, though comfortable in their abstraction, find rather than lose the reader.

Christopher Rizzo's *ZING* will stand as a document of a certain kind of existence long after its author has left it behind. With a sense of line, break and word reminiscent of a Renaissance-era Coolidge, Rizzo deftly drops these lyrics of longing and beauty. The title is apt.

Each book is \$5, available via carvepoems.org or via post:

CARVE Poems

221 W. Lincoln #2

Ithaca, NY 14850

Checks made payable to Aaron Tieger.

Thank you!

"Make a sudden, destructive unpredictable action; incorporate." (Brian Eno)

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<http://mail.yahoo.com>

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38. **charles alexander**

Re: NEGLECTORINO PROJECT

Wed 1 Feb 2006

I agree with Aldon here. The poets named so far don't seem to be overlooked at all -- except maybe in whatever constitutes a mass national consciousness, but I

think we could all name dozens of other really good poets who are much more overlooked. I also don't feel, with regard to the east/coast split brought up, that I sense it in that way. But then I'm on neither coast, and I have felt included by poets on each coast, and that I have worked to include poets from both coasts (and from no coast) in programs I've developed wherever I've been.

charles

At 01:35 PM 2/1/2006, you wrote:

>I have to say, as somebody who has now lived almost equal periods of time
>on both coasts (and was born in the middle) and has spent some
>considerable time in conversations about poets & poetry, I'm puzzled by
>this -- I've been hearing and reading about all these poets for
>manymanymany years -- have been to any number of conferences where people
>delivered papers on their works etc. -- Which is never to say they
>couldn't all benefit, and us along with them, by even wider discussion --
>
>by the way, what was your father's book on Everson/Antoninus? I'd like to
>look it up --
>
>but here's a proposal -- Shouldn't there be a poetic submolecular
>particle adhering to all great poets who are overlooked, which would
>account for said overlooking,,, perhaps named the neglectorino -- it
>would have the half-life of the reputation of a USA Poet Laureate --
>

>At 02:02 PM 2/1/2006, you wrote:

>>I definitely agree with the poet who brought up Muriel Rukeyser. Rukeyser
>>was a great thinker, and a great political and lyrical poet. I have only
>>heard ONE person in all my years mention her name - I think it was
>>Claudia Rankine. I have NEVER heard anyone mention the great, seminal
>>poet Bill Everson/Brother Antonious who was so popular in the 70's in the
>>Bay Area. My father wrote a biography on him. Also, Larry Eigner and
>>Lorraine Niedecker. All these poets have published WIDELY and are largely
>>ignored.

>>

>>I think a real problem in the poetry community is the division between
>>East and West Coast. Here (I'm in NYC) we hear a lot about Berrigan,
>>Ashbury, Graham, Bernstein, and so on. All of these are GREAT GREAT poets

>>- but why don't we ever hear about those mentioned above and MICHAEL
>>PALMER, who is probably one of the greatest living poets!

>>

[illegible]

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39. **Gerard Greenway**
Re: meet me on myspace

Wed 1 Feb 2006

I do recommend the music part of MySpace. It's open to all and I've not listened to such a lot of interesting stuff since I was swapping cassettes in the post-punk 80s. Search for your favourites and take it from there.

Gerard

In message <001901c6234f\$c93c0420\$[REDACTED]>, Aaron Belz
<[REDACTED]> writes
>
>
>
>Poets and others-

>
>
>
>I have a Myspace page at <http://myspace.com/orthodontist> -- I also keep a
>poetry blog there. If any of you have a myspace page, please feel free to
>look me up in that venue. I have been very happy with the acquaintances I've
>made, young and old, the world over, in that forum.
>
>
>
>Yes, it's a bit juvenile, but then -- so am I.
>
>
>
>Aaron
>
>
>
>

Gerard Greenway

Angelaki: journal of the theoretical humanities

<http://www.tandf.co.uk/journals/titles/0969725X.asp>

Angelaki Humanities (books)

http://catalogue.mup.man.ac.uk/acatalog/Angelaki_Humanities_.html

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40. **Ken Springtail**

Re: NEGLECTORINO PROJECT

Wed 1 Feb 2006

What about the eccentric Language Poet from Texas, Michael Helsem (who seems

to have a new print-on-demand book out here, by the way:

<http://www.lulu.com/content/225228>)?

K. S.

Need more speed? Get Xtra Broadband @

<http://jetstream.xtra.co.nz/chm/0,,202853-1000,00.html>

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41. **mIEKAL aND**

Re: NEGLECTORINO PROJECT

Wed 1 Feb 2006

We still have 2 of Michael's books in print:

CARNIVEROUS EQUATIONS 2

1982, 8.5x5.5, 44 pgs, \$5. A computer generated text combined with graphics. Sursurrealist.

"Disguise ram gang captive yes supreme just. Voracious spacecraft phaeton flower in through binary beach that sink get flip you though burnt. Did as tropical obscure blasphemous ram prune drink great yet rod anti-let soft- you nostril matter be carrot waste germ doppelganger hands glacial. Human was."

MYSTERIES FROM FORGOTTEN WORLDS

1984, 8.5x11, 125 pgs, \$11. "A slightly metaphysical pancosmic odyssey", with original & found illustrations by the author.

"Is there place the fingers of night can't reach?? Stability is a paradox & impossible. We know about that, roach, & the time you contemplated the fatal heresy of thinking about thinking free, but that is not what we are here for, scum. Knox felt his whole life pass between his buttocks. The form was almost too familiar. Remember, without criminals the Law could not exist."

XEXOXIAL EDITIONS

Appropriate Scale Publishing since 1980

<http://www.xexoxial.org>

He has also submitted several hundred neologisms to our online dictionary, search by author:

<http://www.neologisms.us>

On Feb 1, 2006, at 7:48 PM, Ken Springtail wrote:

What about the eccentric Language Poet from Texas, Michael Helsem (who seems to have a new print-on-demand book out here, by the way: <http://www.lulu.com/content/225228>)?

K. S.

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42. **Chris Stroffolino**

Re: meet me on myspace

Wed 1 Feb 2006

Yeah, and by the way Eddie Berrigan's band is on there (I Feel Tractor) as well as this musical project SF poet Brandon Brown has got going, not to neglect mentioning my own Continuous Peasant www.myspace.com/continuouspeasant

C

>From: Gerard Greenway <[REDACTED]>
>To: [REDACTED]
>Subject: Re: meet me on myspace
>Date: Wed, Feb 1, 2006, 5:20 PM
>

I do recommend the music part of MySpace. It's open to all and I've not listened to such a lot of interesting stuff since I was swapping cassettes in the post-punk 80s. Search for your favourites and take it from there.

Gerard

In message <001901c6234f\$c93c0420\$[REDACTED]>, Aaron Belz <[REDACTED]> writes

Poets and others-

I have a Myspace page at <http://myspace.com/orthodontist> -- I also keep a poetry blog there. If any of you have a myspace page, please feel free to look me up in that venue. I have been very happy with the acquaintances I've made, young and old, the world over, in that forum.

Yes, it's a bit juvenile, but then -- so am I.

Aaron

Gerard Greenway

Angelaki: journal of the theoretical humanities

<http://www.tandf.co.uk/journals/titles/0969725X.asp>

Angelaki Humanities (books)

http://catalogue.mup.man.ac.uk/acatalog/Angelaki_Humanities_.html

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43. **Haas Bianchi**

Re: discouraged

Wed 1 Feb 2006

Cat:

If LA is so bad we would be happy to have you back in Chicago-

lots of mass transit here, lots of streetlife and lovely high taxes to pay for all our services and our lovely corrupt government---- and you can freeze your butt off for six months a year.

LOL

R

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of C Daly

Sent: Wednesday, February 01, 2006 5:57 PM

To: ██████████

Subject: Re: discouraged

I am in LA, and indeed in South Central.

Perhaps you are unaware that it is legal to keep farm animals (goats, sheep, chickens, ducks, and whatnot) on any property within the city. Frankly, South Central IS a farm, and those chickens are noisy and have mites.

Perhaps you are also unaware that due to the proximity to the Imperial valley and its migrant worker slavery that it makes no freaking sense to, say, pay to water WITH WATER STOLEN FROM THE AQUIFER AND THE COLORADO RIVER and to fertilize a truck garden IN THIS DESERT, since you can go to Grand Central Market downtown and get 10 lbs. of them for A BUCK when they are in season.

What we desperately need, since the riots and before that, is a TAX BASE, because California has NO PROPERTY TAX INCOME due to RONALD REAGAN'S PROP 13. We are lobbying to get big box stores and their taxes and jobs, which bring coffee shops, small scale retail, restaurants, and legal street life into our area, hopefully chasing away the rampant drug dealing and prostitution; LAUSD is threatening to turn one development across the street from our house (it will include a Home Depot and we hope a Target) into yet another school! that will not only riot constantly as all of the middle schools and high schools in this area do but also not improve the "ET Don ts" shop on the corner, the vermin-infested Chinese take out place, the grocery store that only stocks root vegetables and cheap cuts of meat near their expiration dates, and the multitudinous emporia vending human hair, fish frying, etc. etc.

Perhaps you are also unaware that because there are, say, farms in central LA rather than denser housing, public transportation subsidized by property tax, etc., that it is impossible for those living in South Central to get to good jobs "in the city."

Once they've seen the lights of Hollywood, hard to keep 'em on the farm, Catherine Daly [REDACTED] Bourgeois hell? Yeah right.

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44. **Steve Halle**

New Blog-Journal: Seven Corners

Thu 2 Feb 2006

Check out the first post on Seven Corners featuring five poems by featured poet Kristy Odelius (www.sevencornerspoetry.blogspot.com).

Seven Corners is dedicated to publishing innovative poetry rooted in Chicago.

Steve Halle
Editor

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45. **alexander saliby**

Re: New Blog-Journal: Seven Corners

Thu 2 Feb 2006

Steve,
Just returned from my first visit to sevencornerspoetry...Well Done! And for Kristy Odelius I forecast a brilliant future. She writes with a fresh perspective and a tender understanding of her subject's feelings.

I look forward to return visits.

Thanks

Alex Saliby

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

From: Steve Halle<mailto:[REDACTED]>

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

Sent: Wednesday, February 01, 2006 9:30 PM

Subject: New Blog-Journal: Seven Corners

Check out the first post on Seven Corners featuring five poems by featured poet Kristy Odelius
(www.sevencornerspoetry.blogspot.com<<http://www.sevencornerspoetry.blogspot.com/>>).

Seven Corners is dedicated to publishing innovative poetry rooted in Chicago.

Steve Halle
Editor

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46. **joel s lewis**

Re: Rukeyser

Thu 2 Feb 2006

The idea that Rukeyser, at this point, is neglected, suggests how widely split various camps of the poetry world are. Pittsburgh just did a beautiful collected & there have been THREE selected poems of hers that came out in last ten years + reissues of a number of her prose books PLUS "How Shall We Teach Each Other Of The Poet", a festschrift. Rukeyser's "stronghold" is in the older feminist poetry community, typified by Alicia Ostriker and Adrienne Rich.

And Michael palmer neglected?????

Joel lewis

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47. **alexander saliby**

Re: Free Market Verse

Thu 2 Feb 2006

Paul,

Bravo!!! And well written. Though, I find I may share more of Gioia's prejudices than even I care to admit.

From my youth, I recall three things: 1. hating, detesting H.S. English class & English Teachers (funny thing is I became one). 2. loving to read (despite the horrors imposed by faculty zombies). 3. detesting the idiocy of forced memorization and recitation of verse...which I confess to having been subjected to in grad classes at MSU in East Lansing.

In retrospect I acknowledge: A. H.S. English materials remain with me decades after graduation. B. The love of reading may have been initiated by teachers...certainly not by parents. C. I can, even today, 41 years after having been "instructed" to memorize passages of Milton's material, recite that material. Better, I can find metrical patterns similar to them in modern music, and I can fault trashy text for it's lack of any pattern form or metrical harmony.

Bottom Line:

Students and youth tend to be super critical and judgmental of any and all efforts stemming from those over 30.....Gioia, IMHO, is attempting to rekindle a system that helped develop a sense of appreciation in his personal life.

For the record:

I attempted as an English Teacher to avoid doing or redoing those things which alienated me...could be I screwed up big time not having sophomores memorize Marc Antony's praise of Caesar. Gioia, if I understand his direction, would have us all commit that soliloquy to memory.

I'm hard pressed, now, to disagree with that position...but there's more. I'm not sure that is relevant to the issue of how should the Poetry Foundation spend its wealth? That's a subject I'm certain we'll find no uniformity about on this LIST.

Thanks again for your post.

Alex

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

From: Paul Nelson<mailto:[REDACTED]>

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

Sent: Wednesday, February 01, 2006 3:51 PM

Subject: Free Market Verse

Steve Evans wrote:

The last two sections of "Free (Market) Verse" are now on-line at

<http://www.thirdfactory.net/freemarketverse.html><<http://www.thirdfactory.net/freemarketverse.html>>

SE

I loved the article and the discussion it aroused. I have a response on-line at:
http://www.globalvoicesradio.org/Changing_a_Culture.htm<<http://www.globalv>

oicesradio.org/Changing_a_Culture.htm> and would welcome critical backchannel feedback. A random paragraph:

Dana Gioia shows his true colors when he seeks to recreate competitive recitation bees, so that it is not the imagination that is valued, but the ability to Sit, Git and Spit, or take in facts and information and regurgitate it, not unlike a mother bird feeds chicks. Even the Poetry Slam movement, itself an aesthetic regression that allows so-called poetry to manipulate the guilt of beer-drinking judges to gain higher scores and cash prizes, is a better method than Gioia's idea. And the Slam is increasingly used in high schools and youth programs around the country, to some success. Maybe it's like Jazz, where I started with Jeff Beck's version of /Goodbye Pork Pie Hat/ as a teenager, but soon learned to savor the greasiness of the original version by Charles Mingus. Maybe the watered down version leads to the more potent brew as the organism evolves. Either way, Diane di Prima was on to something when she said: "The only war that matters is the war against/ the imagination./ All other wars are subsumed in it."

Paul Nelson

--

Paul E. Nelson

www.GlobalVoicesRadio.org<<http://www.globalvoicesradio.org/>>

www.AuburnCommunityRadio.com<<http://www.auburncommunityradio.com/>>

www.SPLAB.org<<http://www.splab.org/>>

110 2nd Street S.W. #100

Slaughter, WA 98001

██████████

toll-free ██████████

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48. **Sam Ladkin**

Cambridge Series Poetry Tonight

Thu 2 Feb 2006

CAMBRIDGE SERIES

POETRY READINGS

Thursday 2nd February

GEOFF WARD / JOHN TEMPLE / CHRIS MCCABE

8pm

New Music Room, First Court

St John's College

£3/2 donations hoped for.

Wine will be served

ALL ARE WELCOME

see www.cambridgepoetry.org for further details

or email [REDACTED] to be sent them.

The New Music Room is in First Court, St John's College. Entrance to the college will be through the forecourt entrance, past the porters lodge, turn left and move into Second court, turn left and move into First court.

Here is a map of the location of the college:

[http://www.cam.ac.uk/map/v3/drawmap.cgi?](http://www.cam.ac.uk/map/v3/drawmap.cgi?mp=main;xx=1681;yy=590;mt=c;ms=180)

[mp=main;xx=1681;yy=590;mt=c;ms=180](http://www.cam.ac.uk/map/v3/drawmap.cgi?mp=main;xx=1681;yy=590;mt=c;ms=180)

And here is a map of the college itself:

http://www.joh.cam.ac.uk/cms_misc/images/about/CollegePlan.gif

Presented with the generous support of the Judith E Wilson Fund (Faculty of English), St John's College, and Barque Press (see www.barquepress.com)

And then...

Thursday February 9th

Alice Notley / Ralph Hawkins / Anthony Barnett

Thursday February 16th - BARQUE PRESS EVENT

Keston Sutherland / Neil Pattison / Matt Ffytche

Thursday February 23rd

Lucy Sheerman / Jeremy Hardingham / Bill Griffiths

Thursday March 2nd

Performances of

John Cage Four6 (1992)

Cornelius Cardew Treatise (1963-67)

and poetry performances. Curated by Harry Gilonis and Josh Robinson

TUESDAY March 7th

Tom Jones / Peter Robinson / Dell Olsen

(Line-ups may suffer some changes and other additions)

If any one is receiving these messages and can't imagine why, or if they know why but it is a period of their life they would rather forget, then please email me and I will stop sending out information. If anyone gets several copies of this email and wants that to stop let me know. Thanks. Having said that, please forward this message to anyone you feel may be interested.

WWW.CAMBRIDGEPOETRY.ORG

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49. **Ron Silliman**

Major change in copyright law coming

Thu 2 Feb 2006

This comes from StockPhotographer.Info, about a bill that could make many works of art infringements on trademarks.

Important New Legislation Proposal

Written by Edward Greenberg

Wednesday, 25 January 2006

A few weeks ago I referenced a proposed new Trademark law formally entitled "HR 683 - the Trademark Dilution Revision Act". It passed in the House of Representatives and is under consideration by the Judiciary Committee.

Now stay with me, don't get bored. This is important.

The Act contains certain anti-speech aspects which will directly affect illustrators, photographers and others.

It will serve to eliminate the current protection for non-commercial speech currently contained in the Lanham Act. It will prevent businesses (artists) and consumers from invoking famous trademarks to explain or illustrate their discussion of public issues.

For example, using the phrase "Where's the Beef" could be actionable. Although you might use it in a non-commercial way, the (very) famous Wendy's slogan when used to comment might not be protected by the fair use exception.

The Act would give companies considerable leverage in preventing artists and photographers from employing their marks in images by claiming the mark is being "diluted". The bigger the company, the more famous the trademark, the easier it will be to prevent you guys from using it. National companies with highly recognizable marks would have more leverage than any single creator or small business and would easily outspend any of you to prevent your using their mark.

Exceptions for fair use, non-commercial use, reportage, commentary, etc. currently existing could disappear and would be no defense to claims of infringement of a registered or unregistered mark. Trade dress is often unregistered.

To see how this new legislation might operate, go to www.dsart.com/Gallery/VW_bug.htm. That illustration was created by Donald

Stewart in 1992. Mr. Stewart has displayed the work to students in classes and used it as a teaching tool. The image has also been sold.

VW of America has threatened Mr. Stewart with litigation in anticipation of the new law. The Volkswagen Beetle is composed of bugs. The illustration does not disparage VW in any way. It is lighthearted and whimsical. It clearly posts the VW marks.

I dare say most if not all of you, have created works which like Mr. Stewart's, are not disparaging and employ some recognizable mark somewhere in your image. A photo using a Hummer for example, to comment on the proliferation of gas guzzling SUVs could give GM/Hummer cause to prevent the publication of your image. Incidental, background use of a recognizable mark like a Coke can for example, could easily result in your prompt receipt of a lawyer's letter from a really big law firm representing a really, really big corporation.

As written, strong cases have/could be made against candidates who have used popular marks to comment on their opponents. This is not a right wing/left wing thing. It is a free speech, little guy against big guy thing. Your artistic freedom is at risk.

I urge all of you to write to Senator Arlen Specter, Chairman of the Senate Judiciary Committee, 711 Hart Building, Washington, DC 20510 to voice your opposition to this bill.

Mr. Stewart is ably represented by Paul Alan Levy, Esq. who is with Public Citizen Litigation Group, 1600-20th Street, NW Washington DC 20009 www.citizen.org/litigation. He has taken an active role in fighting this proposed legislation and deserves your vocal and written support.

This is your livelihood we are talking about here. Don't bitch about corporate coercion, do something about it. Send a letter or better, send a photograph accompanied by a short note to make your point. You guys get paid to create images to sell products and ideas get people's attention. Get Senator Specter's attention and write to your own Senator as well. The bad guys are betting heavy on your well earned reputation for apathy.

Edward C. Greenberg
Erica Galinski
Greenberg & Reicher, LLP
50 East 42nd St. 17th floor
New York, NY 10017



Last Updated (Wednesday, 25 January 2006)

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50. **Vernon Frazer**

Vernon Frazer featured in Big Bridge

Thu 2 Feb 2006

The latest issue of Big Bridge contains PRELUDE, a special feature on my recent work, focusing on IMPROVISATIONS. It includes colored panels of the visual poetry found in the later section of the work and reviews by Jonathan Penton, Ric Carfagna, Dan Waber, Kirpal Gordon and Stephen-Paul Martin. Michael Rothenberg and Jonathan Penton did an excellent job in presenting and discussing my work. I'm pleased with the work they've done and honored by the attention they've given my work. I encourage you to check out the PRELUDE section at <http://www.bigbridge.org/vfindex.htm>.

Vernon Frazer

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51. **Pierre Joris**

Re: NEGLECTORINO PROJECT

Thu 2 Feb 2006

On Feb 1, 2006, at 2:02 PM, reJennifer Bartlett wrote:

*I definetly agree with the poet who brought up Muriel Rukeyser.
Rukeyser was a great thinker, and a great political and lyrical
poet. I have only heard ONE person in all my years mention her name
- I think is was Claudia Rankine.*

I keep reading her, teaching her & screaming about the need for a new editon of her marvelous book THE TRACES OPF THOMAS HARRIOT, one of my absolute favorite books.

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://pierrejoris.com>

Nomadics blog: <http://pjoris.blogspot.com>

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52. **Harry Nudel**

Po Foundation...

Thu 2 Feb 2006

"Billie Collins"..them's fitin' wordz 'round here'...but so vat..ech Dana & Ed Hirsch...what's left out of this screed..is the intention of Ms. Lillie who left the 100 million...she liked Po mag as it was....& it's her ideals that need to be served.....& actually i think the beneficiaries have been rather prudent...we can all think of better ways to spend someone else's \$\$\$....poetry is a big space...& a lot of it is filled with H.S Eng. teachers in small towns...posture left...posture right..all fall down..drn...

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53. **Megan Burns**

Re: Notes on the State of the Union

Thu 2 Feb 2006

Actually you mentioned more about levees than Mr. B(lah) did.

Megan

New Orleans, LA

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

From: Jay Dougherty <[REDACTED]>

To: [REDACTED]

Sent: Wed, 1 Feb 2006 20:07:22 -0500

Subject: Re: Notes on the State of the Union

Love it.

Perhaps things would get a lot better if Dick Cheney could just get laid?

:-)

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

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

From: [REDACTED]

[mailto:[REDACTED]] On Behalf Of Halvard Johnson

Sent: Wednesday, February 01, 2006 9:14 AM

To: [REDACTED]

Subject: Notes on the State of the Union

For those of you doing something special tonight (like watching "Crash"),
herewith are my notes on Bush's State of the Union
message:

Ladies and gentlemen, blah, blah, blah. I . . . blah, blah, freedom, blah, blah.
And blah before blah blah blah-blah. Renew the blah, blah Patriot Act blah,
blah. Make blah blah tax-cuts permanent, blah blah. Save Social blah Security
blah. [Smile.] Bipartisan blah solutions blah, blah.

[applause]

Open blah markets, people everywhere Buy American. American worker rah,
blah. [applause] Secure borders, blah, guest worker program--no amnesty. Our
government providing health care for poor and elderly, blah. Blah.

Hey, where's that remote? Who changed the channel?

Okay. Blah, blah, blah. Addicted to oil. Clean, safe nuclear energy. Better bat-
teries. Blah, blah. Ethanol for everyone within six years. Blah.

Teach our kids math, blah, and science. Blah, blah. Creative minds
supported. Tax credits for all. Blah. Innovation, yea!
No behind left unchilded. Blah, blah, blah. Abstinence, rah.

Yada, yada, yada. No declining, no unraveling. New Justices, rah! Servants of
law. O'Conner, bye. Alito, hi!

Be good. No clones, no making centaurs, buying embryos.
Thanks and blah, blah -- God bless America. And blah pray for stronger
levees.

Hal

Serving the tristate area.

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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54. **Gary Sullivan**

Gary Sullivan & Marshall Reese | Segue @ BPC This Saturday

Thu 2 Feb 2006

Hey People in NYC,

I'm going to be reading with Marshall Reese at the BPC this Saturday, from 4-6 p.m.

Marshall is 1/2 of the team that came up with The Bible Belt, Contract with America Underwear, and a host of other "pure American products" over the years (see: <http://www.pureproductsusa.com/>)

Here's the general info:

Seque Reading Series

Bowery Poetry Club

Saturday, February 4: 4-6 PM

308 Bowery, just North of Houston

Admission \$6

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

or call [REDACTED]

Gary Sullivan is both a poet and a cartoonist. He is the author of *Dead Man*, *How To Succeed in the Arts* and with Nada Gordon, *Swoon*. He has edited or co-edited numerous presses and magazines, including *Detour Press*, *Readme*, and the *Poetry Project Newsletter*. The first issue of his comic book, *Elsewhere*, was published in 2005.

Marshall Reese is an artist and poet who addresses the nexus of power, religion, and commerce. For more than 20 years he has collaborated with Nora Ligorano as Ligorano/Reese. Their process of making work has become seamless and the boundaries between their conceptual contributions have all but disappeared. He is the author of *Writing and Slush*. He co-edited *E and E* pod magazines.

Hope to see you there,

Gary

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55. **Aldon Nielsen**

NOW HERE IS A NEGLECTORINO POET!

Thu 2 Feb 2006

Just out:

MIXAGE

poems by A.L. Nielsen

Zasterle editions --

available from our good friends at SPD books:

<http://spdbooks.org/Details.asp?BookID=8487467431>

--Gil Scott-Heron

[Redacted] [Fax]

Thu 2 Feb 2006

██████████

V. Nicholas LoLordo
Assistant Professor
University of Nevada-Las Vegas
Department of English
4504 Maryland Parkway
Las Vegas, NV 89154-5011



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57. **Charles Bernstein**

For Nam June Paik

Thu 2 Feb 2006

For Nam June Paik
at
<http://epc.buffalo.edu/authors/bernstein/blog/>

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58. **Jesse Seldess**

"An Incomplete Map of Everything" festival in Chicago

Thu 2 Feb 2006

LINKS HALL PRESENTS

"an incomplete map of everything"

An interdisciplinary festival of language, performance, and sound

February 3 - February 26, 2006

January to March 2006: Links Hall's new Artistic Associates - Jennifer Friedrich, Mark Booth and Nicole LeGette - each curate a month-long series of performance, based on expertise in their respective artistic fields. February's program has been curated by Mark Booth.

"an incomplete map of everything is a fragmentary atlas of an imaginary world. The festival is comprised of co-existing "landforms" of an experimental nature; the Goldsmith archipelago, the Bök atoll, the plateaus of Goulish, the Bervin Sea, the isthmus of Mallozzi, and the fjord of Ross. There are other topographical features as well, both familiar and unfamiliar; emerging glaciers, new volcanoes, and uncharted estuaries. If there is one thing these artists have in common apart from their shared commitment to experimentation and investigative exploration it is their interest in probing the minimal elements that form the materiality of human experience." - Mark Booth, curator

Links Hall is located at 3435 N. Sheffield Avenue, convenient to the Addison Red Line El stop. Reservations for all events highly recommended, please call [REDACTED]. Pay at the door.

WEEKEND 1

Christian Bök / Terri Kapsalis

Friday, February 3 at 7:30pm

Admission \$10

Bök is the author of the award-winning books *Crystallography* and *Eunoia*, and is Professor of English at the University of Calgary. *Eunoia* is a benchmark of experimental literature in the lineage of Georges Perec: each chapter features words exclusively employing one vowel (the narrative in "Chapter A" is composed of words where "A" is the only vowel used, and Chapters E through U follow suit). Bök's impish playfulness reveals the inner music of words and the mystery of the common materials of language. Kapsalis' latest fiction has appeared in *3rd bed*, *Parakeet* and *The Baffler*; she is the author of *Public Privates: Performing Gynecology from Both Ends of the Speculum*.

Christian Bök / Judd Morrissey

Saturday, February 4 at 7:30pm

Admission \$10

An evening of readings by Bök and hypertext narratives by Morrissey. Morrissey's works include an unstable, self-evolving, virtual page that continuously rewrites itself in response to the reader; for Links Hall, he presents work from his project *The Error Engine*, which explores memory, accident, and the book.

Relaxation Record (Jim Dorling) / Jesse Seldess

Sunday, February 5 at 7:30pm

Admission \$10

Relaxation Record, a solo project by Jim Dorling of the influential acoustic ensemble *Town and Country*, presents the musical performance *Let your mind dissolve in the pitch black space within your head*. Seldess, editor of the journal *Antennae*, and co-curator of the *Discrete Reading and Performance Series*, presents a pre-recorded video reading, made with Leonie Weber.

THROUGHOUT THE MONTH:

Daniel Borzutzky: (Proxy) *Missives from Turkey*

Each night a member of the audience will be invited to read one of a series of twelve short texts specifically written for each evening of an incomplete map of everything by Borzutzky from the Yerebatan Cistern in Istanbul. Borzutzky's book *Arbitrary Tales* was published by Triple Press in 2005. His translations of Chilean poet Jaime Luis Huenun appear in *Circumference* and are forthcoming in *Fascicle*; they will be also be used as part of the Poetry Society of America's

Poetry in Motion program and will be hung on buses in Los Angeles. He is a professor in the English Department at Wright College in Chicago.

For more information about the artists or Links Hall go to www.linkshall.org

Links Hall is supported in part by a CityArts Program 2 Grant from the City of Chicago Department of Cultural Affairs, the Illinois Arts Council (a state agency), Alphawood Foundation, The Boeing Company, Elizabeth F. Cheney Foundation, The Chicago Community Trust, Gaylord and Dorothy Donnelley Foundation, The Richard H. Driehaus Foundation, Event Engineering, Illinois Humanities Council, The Japan Foundation, Mayer and Morris Kaplan Family Foundation, Sandbox Studio (Chicago), Synapses Foundation, and many generous individual contributors. Links Hall is a member of the National Performance Network (sponsored by the Doris Duke Charitable Foundation).

an incomplete map of everything was made possible with support from The Boeing Company, The Danish Arts Agency (www.kunststyrelsen.dk), The Poetry Center of Chicago, Poets & Writers, and The School of the Art Institute of Chicago.

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59. **konrad**

Re: Major change in copyright law coming

Thu 2 Feb 2006

This comes from StockPhotographer.Info, about a bill that could make many works of art infringements on trademarks.

*Important New Legislation Proposal
Written by Edward Greenberg
Wednesday, 25 January 2006*

A few weeks ago I referenced a proposed new Trademark law formally entitled "HR 683 - the Trademark Dilution Revision Act". It passed in the House of Representatives and is under consideration by the Judiciary Committee.

See below also on lawsuits against search engines by newspapers:

Search Engines Challenged on Theft

By Andrew Edgecliffe-Johnson, Media Editor in London

Published: January 31 2006 19:55 | Last updated:
January 31 2006 19:55

A group of newspaper, magazine and book publishers is accusing Google and other aggregators of online news stories of unfairly exploiting their content. They are demanding compensation from search engines.

Gavin O'Reilly, the president of the World Association of Newspapers, which is co-ordinating the campaign, said on Tuesday: "We need search engines, and they do help consumers navigate an increasingly complicated medium, but they're building [their business] on the back of kleptomania."

[. . .]

The WAN, which represents 18,000 newspapers and 73 national newspaper associations, said it would examine whether new standards and policies could be drafted to create a commercial relationship between publishers, search engines and content aggregators.

Mr O'Reilly singled out Google for criticism, saying: "As a general rule, Yahoo, MSN and Ask Jeeves seem more open to constructive dialogue. Its only Google which seems to have this absolute view [that all information should be available for free]." Google could not immediately be reached for comment.

Mr O'Reilly likened the initiative to the conflict between the music industry and illegal file-sharing websites and said it was not a sign that publishers had failed to create a competitive online business model of their own.

I think newspapers have developed very compelling web portals and news channels but the fact here is that were dealing with basic theft, he said.

more at ...

<http://tinyurl.com/cp9ol>

konrad

^Z

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60. **Harry Nudel**

Nam....

Thu 2 Feb 2006

Seems odd now that i think of it...that we so easily called him 'nam'....and not once did it strike me how it was representative of what was autre odd Asian dif at war with.....'nam' how are you....once sitting 'round my old oak wooden table...he sd.."if you didn't have children..it's art that was passed on'...or something like that...given i could barely decipher every other word...a little like the endless static on his t.v.s...once i showed him the cover one of my books...'oh how beautiful'...i took this to be inscrutable..since i could draw about as well as he could...in later years..being pushed by in the wheel chair..chaperoned by the dragon lady wife...(who i'm sure was no such thing)...i distanced myself...as if chatter weren't 'enuf...& still...a manic dance for some Korean holiday in front of Holly Solomon's on Hstn St...as the line passes..bury me deep...drn...

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61. **Chris Stroffolino**

Re: NEGLECTORINO PROJECT

Thu 2 Feb 2006

Hey Nick!

I'll name you as a neglected poet if you name me as one!

Chris

>From: Nick LoLordo <[REDACTED]>

>To: [REDACTED]

>Subject: Re: NEGLECTORINO PROJECT

>Date: Thu, Feb 2, 2006, 9:56 AM

>

> I agree with Maria & others; a few years ago, this list might have been small
> enough that almost everybody on it would have agreed that, say, Palmer was
one

> of the (insert small number here) greatest living American poets--now the list
> is so diffuse and people have such different positions re mainstream/magins

> that statements about neglect/fame can mean almost anything--"neglect" has been

> used to describe anybody less well known than Billy Collins or Mattie J

> Stepanek--

> what is the _normal_ level of cultural awareness that exceeds "neglect"?

where,

> what part

> of the literary field, are we talking about? my guess is a current survey of

> "overexposorinos" might generate more agreement...(though no, I don't want to

> play that game right this minute)

>

>

>

> -----

>

> V. Nicholas LoLordo

> Assistant Professor

>

> University of Nevada-Las Vegas

> Department of English

> 4504 Maryland Parkway

> Las Vegas, NV 89154-5011

>

> [REDACTED]

>

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

>

>

>

>

> -----

>

> V. Nicholas LoLordo

> Assistant Professor

>

> University of Nevada-Las Vegas

> Department of English

> 4504 Maryland Parkway

> Las Vegas, NV 89154-5011

>

> [REDACTED]

62. **jorispierre**

Re: NEGLECTORINO PROJECT

Thu 2 Feb 2006

who is Mattie J Stepanek ?

On Feb 2, 2006, at 12:56 PM, Nick LoLordo wrote:

I agree with Maria & others; a few years ago, this list might have been small enough that almost everybody on it would have agreed that, say, Palmer was one of the (insert small number here) greatest living American poets-- now the list is so diffuse and people have such different positions re mainstream/margins that statements about neglect/fame can mean almost anything--"neglect" has been used to describe anybody less well known than Billy Collins or Mattie J Stepanek-- what is the _normal_ level of cultural awareness that exceeds "neglect"? where, what part of the literary field, are we talking about? my guess is a current survey of "overexposorinos" might generate more agreement...(though no, I don't want to play that game right this minute)

*V. Nicholas LoLordo
Assistant Professor*

*University of Nevada-Las Vegas
Department of English
4504 Maryland Parkway
Las Vegas, NV 89154-5011*



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

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Assistant Professor

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Department of English
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Las Vegas, NV 89154-5011



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63. **Mary Jo Malo**
Vernon Frazer featured in Big Bridge

Thu 2 Feb 2006

Itâ€™s about time! Talk about being neglected. This collaborative exhibit is excellent.

Phenomenology, epistemology, and the post-modern view of language and â€œselfâ€ permeate the work of poet Vernon Frazer. Deconstruction of language itself, for the purpose of enabling communication between the poet and audience, only seems* oxymoronic. Spontaneous, obviously. Simultaneity, hoped for. Subcutaneous, definitely. Read his words aloud, because poetry must* be heard. The way Frazer strings his words together, his flow, eventually causes me to seek dry land and silence; a respite from his deluge of glossolalia. His projective verse subverts my attempt to create meaning. Follow his flow to the end and â€œseeâ€ the state-of-communication, more honest than the recent state-of-the union.

What Vernon seems to have discovered for himself is that language whether spoken as spontaneous prosody, or its polar opposite, usually fails as transitive communication. I appreciate extremely modern poetics, because words and form are free and more likely to provoke change in the reader. They can literally be mind-altering. If art doesnâ€™t change us, what will? That which enables change and freedom in the individual is wondrous. In the not too distant past, I thought certain words and forms weren't poetic. IMPROVISATIONS is my new outlaw book of poetry. It violates many misconceptions of what poetry and language are: a deluge of sound and fury, signifying nothing.

One has only to read aloud his glossolalia to grasp the moebius of communication. I'm nearly speechless, an effect of reading aloud his many words, which fade into a numb silence. He understands the futility of most of what passes for

talking and writing. The body, the tongue our instruments. The point of poetry? The point of speaking? The point of communication? Everything and nothing.

Mary Jo Malo

The latest issue of Big Bridge contains PRELUDE, a special feature on my recent work, focusing on IMPROVISATIONS. It includes colored panels of the visual poetry found in the later section of the work and reviews by Jonathan Penton, Ric Carfagna, Dan Waber, Kirpal Gordon and Stephen-Paul Martin.

Michael Rothenberg and Jonathan Penton did an excellent job in presenting and discussing my work. I'm pleased with the work they've done and honored by the attention they've given my work. I encourage you to check out the PRELUDE section at [_http://www.bigbridge.org/vfindex.htm_](http://www.bigbridge.org/vfindex.htm) (<http://www.bigbridge.org/vfindex.htm>) .

Vernon Frazer

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64. **Poetry Project**

Events at the Poetry Project 2/3 - 2/8

Thu 2 Feb 2006

Dear All,

Please join us this week. In lieu of the usual corny quip, we will share with you what January 30th had to say on the desktop poetry calendar that has made its way into our office:

Poetry is not an expression of the party line. It's that time of night,
lying in bed, thinking what you really think,
making the private world public, that's what the poet does.

-Allen Ginsberg

Love,

The Poetry Project

Friday, February 3, 10:30pm

œIn the Arms of Words: Poems for Disaster Reliefœ

Book party to promote the release of the new anthology In the Arms of Words: Poems for Disaster Relief. Poet Amy Ouzoonian edited a bountiful collection and is selling copies with proceeds to go to AmeriCares. Reading features poets included in the anthology: Thaddeus Rutkowski, Eve Packer, Alan Semerdjian, Nancy Mercado, George Wallace and Amy Ouzoonian.

Monday, February 6, 8:00pm

Open Reading

Sign up at 7:45.

Wednesday, February 8, 8:00pm

Alan Davies & Tony Towle

Alan Davies is the author of *Name (This)*, *Signage (Roof)*, *Candor* (O Books), and *Rave* (O Books) as well as numerous other books and articles. His long book *Life* is forthcoming from O Books. He is currently at work on a lifelong project composed of individual books. He practices Zen and cultivates friendships. Tony Towle has been associated with the New York School of Poetry for over 40 years, having taken workshops with Kenneth Koch and Frank O'Hara at the New School in 1963. In 1970, he received the Frank O'Hara Award, in conjunction with which his first major collection, *North*, was published. He has published 12 books in all, most recently, *The History of the Invitation: New & Selected Poems 1963-2000* (Hanging Loose), *Memoir 1960-1963* (Faux Press, 2001), and *Nine Immaterial Nocturnes* (Barretta Books, 2003). John Ashbery has written: "Tony Towle is one of the best-kept secrets of the New York School."

WRITING WORKSHOPS AT THE POETRY PROJECT

PRACTICAL CRITICISM: A POETRY WORKSHOP "TONY TOWLE

TUESDAYS AT 7 PM: 10 SESSIONS BEGIN FEBRUARY 14TH

"It is assumed that participants will be serious, practicing poets and so critiques and comments will be made from the vantage point of what the person has already established, not with a view to ~prescribing~ some different way of writing. However, stretching the sensibility will be encouraged, both in the group and through individual suggestion. Non-binding assignments will be given each week and poems from the past as well as those of the workshop participants will be read aloud and discussed. In the course of this, numerous poets past and present, and topics both literary and general, will arise and be talked about. Also I will make written comments on poems individuals may prefer not to have read aloud." John Ashbery has written: "Tony Towle is one of the best-kept secrets of the New York School." Tony's first reading at the Poetry Project was in 1968. Recent books include *The History of the Invitation: New & Selected Poems 1963-2000*, and *Memoir 1960-1963*.

THE UNPERFORMABLE: THE VISUAL SIDE OF POETRY "EVELYN REILLY

THURSDAYS at 7 PM: 5 SESSIONS BEGIN FEBRUARY 16TH

"The traditional notion of poetry as primarily a matter of ~voice~ has often obscured its graphic and visual character, and can limit the range of experiment to what can be experienced in the venue of the poetry reading. Even the most performance-based poets, however, face issues of how to spatialize their work on the page, and every line break is as much a visual as a rhythmic

and aural decision. This workshop will explore a broad range of visual poetics “ from modernist innovations to composition-by-field to recent spatialized text, concrete, collage, and digital poetry. We will examine work by Mallarme, Apollinaire, Cummings, Olson, Schwerner, Hak Kyung Cha, Aram Saroyan and Susan Howe, and peruse the UbuWeb site together. Everyone will be encouraged to analyze the visual assumptions behind their poems as well as to write or revise work using alternative visual conventions.” Evelyn Reilly’s book *Hiatus* was published by Barrow Street in 2004 and was a finalist for the Poetry Society of America’s Norma Farber First Book Award.

INFORMATION POETICS “ CAROL MIRAKOVE
THURSDAYS AT 7 PM: 5 SESSIONS BEGIN APRIL 6

“How do we get the swirling-inside/outside-the-head onto the page? What are the differences between knowledge and information, and what are we putting into our poems? Why? We will look at poets & projects confronting these questions & we will explore our own potential in navigating transitional space (community, jobs, war, media). We may look at poems by Etel Adnan, Ammiel Alcalay, Jules Boykoff, Ernesto Cardinal, Roque Dalton, Kevin Davies, Jeff Derksen, Laura Elrick, Heather Fuller, Dana Gelinas, Fanny Howe, Susan Howe, Pattie McCarthy, Yedda Morrison, Alice Notley, Mark Nowak, Douglas Oliver, Kristin Prevallet, Deborah Richards, Cristina Rivera-Garza, Kaia Sand, Leslie Scalapino, and Rodrigo Toscano. We will discuss how we read and what we value, how to assess the values of any given poem. We may address contradictions in literal or figurative yogic practice and the (in)corporate(zation) rush. How can we sustain simultaneously our health and our engagements with destruction?” Carol Mirakove is the author of *Mediated* (Factory School, forthcoming in Spring 2006) and *Occupied* (Kelsey St. Press).

IN THE ABSENCE OF THEIR SURPRISE: A NEW YORK SCHOOL WORKSHOP
“ JOEL LEWIS FRIDAYS at 7 PM: 5 SESSIONS BEGIN FEBRUARY 17TH

“In this workshop, we will explore the poetry and poetics of the New York School of Poetry. A school of writing more linked by personal alliances and mutual dislikes, it features a dazzling range of approaches ranging from the radical formalism of Edwin Denby to the permanently “under construction” poetry of Clark Coolidge. In between these banner holders are poets with Pulitzer Prizes (John Ashbery, James Schuyler), poets with rock bands (Jim Carroll, Patti Smith, Janet Hamill), poets who run for President (Eileen Myles) poets who are actually read by non-poets (Frank O’Hara) and poets held dear mostly by other New York School Poets (Joe Ceravolo, Steve Carey and Jim Brodey). We will explore New York School techniques such as collaborations, appropriative writing, list poems, cut ups, rewrites, lists, invented forms, reinvented forms, sonnets and the secrets of how-to-keep -going-when-you-having-

nothing-interesting-to-say.â€ Joel Lewis is the author of Verticals Currency: Selected Poems and edited On The Level Everyday, selected talks of Ted Berrigan.

POETRY WORKSHOP â€“ DAVID HENDERSON

SATURDAYS AT 12PM: 10 SESSIONS BEGIN FEBRUARY 18TH

â€œWe are making manuscripts of our work (at whatever stage the work or the poet or both are). As poets we are also looking at and sometimes working with prose, as another form of poetry, as well other forms of poetry such as lyrics, raps, spoken word form(ats) or even simple lines â€“ good in and of themselves. We practice exercises and routines of the poet. We often listen to the works of each other â€“ in progress. And there is always the right to just read a work without comment or criticism.â€ Poet, lyricist, and biographer David Henderson is the author of several books, including Jimi Hendrix: Voodoo Child of the Aquarian Age and Neo-California.

***The workshop fee is \$300, which includes a one-year individual Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Please send payment and reservations to: The Poetry Project, St. Markâ€™s Church, 131 E. 10th St., NY, NY 10003. For more information please call [REDACTED] or e-mail [REDACTED].

Performance Space 122 presents

Elevator Repair Service

No Great Society

February 2 - 18

Opens Thursday, February 2

Wednesday-Saturday at 8:00 p.m.

Saturday and Sunday at 5:00 p.m.

Estimated Running time: 1 hour

Tickets: \$20 (general admission), \$15 (students/seniors), \$10 (P.S. 122 members) Available on-line at www.ps122.org <<http://www.ps122.org/>> , by phone at [REDACTED], and at box office.

From February 2nd through the 5th, a limited number of complimentary tickets are available. R.S.V.P as soon as possible to [REDACTED] with date/time of performance, number of tickets requested â€“ be sure to mention POETRY PROJECT. Your reservation is confirmed unless you hear otherwise.

From February 8th through closing, use code POETRY for \$5 off general admission. How? Simply enter POETRY on-line, mention by phone, or present this email at the box office.

"The best experimental theater troupe in town" -New York Magazine

No Great Society is a riveting neo-beat riff by Elevator Repair Service, renowned for their reinvention of found objects and fragments of space and time. In this world premiere, ERS veteran and enigmatic physical performer, Susie Sokol conjures Jack Kerouac while sonic artist Ben Williams channels a piano-pattering Steve Allen and prostrate William F. Buckley. A pair of legendary interviews rip loose and spiral into a surreal and chaotic exchange, soaked with liquor, jazz and philosophy.

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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65. **Lewis LaCook**
slate-frail firmament turning hungrily
Thu 2 Feb 2006

breathing heavily, turning sharply, reading
hungrily, spraying those clip-on clouds
over any area of sky they'll take, until
even the sidewalk slate-frail and open-ended
blends with the firmament. I move upon
these dark waters in this deep, knowing
that nothing in me drags their silked eyes
back home, where I've layed them out,
sprayed them down, slathered their disarray
interiors with parts of what she's

||<http://www.lewislacook.org>||
sign up now! poetry, code, forums, blogs, newsfeeds...

Bring words and photos together (easily) with
PhotoMail - it's free and works with your Yahoo! Mail.

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66. **Stephen Vincent**
FW: NEGLECTORINO PROJECT

Thu 2 Feb 2006

Heah, before all this neglecting descends entirely into the sloughs of self-pity, despond & bitterness, I do recommend - as I occasionally do - a detour to Chris Sullivan's New Orleans' sight/site where he has neatly begun to arrange a photographic collection of 50 basketballs, all of which are recently recovered from the woes of Katrina - talk about colorful defacements, bruises and holes of neglect! <http://www.8letters.blogspot.com/>

I think Chris has put together a quite beautiful - not yet finished - Anthology of the misbegotten and forgot.

It might be a wonder to see what he could with the mugs of forgotten, overlooked and lost poets. Possibly an anthology just as good as these basketballs, I bet.

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

Hey Nick!

I'll name you as a neglected poet if you name me as one!

Chris

*From: Nick LoLordo <[REDACTED]>
To: [REDACTED]
Subject: Re: NEGLECTORINO PROJECT
Date: Thu, Feb 2, 2006, 9:56 AM*

I agree with Maria & others; a few years ago, this list might have been small enough that almost everybody on it would have agreed that, say, Palmer was one of the (insert small number here) greatest living American poets--now the list is so diffuse and people have such different positions re mainstream/magins that statements about neglect/fame can mean almost anything--"neglect" has

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used to describe anybody less well known than Billy Collins or Mattie J
Stepanek--
what is the_normal_level of cultural awareness that exceeds "neglect"?
where,
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of the literary field, are we talking about? my guess is a current survey of
"overexposorinos" might generate more agreement...(though no, I don't want to
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██████████

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██████████

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67. **Joshua Wilkinson**
Maged Zaher Contact?

Thu 2 Feb 2006

Hi

Does anyone have an email for
Maged Zaher?
please back channel
thank you!!
joshua marie wilkinson

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

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68. **Craig Allen Conrad**
Re: NEGLECTORINO PROJECT really?

Thu 2 Feb 2006

There's not a person alive who can read the NEGLECTORINO PROJECT and say that they've heard of EVERY poet on it.

But maybe you are all talking about the poets you are discussing on the Buffalo List? Anyway, here's the NEGLECTORINO PROJECT:

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

Maybe you're all discussing Palmer, etc., I don't know for certain.

If you REALLY HAVE heard of all the poets in the NEGLECTORINO PROJECT then we need to hear MORE for YOU! wow!

I read almost nothing but poetry, and I learned A LOT FROM THIS LIST! And then there's the work Tom Orange and Shanna Compton did to make LONG out of print books available for the first time in half a century (or more... 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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69. **David Baratier**
Re: NEGLECTORINO PROJECT really?

Fri 3 Feb 2006

CA--

I have heard of, met, read with, collaborated with, praised or been praised by, all of your poets. If I win something, send it to the address below; if you want the list expanded, let me know.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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70. **Nick LoLordo**

Re: NEGLECTORINO PROJECT

Fri 3 Feb 2006

so can you be neglected if you haven't submitted any poems to anywhere since 8th grade?

and hey, even in 8th grade, that was _solicited_....

Quoting Chris Stroffolino <[REDACTED]>:

Hey Nick!

I'll name you as a neglected poet if you name me as one!

Chris

From: Nick LoLordo <[REDACTED]>

To: [REDACTED]

Subject: Re: NEGLECTORINO PROJECT

Date: Thu, Feb 2, 2006, 9:56 AM

I agree with Maria & others; a few years ago, this list might have been small enough that almost everybody on it would have agreed that, say, Palmer was one of the (insert small number here) greatest living American poets--now the list is so diffuse and people have such different positions re mainstream/magins that statements about neglect/fame can mean almost anything--"neglect" has been used to describe anybody less well known than Billy Collins or Mattie J

Stepanek--
what is the normal level of cultural awareness that exceeds "neglect"?
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██████████

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71. **derekrogerson**
Professor

Fri 3 Feb 2006

Ann Arbor, MI

The English Department at the University of Michigan seeks innovative scholars at the Advanced Assistant or Associate Professor level whose work cuts across common periodizations in the following fields:

- poetic genres
(with particular emphasis on contemporary
American poetry, drama and performance studies)
- English or trans-Atlantic literature
(any period or periods between 1550 and 1900)

Successful candidates will also contribute to our established interdisciplinary strengths in:

- gender and sexuality
- material and literary culture
- multicultural literatures in English
- aesthetics

English Department expects to make the appointment in 2006-2007.

(Note: This position is posted as Assistant Professor, Associate Professor, or Professor. The rank of the selected candidate will depend upon candidate's qualifications.)

Send:

- letter of application
- c.v.
- evidence of teaching excellence

by February 17, 2006 to:

Professor Sidonie Smith, Chair
Department of English Language and Literature
University of Michigan
3187 Angell Hall

Ann Arbor, MI 48109-1003
Attn: Recruitment Coordinator

All applications will be acknowledged. The University of Michigan is a nondiscriminatory affirmative action employer and is supportive of the needs of dual career couples.

Questions? mailto: [REDACTED]

Women and minorities are encouraged to apply.

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72. **Thomas Orange**
NEGLECTORINO PROJECT

Fri 3 Feb 2006

people.

i don't know how anyone looking at the lists conrad has compiled can make generalizations like "none of these poets are really overlooked" or "overlooked doesn't really mean anything anymore." 58 poets each contributed a list of anywhere between two and probably a dozen names each, so there's naturally going to be a wide range of what people take "neglected" or "overlooked" to mean.

and there's a world of difference between a street poet you may have heard once and thought was brilliant but was never and will never be published, versus someone who published 50 years ago and hasn't been read by anyone in 49 years versus someone who was well-acknowledged 30 or 20 or 10 years ago but whose work is out of print and therefore unavailable to new audiences. hugh steinberg's list of factors contributing to this is spot on, as is kevin thurston's point that how boring it would be if "new" poetry meant simply waiting for new poets to publish new books.

and what may have been available or well-attended to 30 or 20 or 10 or 5 years ago may be unavailable and neglected now. for years i could not find a collected rukeyser anywhere. and yeah, compared to elousie lofton and others that are coming to light through the kind of wonderful work al nielsen and lauri ramey have done in their new anthology, rukeyser and michael palmer are hardly neglected/ i remember ben friendlander telling me once how he used to see stacks of clark coolidge's *the maintains* and *polaroid* on the shelves of serendity books in berkeley and he said if he knew then how rare those books would be now he would bought some extra copies.

"The only thing that is different from one time to another is what is seen and what is seen depends on how everybody is doing everything. This makes the thing we are looking at very different and this makes what those describe it

make of it, it makes a composition, it confuses, it shows, it is, it looks, it likes it as it is, and this makes what is seen as it is seen. Nothing changes from generation to generation except the thing seen and that makes a composition."

(Gertrude Stein, "Composition as Explanation")

Why be so dismissive? How's everybody doing everything out there? Why not add to the list instead of quibble about who should and should not be on it? The more neglectorinos the better! Add 'em to the list, make 'em be seen...

Tom Orange
Washington, DC

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73. **reJennifer Bartlett**

Rukeyser & Palmer

Fri 3 Feb 2006

Oh my God! I didn't mean to start a scandal because I said Palmer was neglected! Palmer was in the second half of my post - not necessarily about neglected poets, but about East Coast versus West Coast. My point is that the East Coast literati is dismissive of all others. IE How much do we hear about Berrigan and Ashbury! (both great poets) but not Palmer, Everson, Cole, even Duncan. But, this is just my perspective from living in NYC. The great thing about the listserv is that people are reading from everywhere and can give a different perspective.

I stand by my conviction of Murial Rukeyser as a widely published, then forgotten poet. MR published in the 1930-1974 when she died. I discovered her via a gift from my father in 1994 - the MR reader published by Norton. I wrote my grad thesis on her. In 1994, this was the only book she had in print, and it was a few years later that people got interested. Life of Poetry was FINALLY re-issued in 1996, and very difficult to find. 12 years later, her collected came out. I'm paranoid, and argued that she was pushed aside (for almost 20 years) because she was a commie.

Is she "neglected" like Ashbury's John Wheelwright? Obviously not. But in a certain context, yes.

Jennifer B.

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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74. **Craig Allen Conrad**

Re: NEGLECTORINO PROJECT really?

Fri 3 Feb 2006

<<<I have heard of, met, read with, collaborated with, praised or been praised by, all of your poets. If I win something, send it to the address below; if you want the list expanded, let me know. David Baratier,>>>

Wow, that's so amazing David! Did you meet Rosalie Moore!? I've been wanting to speak with someone who met her!

And William Talen? You're the first then, and my new best friend! Which books of his do you like best? Maybe you have some I've never heard of, and if that's the case it would be great for all of us to know about them!

I'M SO EASILY AMUSED! Yes yes yes, of course there are many names on that list some of us have heard of, but that wasn't the point! So what! The project was about creating a space where names NEW names would appear so that we could investigate. I guess if you didn't find even ONE name on there that was new then the list didn't do its job for you. But, whatever, so what.

Circle Jerks are so much fun aren't they? Seems so at least. "NO, I'M THE ONE TO KNOW!" "NO, I AM!" "YEAH WELL I KNOW THEM ALL!" "YEAH WELL I'VE BEEN PRAAISED BY THEM! PRAAAISED I TELL YOU! THEY LOOOOOOOVE ME!" Hehehehehehehe! I LOVE IT! I'm cracking up over here!

To be honest with you, people who bitch and moan amuse me SO MUCH!

Sometimes I think I'm the luckiest person BECAUSE I'm so easily amused!

When I win the lottery (I intend to win the lottery) I'd really love it if a bunch of you bitches would come over to my new and spacious trailer I'll buy with my lottery winnings and bitch and moan on command every time I throw you a cracker, or candy, or fish, or whatever the fuck you want thrown at you.

HEHEHEEEEEEEEEEEEE! Oh, C'mon! It'll be FUN! SOOOO MUCH FUN! CA-Conrad [_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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75. **kevin thurston**

Re: NEGLECTORINO PROJECT really?

Fri 3 Feb 2006

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i'm trying to figure out what my job title would be on my W-2s when this occurs

so far 'craig's moaning seal' is the front-runner

On 2/3/06, Craig Allen Conrad <[REDACTED]> wrote:

>

> <<<I have heard of, met, read with, collaborated with, praised or been
> praised by, all of your poets. If I win something, send it to the
> address below;

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>
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>
> Sometimes I think I'm the luckiest person BECAUSE I'm so easily amused!
>
> When I win the lottery (I intend to win the lottery) I'd really love it
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> bunch
> of you bitches would come over to my new and spacious trailer I'll
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> my lottery winnings and bitch and moan on command every time I throw you
> a cracker, or candy, or fish, or whatever the fuck you want thrown
> at you.
>
> HEHEHEEEEEEEEEEEEE! Oh, C'mon! It'll be FUN! SOOOO MUCH FUN!
> 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)
>
>
--
you are attractive

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76. **Craig Allen Conrad**

Re: NEGLECTORINO PROJECT really?

Fri 3 Feb 2006

<<< if you want the list expanded, let me know.

David Baratier, >>>

Oh great and powerful David, if you actually HAD read the list (I don't believe you did) then you would NOT have been able to miss the BRIGHT RED LETTERS asking folks to continue to expand the list.

Did you actually NOT see the five comment boxes scattered throughout the list? Were they not bright enough beacons for you to impart your wisdom? Oh dear I truly HAVE FAILED YOU! Oh David, can you ever forgive me?

Well, when/if you do forgive me (don't strain yourself) (anymore than I would ever

REstrain myself), feel free to add to the list.

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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77. **Pierre Joris**

New on Nomadics Blog

Fri 3 Feb 2006

New on Nomadics Blog:

Meditations on the 40 Stations of Al Hallaj

Anne Tardos's Homage to Nam June Paik

Catalan Poets & Keynote Speaker

Newsflash

Nam June Paik (1932-2006)

Gennadi Aygi Fund Set Up by PEN

Celebrating Tom Nattell

Palestinian Fears

Poem du jour

go to:

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

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 85
email: [REDACTED]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com

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78. **Al Filreis**
Kenny Goldsmith celebration
Fri 3 Feb 2006

You are cordially invited
to a celebration
of the release of
Open Letter's special issue
devoted to

Kenneth Goldsmith and Conceptual Poetry

Please join us for a reading and discussion of
Goldsmith's work and the question of Conceptual Poetics
with

- * Al Filreis, Director of the Center for Programs in Contemporary Writing
 - * Josh Schuster, Open Letter special issue contributor
 - * Barbara Cole, co-editor of Open Letter special issue
- and
- * Kenneth Goldsmith, Senior Editor of PennSound and Man of the Hour

Thursday, February 9, 2006
5:30 p.m.
at the Kelly Writers House
3805 Locust Walk
Philadelphia, PA 19104

"That see there it's a visual representation of language. It may not be exciting but it's a great concept it's you know it could in other words that could be I could take the language that I record myself speaking all week no one else speaking, just the shit that I spew myself and think now, how could I represent this visually differently? That's raw material. How could that be represented you know if every word of language was a drop of water and I counted it out and dropped in into a glass would this represent my language for a week?" --
Kenneth Goldsmith, Soliloquy

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- [illegible]

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

80. **Will Esposito**
Neglectorino D. Baratier
Fri 3 Feb 2006

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81. **Mairead Byrne**

Re: Kenny Goldsmith celebration

Fri 3 Feb 2006

Dear Al,

Please let me know how to obtain a copy of Open Letter. I won't be able to attend the celebration (though heartily in favor of it) but would like to read the issue. I'm posting this to the list as others may also like to buy.

Sincerely,

Mairead

www.maireadbyrne.blogspot.com

>>> [REDACTED] 02/03/06 9:37 AM >>>

You are cordially invited
to a celebration
of the release of
Open Letter's special issue
devoted to

Kenneth Goldsmith and Conceptual Poetry

Please join us for a reading and discussion of
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and dropped in into a glass would this represent my language for a week?" --
Kenneth Goldsmith, Soliloquy

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82. **Jen Benka**

Re: NEGLECTORINO PROJECT

Fri 3 Feb 2006

Friends,

I added Rukeyser's Life of Poetry to my "neglectorino" list to praise Paris Press for keeping that work in print. That book (and I was thinking more about books than poets necessarily) was certainly neglected and thankfully rescued. But it's interesting that folks are quick to declare MR a candidate for president.

Thanks to CA Commrade for starting such an interesting conversation!

Jen

Ruth Lepson <[REDACTED]> wrote: Yes, Muriel Rukeyser--whose The Life of Poetry was reissued by Paris Press in western Mass. a few years ago. "She was a cathedral," said Adrienne Rich of her.

On 2/1/06 2:02 PM, "reJennifer Bartlett" wrote:

I definitely agree with the poet who brought up Muriel Rukeyser. Rukeyser was a great thinker, and a great political and lyrical poet. I have only heard ONE person in all my years mention her name - I think it was Claudia Rankine. I have NEVER heard anyone mention the great, seminal poet Bill Everson/Brother Antonious who was so popular in the 70's in the Bay Area. My father wrote a biography on him. Also, Larry Eigner and Lorraine Niedecker. All these poets have published WIDELY and are largely ignored.

I think a real problem in the poetry community is the division between East and West Coast. Here (I'm in NYC) we hear a lot about Berrigan, Ashbury, Graham, Bernstein, and so on. All of these are GREAT GREAT poets - but why don't we ever hear about those mentioned above and MICHAEL PALMER, who is probably one of the greatest living poets!

Jennifer Bartlett

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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83. **Lori Emerson**

Kenny Goldsmith & Conceptual Poetics | Open Letter special issue

Fri 3 Feb 2006

Thanks for your interest Mairead - I'm happy to post the announcement as many times as I can!

Please forward far and wide ...

We are indeed very pleased to announce the new issue of Open Letter on

|| Kenneth Goldsmith & Conceptual Poetics

|| Open Letter: A Canadian Journal of Writing and Theory

|| Twelfth Series, No. 7, Fall 2005

|| edited by Barbara Cole and Lori Emerson

|| Contributors: Bruce Andrews, Derek Beaulieu, Caroline Bergvall, Dr. Howard Britton, Christian Bok, Jason Christie, Johanna Drucker, Craig Dworkin, Robert Fitterman, Ruben Gallo, Kenneth Goldsmith, Simon Morris, Marjorie Perloff, Carl Peters, Joshua Schuster, Molly Schwartzburg, Darren Wershler-Henry, Christine Wertheim, Geoffrey Young

|| Cover-art by David Daniels

|| Ordering information can be found at <http://publish.uwo.ca/~fdavey/>

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BRUCE ANDREWS

KENNY.

GEOFFREY YOUNG

Fidget's Body.

RUBÉN GALLO

Fidgeting with the scene of the crime.

DEREK BEAULIEU

A Silly Key: Some Notes on Soliloquy by Kenneth Goldsmith. CHRISTIAN BÖK

Sampling the Culture: 4 Notes Toward a Poetics of Plundergraphia and
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On Kenneth Goldsmith: The Avant-Garde at a Standstill.

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CARL PETERS

Un-Visual and Conceptual.

JOHANNA DRUCKER

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as literature, what kind of gender politics does the current literature of the bor-
ing enact? CHRISTINE WERTHEIM

sucking on words.

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Uncreative is the New Creative: Kenneth Goldsmith is Not Typing. DARREN
WERSHLER-HENRY

best, Lori

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84. **Michael Tod Edgerton**

Re: NEGLECTORINOSITY/Poetry Foundation/"oppositional" poetics??

Fri 3 Feb 2006

(Responding initially to Aldon Nielson's post below:) So do we all just accept life in our little cliques and niches? And accept the relative marginality of poetry? Maybe for our own mental health...

And linking this to the Poetry Foundation thread I've admittedly only been glancing over, are there two distinct kinds of poetry: a conservative one and an oppositional one? Or does all poetry, as I remember Graham claiming in her Intro to the BAP 1990, resist materialist cultural values and the reification of thinking/subjectivity into commodifiable knowledge/egos??? I can't help but think that people like Sharom Olds, Mark Doty, Billy Collins, etc. offer excruciatingly "digestible" work that speaks from/to/only on the level of the ego, to put this in psychoanalytic terms, functioning as a screen against the more "disruptive" drive as much as anything produced by the much-bashed Hollywood entertainment industry, as much consolidating therein the ego's defenses/the subject's ceding of desire. So there's "poetry" and there's poetry and we all know which the Foundation is funding and of course they have the right to do this but it is certainly an occasion for mourning

an amazing and very missed opportunity. But maybe my instinct is wrong and all poetry does have something beyond the consumerist, conformist, ideology-invested ego to offer? I'm really just not sure on what basis even to attempt to make the judgment.... Especially when I think most conscious attempts to write something "subversive" or "oppositional" end up producing poetry just as "bad" as Olds, et al. and you can never, I think, predict the outcome and effects of your discourse/writing practice to begin with. Radical ideology is just as tied up in the ego as conservative ideology. So what makes a poem oppositional? Oppositional to what? Maybe a poem can desire where you, the ego, cannot. It precipitates subjectivity. And this can happen in confessional and/or narrative poetry? But not as likely? How do you know when it happens? You don't, I think, really.

Feeling very confused,

Tod

ALDON L NIELSEN <[REDACTED]> wrote: 1) All poets are neglected.

2) Some poets are more neglected than others.

- 3) Billy Collins and Richard Hugo are neglected in contemporary American academic criticism.
- 4) Muriel Rukeyser was shamefully neglected for many years; not so neglected now; will be neglected again.
- 5) Ron Silliman is neglected in AWP circles.
- 6) Michael Blumenthal is neglected by LANGUAGE poetry readers.
- 7) William Carlos Williams is often neglected by people who are reading him.
- 8) Jorie Graham is neglected on the Slam circuit.
- 9) By definition, any listing of neglected poets will neglect to mention most of them.

[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

Michael Tod Edgerton
Graduate Fellow, Program in Literary Arts
Box 1923
Brown University
Providence, RI 02912
Rebuild New Orleans / Bulldozer Bush

Brings words and photos together (easily) with
PhotoMail - it's free and works with Yahoo! Mail.

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85. ONE LESS

One Less Magazine: Collection(s) available for purchase..

Fri 3 Feb 2006

Contributors include: Roy Arenella, Olga Alexander,
David Baratier, Bren Bataclan, Melissa Benham, Mairead

Byrne, Penny Carlton, Marcus Civin, Bruce Covey, Ray
Craig, kari edwards, Elaine Forrest, Chris Gauthier,
Alexandra Hidalgo, Michelle Hill, Dylan Hock, Lisa
Jarnot, Alexander Jorgensen, Matthew Langley, Jane
Joritz-Nakagawa, Kyle Kaufman, Juliana Leslie, Gayle
Mak, Sean MacInnes, Tim Martin, Ellen Redbird, Andrew
Riley Clark, Elizabeth Robinson, T.M. Roche-Kelly,
Summer Rodman, Michael Rothenberg, Ken Rumble, Brandon
Shimoda, John Sullivan, Eileen Tabios, Nico
Vassilakis, Andrew Wille

To order the second issue, Collection(s), please send
\$10 payable to:

One Less Magazine
c/o Nikki Widner
6 Village Hill Road
Williamsburg, MA 01096

For a one-year subscription, please send \$18 payable
to the above address.

Or for more information, please view our blog:
onelessmag.blogspot.com

or contact us: 

Nikki Widner & David Gardner, Editors
One Less
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Williamsburg, MA 01096
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86. **alexander saliby**
the poetry of politics
Fri 3 Feb 2006

www.deal-with-it.org<<http://www.deal-with-it.org/>>

Perhaps the best, certainly the most exhaustive and completely researched
compilation of the Bush administration's antics. Better yet, the creators use the

Bush administration's "Deck of Cards" to label the characters...remember the Deck created to identify the ogres in Iraq? Bush, the Ace of Spades...I loved it.
Alex

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87. **Betsy Andrews**

need help with some info for my publisher

Fri 3 Feb 2006

Hi, all. My mss, New Jersey, has won the U of Wisconsin's Brittingham Prize, and now I have to fill out a lengthy Marketing Survey. I really need your help with three items. Can you please back-channel:

- 1) Suggestions for bookstores that would be interested in carrying a political/experimental book-length anti-war meditation from the Jersey Turnpike, i.e. poetry bookstores in this country or abroad?
- 2) Venues to do reading at
- 3) Publications to review the book
- 4) Top four pubs in which to advertise
- 5) Mail-order catalogues, book clubs, etc. for poetry

Thanks so much. I know it's lots to ask, but I'm overwhelmed. Best, Betsy

Relax. Yahoo! Mail virus scanning helps detect nasty viruses!

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88. **C Daly**

Re: NEGLECTORINO PROJECT

Fri 3 Feb 2006

kind of a relief that poetry isn't a commodity, but that it is written (mostly) by people

but part of the problem is poetry is still a product in many respects, so we can ask, who is the corvair of poetry, a decent car with a pretty minor fan belt problem done wrong by a Ralph Nader early in his career? who is the Edsel, which could have been named by Marianne Moore but was not, and that was a good thing? which group of poets are the tucker cars, the other cars made before the distribution system solidified into the Detroit carmakers of the post ww 2 period? which poets don't translate well to American poetry, like the Yugo?

Catherine Daly, thinking about the super bowl and about buying a car

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

From: UB Poetics discussion group [mailto:] On
Behalf Of Thomas Orange

Sent: Thursday, February 02, 2006 10:26 PM

To:

Subject: NEGLECTORINO PROJECT

hugh steinberg's list of factors contributing to this is spot on, as is kevin thurston's point that how boring it would be if "new" poetry meant simply waiting for new poets to publish new books.

and what may have been available or well-attended to 30 or 20 or 10 or 5 years ago may be unavailable and neglected now.... i remember ben friendlander telling me once how he used to see stacks of clark coolidge's the maintains and polaroid on the shelves of serendity books in berkeley and he said if he knew then how rare those books would be now he would bought some extra copies.

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89. **Harry Nudel**

I'M THE GREATEST LIVING POET...

Fri 3 Feb 2006

The 3rd X...tuli...tells me that when Abie Hoffman intro'd him to John Lennon..he ...'This is Tule..The Greatest Living American Poet"..he asks.."would YOU say that'...could would...Vernon Frazer is the 'greatest living American Poet'... would could...the uses of po...publicity...propaganda...job application..the cat that ate its tail..& smiled...the sad career of lang-po...which tried to take the I out of of...& just ended up i wanna be...drn...

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90. **George Bowering**

Re: Rukeyser & Palmer

Fri 3 Feb 2006

On 3-Feb-06, at 4:07 AM, reJennifer Bartlett wrote:

I stand by my conviction of Murial Rukeyser as a widely published, then forgotten poet. MR published in the 1930-1974 when she died. I discovered her via a gift from my father in 1994 - the MR reader published by Norton. I wrote my grad thesis on her. In 1994, this was the only book she had in print, and it was a few years later that people got interested. Life of Poetry was FINALLY re-issued in 1996, and very difficult to find. 12 years later, her collected came out.

I'm paranoid, and argued that she was pushed aside (for almost 20 years) because she was a commie.

Ah, I helped her through the door of the Ritz-Carleton in Montreal in something like January 1970,
when we had her in town for our reading series. We usually had people like Robert Creeley and Charles Reznikoff, but we decided that once in a while we should have famous poets from a less edgy tradition.

Geo. H. Bowering

I paid a lot for those shoes.

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91. **kevin thurston**

Re: Rukeyser & Palmer

Fri 3 Feb 2006

reznikoff as 'edgy' seems wild. i like his work, alot, but edgy? maybe it is my 'distance' ie, under 40-ness.

On 2/3/06, George Bowering <[REDACTED]> wrote:

>

> On 3-Feb-06, at 4:07 AM, reJennifer Bartlett wrote:

>

> >

> >

> > I stand by my conviction of Murial Rukeyser as a widely published, then

> > forgotten poet. MR published in the 1930-1974 when she died. I

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>

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> when we had her in town for our reading series. We usually had people

> like Robert Creeley and

> Charles Reznikoff, but we decided that once in a while we should have
> famous poets from a less
> edgy tradition.
>
>
> Geo. H. Bowering
>
> I paid a lot for those shoes.
>
--
you are attractive

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92. **George Bowering** **Niedecker**

Fri 3 Feb 2006

Jennifer Bartlett wrote:

I have NEVER heard anyone mention the great, seminal poet Bill Everson/
Brother Antoninus who was so popular in the 70's in the Bay Area. my father
wrote a biography on him. Also Larry Eigner and Lorraine Niedecker. All these
poets have published WIDELY and are largely ignored.

GB answers:

Hey, yr dad must be really old if he has a grown-up daughter. I played
softball
with him one day at UNM, when I was waiting for my plane to Phoenix. It
was slo-pitch,
though, a game we Canadians hate.

But come on . Of all the US poets there are, Niedecker must have had
more attention
than anyone else in the past 5 or 10 years.

>
>
>

G. Harry Bowering

His family still lives in Oliver, BC,
Wine Capital of Canada

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93. **Stephen Vincent**

Re: Richard Long at SFMOMA

Fri 3 Feb 2006

- > You say that for tangibility and realness you prefer early Snyder to Long's
- > text works related to walks.
- > Doesn't that suggest a single standard? What are the assumptions about
- > language at work in these various text practices? Does the answer to that
- > help decide whether these artists can escape the charge of being poets?
- >

Sorry to have lost this thread, Wystan. I was away in the "real woods", and just getting my cyber bearings back - if there is such a thing.

The issues you raise are pertinent. I suspect I am saying that Long's purely text pieces (as different from one's where he either maps or provides signs for the directions of the way the wind blows over several days) I find, too "bald" - in the way a graph in a DNA lab book I find too abstract -even if fascinating - from the substance of process. The language in early Snyder is more fleshed out - albeit spare - and much more within the materials of a particular landscape. Yet, indeed, reading Snyder, unlike Long he is also never reluctant to rise above the bare materials and invoke myth and history (the IWW, John Muir) can go in the other direction - the invocation of myth and larger narrative. Long clearly wants to strip down things as totally as possible (tho he is on the Pacific Crest Trail in the Sierras, he makes no textual gestures towards Muir. In the lecture he did talk about some of his brief encounters with people on the trail - the guy going the length "barefoot" - but none of those encounters enter the work as part of any text. At most he is creating his own legend! Yes, in the way Long's language is shaped to correspond to the map shape of his walk or climb (say, for example, an arc), it borders between poetry and visual art. At the same time, in that it is language I think it right to criticize it in the manner of a poem (good, uninteresting, etc.) I don't think he can get away by just legitimizing the text work as "the words equal objects= sufficient justification." Sometimes they are clunkers.

By the way, I still think much of Long's work is visually brilliant. A first rate mind, immaculately precise (with a great sense of beauty and awe). And it's that interface between his enactment and precision of abstract forms (circles, lines, etc.) with nature's impermanence that creates such a compelling tension. Other than the perhaps imaginative conception and legend that he creates about a particular walk, it's not about literature - as Wordsworth or Thomas A. Clark (tho we can see him as a representative in the long history of the literature of walking); I read his work as much more about math and nature and, maybe not so oddly, sublimity, particularly the process and sublimity of looking closely -temporarily engaging the materials - and building his sculptures so!

Stephen Vincent

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

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94. **Christine Hamm**

Re: need help with some info for my publisher

Fri 3 Feb 2006

Betsy--

Congratulations! I bought your chapbook a few years ago and have been a big fan since. You've probably already thought of these reading venues but:

Bowery Poetry Club

Happy Ending

the Ear Inn

Atomic Cafe

Galapagos Bar also has some nice reading series. You might try the Poetry Project.

Good Luck!

Christine Hamm

Buy my book or risk losing your thumbs. www.lulu.com/sharpNpencil

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95. **Michael Rothenberg**

IRA COHEN HAS BEEN IGNORED

Fri 3 Feb 2006

ROUGHLY SAID:

\

Someone who is still alive and terribly neglected is Ira Cohen. Ira has been everywhere and done it all, a true multi-media poet. A forefather of many of the poets who see themselves as "renaissance" poets because of their involvement in varied art forms, Ira is accomplished photographer, editor, filmmaker, and author of hundred and hundreds of beautiful poems. Ira has never had a book

published by a large or even medium sized publisher. Everything Ira has done in the way of publication is through little mags and small, small press underground publications. He has been treated a lot like Micheline and Kaufman have, as some kind of embarrassment to established "kultur", and has rarely been celebrated at national poetry venues. In no way is Ira Cohen especially beat, he is way more a part of an international avant garde. He comes from Lautremont, Baudelaire, and the like, identifiable with Burroughs, Bowles, and Gysin. He has a few hard core followers, in the US and in Europe, who are familiar with his work. His film on Kumbha Mehla is a mind blower, plants him in a psychedelic, maximal vein which is totally unrepresented by any surveys of poetry from the 50's forward. His recordings of his own readings with DJ Cheb i Sabbah are some of the best readings of poetry and music ever recorded. As a child of the 60's I have needed to see some discussion of generational influences of that period and have seen very little. Usually it is something BEAT. When it is something BEAT, we tend to see that period through Buddhist filter. Ira brings us the India filter, the psychedelic, maximal filter, and so lays out a significant cultural influence which is misunderstood or ignored in contemporary poetry histories. His influence has been enormous but neglected and I am not sure why. There is a retrospective on Ira, and links to his work online at Big Bridge (see contributor's list). I could go on and on about him but this is not the place. I have copied his bio below.

1935: Born to deaf parents; learned to spell on his fingers when he was one.

1964: Edited and published GNAOUA in Tangier featuring William Burroughs, Brion Gysin, Jack Smith and Irving Rosenthal.

1966-1970: Started the Universal Mutant Repertory Company and became "The Father of Mylar Photography," making celebrated photographs in bendable mirrors of Jimi Hendrix, Charles Ludlam, Alejandro Jodorowsky, Robert LaVigne, etc.

1966: Brought out The Hashish Cookbook under the name of Panama Rose, and Jilala, an LP record of Moroccan Trance Music.

Wrote The Goblet of Dreams for Playboy Magazine.

1968: Directed and starred in the award winning film The Invasion of Thunderbolt Pagoda.

Appeared in Jack Smith's Reefers of Technicolor Island.

Produced Paradise Now in Amerika, a film of the Living Theater's historic 1968 American tour.

1970s: Went to Kathmandu and started the Starstreams Poetry Series under the Bardo Matrix imprint, publishing on rice paper the work of Gregory Corso,

Charles Henri Ford, Angus MacLise and Paul Bowles (among others). Also published his own work including *Poems From The Cosmic Crypt*, *Seven Marvels* and *Gilded Splinters*.

1985: Three photos by Ira Cohen (of Jules Deelder, William Burroughs, and Allen Ginsberg) were produced as part of a limited-edition silkscreen series (1980-1993) by Kirke Wilson, and published by Ins & Outs Press, Amsterdam, Holland. Ira and Kirke Wilson later collaborated independently on an Akashic Silkscreen Edition print, a portrait of Charles Henri Ford from Ira's photograph. Ins & Outs Press also published a series of postcards, which included many of Ira's photographs, most notably the *Bandaged Poets* series.

1980 to present: Moved back to New York.

Photographic exhibitions worldwide include: Kathmandu Portfolio, *The Bandaged Poet Series*, *Kings with Straw Mats*, *Dangerous Visions*, *Retrospectacle*, *About Faces* (with Carol Beckwith), *New York Slingshots*, *From The Mylar Chamber*, a two-man show at the Lessing Gallery in NYC with Man Ray, a two-man show at Space Time Light New York) with Jack Micheline, etc. Photographs have appeared in *The London Sunday Times*, *Avant Garde*, *LIFE Magazine*, *Facade Paris*, *Nexus*, *Nieuwe Revue* (Amsterdam), *Caliban*, etc.

Galleries include: Wildfire Gallery (Amsterdam), Photo Boutique (New York), ART (New York), October Gallery (London), Visionary Gallery New York), Deer Gallery (New York), Susan Cooper Gallery (Woodstock, NY), TAM TAM Gallery (Prague), *Caravan of Dreams* (Ft. Worth, TX), *Varia Theater* (Brussels), *Nul Gallery* (Amsterdam), *Merlin Theater* (Budapest), *TB Institute* (Tokyo), *Anya Gosseln Gallery* (Dublin), *Gallery of Photography* (Dublin), *Plateau* (Akashic Weekend, Brussels)

He has photographed many book and record covers including: John McLaughlin's *Devotion* and *Spirit's The 12 Dreams of Dr. Sardonicus*. Recently, he has made photographs for Bill Laswell and Axiom Records, including *Blues in the East*. A silk-screen edition of a Mylar portrait of Jimi Hendrix, called *Reflections*, was also used on the recent CD *The Ultimate Experience*. Also did photos for Pharoah Sanders' CD *Message From Home* (Verve) 1996

He has exhibited photographs of Southern Ethiopia and produced *The Goblet of Dreams* (Marrakesh 1987)

1986-1995: Uncountable poetry readings from Okinawa to San Francisco. He has also been a featured reader in Paris (*Paysage du Nord-Ouest*, Brussels John Cage Tribute), Prague, Portland (Artquake) and Texas (Mandalay Poetry Festival). He appeared in Dublin with the Burroughs-Gysin *Here to Go Show*.

Contributing Editor to: *Ins & Outs* (Amsterdam), *Third Rail* (Los Angeles), *Ignite* (New York), *Nexus* (Dayton, OH), *XPress* (Bohemia, NY) *15 Minutes* (St. Louis),

Growing Hand (San Francisco). Edited Jack Smith's Historical Treasures for Hanuman Books. Co-edited The Great Society with Bobby Richkin. Published Petroleum Petroleum by Gustav Meyrink (Akashic Bulletin #1, 1991).

Books of Poetry: The Stauffenberg Cycle and Other Poems (Holland), From the Divan of Petra Vogt (Rotterdam), On Feet of Gold (Synergetic Press), Media Shamans Ratio 3 (with Gerard Malanga and Angus MacLise, Temple Press, England). Also, a CD of readings: The Majoon Traveler (with music by Ornette Coleman, Don Cherry, Moroccan trance music, etc., Sub Rosa, Belgium). Kaliban und Andere Gedichte (Altaquito Press, Gottingen)

President of The Akashic Record, a non-profit corporation dedicated to publishing and preserving sacred materials, lost scenarios, the hidden meaning of the hidden meaning. Staged at The Kitchen, NY, in collaboration with Gift of Eagle, an Akashic Event: ORFEO: The \$500 Opera, based on the work of Angus MacLise. In May, 1995, he edited an Akashic Issue for Broadshirt, a magazine on a T-shirt designed by Phyllis Segura, with over twenty contributors including Paul Bowles, Brion Gysin, Judith Malina, etc.

Contributing Editor and Photographer, NY Black Book 1997-99 NYC. Performed with John Zorn Radical Jewish Culture Group at Lincoln Center December 1995, NY. Collaborated with Nadine Ganase Dance Company on Crossing the Border, a multimedia performance from 1996-99 in Brussels, Paris, Glasgow, Amiens, Hamburg, Hanover, etc. Audio cassette of Crossing the Border, readings by Ira Cohen and music by Philippe Franck (available from Transcultures). Reading at St. Mark's Poetry Project with Gerard Malanga Feb. 12, 1997.

Jilala, CD release of historic 1966 recording with new material (Baraka).

Kings with Straw Mats, video documentary of the Hardwar Kumbh Mela, 1986 Mystic Fire Video, 1998). Online photo gallery (www.mysticfire.com) Ira Cohen Portraits of India.

Minbad Sinbad, a book of writings and photos dealing with Morocco published in French (Didier Devillez, Brussels, 1998).

1998: Regular live broadcast bi-weekly on Internet called The Majoon Traveler (www.channelp.com).

1999: Photographic collaboration with Allan Graubard for his poem Fragments from Nomad Days

Forthcoming: October 1999 screening of The Invasion of Thunderbolt Pagoda at the Whitney Museum, NYC

Release of Angus MacLise CD The Invasion of Thunderbolt Pagoda sound track (Silbreeze) A Book of photographs to be published in 2000 by Kargo (Paris).

Poems from The Akashic Record published by Goodie at Panther Press, NY.

2001-- Whatever You Say May Be Held Against You, a book of poems printed in handwriting facsimile in handwriting published by Shivistan, Woodstock, NY.

2004-Participant at famous Leukerbad Festival in Switzerland.

2005--Chaos & Glory published by Elik Press, Salt Lake City.

Participated in Sprachsalz International Festival in Tirol

Co-editor of Shamanic Warriors, a visionary book published in Scotland with J. N. Reilly.

Blood Clot to The Brain, Astral Projection from the Brooklyn Sound Kitchen, Vernal Equinox Plus 2, and his 70th Birthday Reading were all released as CDs published by Ira Landgarten under the imprint of Ireland.

2006-The Invasion of Thunderbolt Pagoda and Paradise Now, from the Living Theater's historical tour in 1968 which is even more culturally relevant today than it was at the time, will be released as a DVD, will be produced and distributed by Jay Babcock of Arthur Magazine and Bastet.

Film clips of The Invasion of the Thunderbolt Pagoda were shown on Swiss TV in tribute to the great discover of LSD Albert Hoffman's 100th birthday.

A book of photographs from Ethiopia is forthcoming from Elik Press.

Invited to give a reading at the forthcoming Whitney Biennial which will also feature an exhibit of some photographs and a showing of The Invasion of The Thunderbolt Pagoda.

He is presently working with Will Swofford on the publication of a new literary arts anthology, Celestial Grafitti.

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96. **C Daly**
Re: Niedecker

Fri 3 Feb 2006

Mary Fabili, his first wife, also a poet, is still in the bay area, and listed in poets & writers

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

From: UB Poetics discussion group [mailto:] On

Behalf Of George Bowering

Sent: Friday, February 03, 2006 1:29 PM

To:

Subject: Niedecker

Jennifer Bartlett wrote:

I have NEVER heard anyone mention the great, seminal poet Bill Everson/
Brother Antoninus who was so popular in the 70's in the Bay Area. my father
wrote a biography on him. Also Larry Eigner and Lorraine Niedecker. All these
poets have published WIDELY and are largely ignored.

GB answers:

Hey, yr dad must be really old if he has a grown-up daughter. I played
softball
with him one day at UNM, when I was waiting for my plane to Phoenix. It
was slo-pitch,
though, a game we Canadians hate.

But come on . Of all the US poets there are, Niedecker must have had
more attention
than anyone else in the past 5 or 10 years.

>
>
>

G. Harry Bowering

His family still lives in Oliver, BC,
Wine Capital of Canada

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97. **Robert Corbett**

Re: Maged Zaher Contact?

Fri 3 Feb 2006

Joshua,

Here is what I have: [REDACTED]. You probably know this now.

Robert

Joshua Wilkinson <[REDACTED]> wrote: Hi

Does anyone have an email for

Maged Zaher?

please back channel

thank you!!

joshua marie wilkinson

Do You Yahoo!?

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

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98. **Kevin Hehir**
Digital Rights Management Survey
Fri 3 Feb 2006

**Creator digital licensing questionnaire*
The International Federation of Reproduction Rights Organizations (IFRRO) has asked its membership, which includes Access Copyright, to assist them with the distribution of a questionnaire designed to gather information on copyright owners' perceptions and preferred approaches to dealing with digital licensing. The information gathered through this questionnaire will help them map out an appropriate strategy for Access Copyright and other RROs working with IFRRO in the digital environment.*

The goal is to create a best possible basis for further proposals and decisions for Access Copyright and other RROs with respect to digital licensing, so that all copyright owners will ultimately benefit. They ask you to assist them in achieving this goal by returning completed questionnaires to Access Copyright by February 17, 2006 at the latest.

If you are interested in participating, the questionnaire is available at the following link:
<http://www.accesscopyright.ca/rightsholders.asp?a=193>

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99. **ambogle2**
Blog up
Fri 3 Feb 2006

Dear readers:

My blog, Ann Margaret Bogle blog, undergoes changes, revisions, and additions, even editions*, and is ready for viewing and reviewing.

Neglected calumny soon expires. -- Tacitus

Contents

*What is a blog? What is a bogle? autobio. intro.

Author photo, 1998

Subj:Re:Doing time behind the bars of america -- womyn in prison, autobio.

*Rida, rida ranka, Swedish folk song

Author photo, 2002

*Trent Kesey, a dream.

Father-time, autobio.

*Four poems

First Sex, autobio.

"Frontiers Yugoslavia Thirty Notwithstanding," cut-up poem after Tristan Tzara, 1987.

"Head," poem, 2001.

"F.I.T.S.," Fathers in the Schools, autobio.

*Six poems

I have posted twelve poems at the blog. The strangest timing: Elizabeth Bishop's poems in the Jan. 23 The New Yorker, especially the poem, "At A Cheap Hotel ... ," coincided with my posting, that morning, the passage "First Sex." The same morning, I had given thought to posting her poem, "Letter to N.Y.," and wrote "First Sex" instead, unaware that her previously unpublished poems were in the current issue.

The twelve poems are as follows:

*"Get Me To the Church on Time," 1991 & 2006.

"Poem for Spring," 1996.

"It's the end of a cycle ... ," 1995.

"Florence's Weekend," 1985.

"Frontiers Yugoslavia Thirty Notwithstanding," 1987.

"Head," 2001.

"Catnip," 1987.

"Graffiti non gratis," 1987.

*"A wiener/" 1985.

"Evening at Christa Forster's with Tim Liu, Dave, Eddie Selden, and Chuck Scott," 1990.

"The Question Was What You," 1995.

"SSMARQUEE.SCR," 1996.

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100. **ambogle2**

Blog up! url

Fri 3 Feb 2006

Ann Margaret Bogle blog

<http://annbogle.blogspot.com>

All material copyright by Ann Bogle in 2006 unless otherwise stated.

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101. **David Baratier**

Re: NEGLECTORINO PROJECT

Sat 4 Feb 2006

CA--

I thought your question was an honest one, where you wished someone to say so if they knew all of the poets on the list. I don't know why you would wish to berate someone for addressing the question you asked.

You asked if anyone knew all of the people on your list. I do. I still do. Take me at face value on this. I did not say I knew all of the poets as a way to make me better than others, I am already quite wonderful and I don't see how this knowledge would change that fact. I did not say the list was not a good idea or anything else to warrant your silly ire & attack.

Talen was a friend of Spaulding Grays. I have seen him perform, he has no books of poetry out that I am aware of. Now do I win something?

The spots to add comments are those marginalia areas nobody reads so, while I was aware of them, I did not fill one of those out.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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102. **James Fox**

2 neglecteds that i like.

Sat 4 Feb 2006

dennis johnson

weldon kees

p.s. is it always bad to be neglected? isn't neglecting someone a way of paying attention to them in reverse? the people who have backs turned to them will be paid attention to by the people who don't like the ones turning the backs, yes?

james fox

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103. **Mr. Horton**

blogicide

Sat 4 Feb 2006

at Limetree (<http://limetree.ksilem.com>) [poor poor kitty] and at Well Nourished Moon (<http://stephanieyoung.org/blog/#>).

David Harrison Horton



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104. **Jim Andrews**

Re: Electronic writing, links. etc

Sat 4 Feb 2006

I would agree with Brian here. Otherwise, we may as well go back to Edison, and include telegraph messages. There are relationships, of course, Morse Code to digital code, and you can trace a legitimate history, but "electronic" only means that something is animated with electricity. And although Roy Ascott's "telematics" is useful for its broad approach to the field of electronic communications, I think that the home computer is significant enough be a demarcation, and that "digital" defines this nicely.

-Joel

If "digital" defines this nicely, then why call it "electronic" instead? The term "Electronic Literature" would seem to be more comprehensive than the digital, but it is defined by the 'electronic writers' to be 'digital writing', to start with the digital. There is a pretense to a wider historical scope than it comprehends and also a dismissal, not a comprehension, of the earlier electronic work.

So then we consider "Digital Literature" instead. And in that case, the appellation 'digital' is quite appropriate but the term 'literature' is a wee bit on the way out. Whereupon we arrive at something like "Digital Poetry" and, even there, the print poets resent the 'liberties' taken with the notion of poetry in the more interesting 'digital poetry'. This is not a problem, though, of course, in that the battle of poetry against itself and the forces of dullness is ongoing, and notions of what poetry is, can be, will be, are constantly in flux--and this is healthy.

ja

ps: just got back from a trip to saturna island (in the gulf islands, ie, the same bunch as the san juan islands, as they are called in the usa) with brazil's marcus bastos; we met lionel kearns there. in 2004 marcus translated a piece i did called 'on lionel kearns' (<http://vispo.com/kearns>). the power went out on

saturna the full time we were there, so the three of us ate, drank, and talked about various arts and life/lives by candlelight and a warm fireplace. next day went for a walk. william gibson lives down the road and, not far from him, a young retired geneticist building an extraordinarily well-windowed house by the ocean. west coast countrified, perhaps.

thence to vancouver where we met with peter courtemanche, media arts curator of the western front gallery. the four of us visited surrey art gallery, where there are several digital arts projects exhibited including, currently, the work of leonard paul (who teaches computer game audio) and reva stone (who does installation work concerning robotics, genetics, 3d graphics, voice recognition...). then across the city to see the video and photographic work of stan douglas. finally to the ubc museum of anthropology and its amazing collections of west coast native artifacts in visual-sculptural languages.

and somehow the topic of poetry was in much of our talk together, as all of us share a background and interest therein, and it is part of our work in media arts, a focus, even, of that work.

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105. **Adam Fieled**

3 New Reviews (Padgett, Allen, Oursler) @ "Stoning The Devil"

Sat 4 Feb 2006

New on "Stoning the Devil" (www.adamfieled.blogspot.com), three reviews:

- an in-depth feature on woody allen's new film "mathcpoint"
- a review & contextualization of ron padgett's wonderful "you never know"
- an analysis of conceptual artist tony oursler & his current feature in "modern painters" magazine.

Also, adam fieled has new work in "blazevox" (www.blazevox.org)

& adam fieled's NEGLECTORINOS are in CACONRAD's comment box on the NEGLECTORINO blog.

Bring words and photos together (easily) with
PhotoMail - it's free and works with your Yahoo! Mail.

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106. **Michael Magee**
new on the Combo Blog -- Hoy Vey! etc
Sat 4 Feb 2006

Hi all,

A couple new pieces are up on the Combo Blog that may interest:

*My response to Dan Hoy's article on Flarf in the latest Jacket.

*A Note on difficulty, the anthology battles, and Robert Hillyer.

Have a look!

<http://www.comboarts.org>

Mike

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107. **Slaughter, William**
Notice: Mudlark
Sat 4 Feb 2006

New and On View: Mudlark Flash No. 36 (2006)

Lea Graham

Paris & Oenone (after the painting by Pieter Lastman)

and Venus Impudique (after the Venus of Willendorf)

Lea Graham's work has been published in the Notre Dame Review, the Worcester Review, and Near South. Recently she received the Kinnicutt Award, a travel grant for women artists, with which she traveled in Costa Rica, "all stars and sea turtles." An interview she conducted with the Chicago poet Michael Anania is forthcoming in Paper Streets, and her chapbook CALENDAR GIRLS will be out soon from STANZAS Press. A native of Northwest Arkansas, "home of the Razorbacks or C.D. Wright, depending on your tastes," she teaches poetry and travel writing at Clark University in Worcester, Massachusetts.

Spread the word. Far and wide,

William Slaughter

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

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108. **Adeena Karasick**

BoPo Reading

Sat 4 Feb 2006

Hey fellow New Yorkers,

i'm going to be reading with bill bissett at the Bowery Poetry Club next Saturday, (Feb. 11) from 4-6 p.m.

SATURDAY FEBRUARY 11 bill bissett and Adeena Karasick

bill bissett is one of the most unique poets writing today. His rhythms, based on physical pauses not grammatical form, make him one of the world's leading sound poets. His latest book is northern wild roses/deth interrupts th dancing. Adeena Karasick is an internationally acclaimed and award winning poet, media-artist and author of six books of poetry and theory, including The House That Hijack Built, The Arugula Fugues, and Dyssemia Sleaze, all marked with an urban, Jewish, feminist aesthetic that continually challenges linguistic habits and normative modes of meaning production. She teaches at St. John's University in NYC.

Segue Reading Series

Bowery Poetry Club

308 Bowery, just North of Houston

Admission \$6 goes to support the readers

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

or call [REDACTED]

And after, please join us at my house
for a post reading soiree!

351 E. 4th St. #7C (bet. Ave. C & D)

NYC, NY

Tel: [REDACTED] (come after 8:00 pm)

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109. **Peter Ganick**

how about this?

Sat 4 Feb 2006

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

coming soon from bluelionbooks!

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

'Proletaria' vols. 1 and 2 by Kevin Magee
and

'la M al' by John M Bennett

110. **Lea Graham**
Michael Anania Reading
Sat 4 Feb 2006

Michael Anania, Chicago poet, will be reading at Lurie Conference Room in Higgins University Center, Clark University in Worcester, MA this Wednesday, February 8th at 7:30 p.m. Admission is Free.

111. **Jonathan Skinner**
Neglectorinos
Sat 4 Feb 2006

Just finished watching, Z Channel: A Magnificent Obsession, the excellent documentary (by Alexandra Cassavetes) on Jerry Harvey who, besides pioneering paid tv movie programming, did so much to resurrect almost-lost film classics, by the likes of Altman, Cimino, Welles, Peckinpah and others. It's a testament to how the life of an artwork is truly collective, extending beyond the efforts of those "immediately" involved. Film-makers recognized Harvey--despite his tragic end--as for all practical purposes one of them, for his selfless and passionate efforts.

CA Conrad similarly worked his butt off putting together this list of "neglected" poets, and many (not all) of the contributors obviously put time and care into bringing forward some names that most of us (except a few omniscient types) had probably never heard of--a great opportunity for extending our knowledge of poetry (whether or not we ultimately share the appreciation) and for honoring, if not resurrecting, unjustly neglected work. It's a testament to the collective nature of our endeavor.

Sure, "neglected" is a relative, perhaps problematic term, and sure, it's an intimidating judgment to be asked to make (presuming some kind of "objective" or comprehensive knowledge of the art), and it might be pretentious to presume to rescue or uncover "lost" poets (when it may be we who are lost), etc. Whatever--we've got to start somewhere.

I imagine CA was really looking forward to the conversation around some of these names--ideally, to learning more about them. I certainly was.

But what do you have to offer us, dear Poetics-list, other than an extended debate about whether or not Michael Palmer, Muriel Rukeyser and Lorine Niedecker, etc. are neglected!?

HELLOOOO . . . Folks, can we pull our heads out of the sand for just a moment!?

I guess the reluctance to address the substance of the list only proves its point: that there's a lot there for us to explore and learn about. See you at the library . . .

JS

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112. **Ishaq**

Notes from new palestine: oh gracious israel (the aggressive violence of the oppressor)

Sun 5 Feb 2006

<http://victoria.indymedia.org/news/2006/02/48761.php>

Notes from new palestine: oh gracious israel the aggressive violence of the oppressor

b.u.t. here we are now, with israeli trained police in toronto as the city goes crazier than the gaza on a moving day and waiting to encrease military budgets so our gay friendly troops can go die for israel and slaughter some iraqis and now iranians - for the same illogical parasitic settler plantation = israel. And if we object to this curious misadventure - we get sent to the police department, harassed and our muslims neighbours get to be threatened and their faith dis-respected and even sent to a special prison, just like in the u.s. and israel.

Notes from new palestine: oh gracious israel

"walkin' round thinking that the world owes you something 'cause you're here/
You goin' out the world backwards like you did when you first come here" - staple singers

"...to me it's putting an equal sign between the oppressed and the oppressor; 'it's all the same' and that's why it's so problematic. because there is no equal sign between the defensive violence of the oppressed and the aggressive violence of the oppressor. one has nothing to do with the other" -- Joyce Chediak (Lebanese American of the "workers world forum") -- "'Munich' What Steven Spielberg left out

one would have to ask - does kkanada have a hate law only for one people claiming a monopoly of suffering, struggle and pain? and all others are to be slaves to humiliation, disrespect, harassment and threats? and even to surrender our lives for/to them? Is this what we are to become as we grow and join the world arena as a people and not the quiet little joke and shadow of the u.s.?

in our time this country was one which granted a fairness to all peoples - b.u.t. as the search for identity - an evil word - became obsessive, sectarianism took hold. Here we became a ornery people at each others throats lost in the paranoia of a broken people despterly after others people's lands and living the lie of historical revisionism of the middle east and the apartheid of africa (south).

b.u.t until this call for an identity - we did, especailly after the french said NO to colonization in quebec and faught for their culture, respect difference and never cow towed to any one people over another. This country was never a lap dog to any one group. It kissed ass eqaully.

we have had irish who brought culture, like the french, natives, puetogues, arabs, west indians and italians to montreal. The jews, prior to being CONNED sumed in the paranoia of the middle east and surrendering to euro fascist hate tricks, were great socialist and taught the peoples how to be, competing with the irish, real radicals for all peoples' in struggle (that's right karl marx was jews - he just took g-d out of laws and questioned the slavery aspects of the torah). Muslim's questioned slavery b.u.t. never took allah/g-d out of the mix fo social justice = marxism/socialism without the eurocentricism.

And this country was always there to clean up the errors and tragedies other countries had maded - from hurricane carter, to stashing black panthers and vietnam vets and going to hear an imprisoned paul robeson sing at the boarder for them to burying the poor in anonymous graves in halifax when our people took boats out to rescue the survivors of the titanic -- even reclaim the drowned bodies back and give them resting place in the native's earth, the peoples of this country never surrender to massive paranoia, disregard for human life and hate...

...and the chinese who were brought here as slaves to build our railroads - and, to the lord's grace, stayed to flouish.

...and, like most countries, we have the natives who, like palestinians, have been displaced; their land stolen and their people ethnically cleansed, in some instances, and with the few surviving, like radiated sephardi child for ringwarm, experimented on, molested and made the victims of enviromental racism - b.u.t like the palestinians, their youth have reclaimed their culture are making a stand where losing ain't an option.

we have the ukranians who struggled with poverty and the enviroment to give this country a center and a heart...and lets not mention all the races and ethnicities who risk their lives to make sure we have oil from this land - not other peoples'.

the scottish who, being a bit annoying, still to this day are working their asses off for this country. ...and you gotta like the kilts and the sweaters.

the blacks who were our first constables and militia (is that something to be proud of? hmmm) and who helped build british columbia after coming up from u.s. slavery and even ended up writing a few trippy books and some recite odd poetry....and like the irish and the french don't like being kicked around and die like they live ..*with pride*, inshallah.

and the arab and muslim and iranian communities who we all got along with for decades - just FINE - until we were made to preoccupy our time with a miscalculation of, those, south of the boarder and, their rush for greed and a failed military arm in the middle east wrongly called a *state* called israel.

no big -- this country welcomed the palestinians and many peoples displaced by the u.s. imperialism and they contributed beautifully—until we were told (recently), by a lost the paranoid broken people, desperately after others people's lands and living the lie of historical revisionism of the middle east, africa (south) - and in a rush for oil - that we were *not* suppose to love our neighbour - because a few people got paid off to sale this country out and make sure we were divided and at each others throats while the imperialist remained united - and scared.

...so we were to join in on the ethnic cleansing and theft of land - sorta like what we're guilty of with the natives -- or all the members of this country who wished to remain true to its spirit and one time search for freedom justice equality were subjected to holocaust logic -- monitored, harassed, humiliated and sent off to internment camps.

i guess that's why this country has always been so noble when it came to the palestinians during u.n. meetings -- because it knew, at one time -- a good people and a just cause -- it was a way of saying that what happened to the natives was wrong. That it could not be, like israel and the u.s., hypocritical about freedom, justice equality and even that word that has two faces like nuclear proliferation - *democracy*.

b.u.t. here we are now, with israeli trained police in toronto as the city goes crazier than the gaza on a moving day and waiting to encrease military budgets so our gay friendly troops can go die for israel and slaughter some iraqis and now iranians - for the same illogical parasitic settler plantation = israel. And if we object to this curious misadventure - we get sent to the police department,

harassed and our muslims neighbours get to be threatened and their faith dis-respected and even sent to a special prison, just like in the u.s. and israel.

...whats' so odd is we take this insult and abuse as they laugh all the in our faces like a spoiled brat in the sand boxes pushing us around and running to the principal when we fight back – b.u.t. their parents, in the u.s., who own the town mill like, richard cory, won't stop correct the problem of the lachkey kid, and give them a good scottish wack across the butt or knuckles, that they deserve and get them to respect others and get along with rest to the planet. Nah, they'll just fire you're parents or send the strike breaker thugs (now called *security experts*) to break your arm, your leg, you other leg your other arm and your head; call it *democracy* and make you say 'thank you'.

We must love our new friends or our leaders don't get kick backs – just like the neo-cons. So I ask you? was our identity to become oppressive like bad amerikkka or paranoid and sociopathic like that robber baron bastard estate of israel?

We lost our pride along with our minds I'll tell you that much.

Maybe, we should start building a wall around british columbia to keep toronto out as a final act of our fear and defeat. Then we could import othe people to do our fighting for us or like a coward in a street fight beg his lads and the cops to come help him when he's losing from the mess he started after the pub.

what is further curious we are doing this all for those who claim to have a passion for this so called *jewish state* (although christians and muslims have lived there for centuries – and christians believe christs tomb is there and muslim believe the prohet isa/jesus (pbuh) taught there and kicked butt against the imperialist of that time -- those who wanted to *build a wall* of opression between the people and their faith for the sake of monies – things shu have change, huh?) and have the right to return (aliya), therefore; must then commit to military service (fight PHYSICALLY-- FACE TO FACE) -- why don't these, I guess they are called *zionists* do so and face the palestinians they claim are animals, ungovernable, who they laugh at when the children are shot in the head and other lives are taken and whose religion, for those who are muslim, mock and wish for their death and imprisonment – up close, instead of harasseing citizens of this country, destroying our freedome and co-opting our police dept and government?

Colonist have always imported their soldiers/poor to die for them – soldiers have replaced slaves it's seems.

Why can't people who have the such wonderful right to return to such a promised plantation, go...and kill an arab (they treat like an inferior race – what was the lesson of the holocaust?) and raid iran and do what this country has

always believed in – pull yourself up by your boots -- d.i.y. and get 'er done – even if it meant manning ships, in the middle of the night to pull the bodies of the neglected poor, trapped in sealed lower decks to drown for the rich ...from the colonies ... because it's captain was too arrogant to see that what, appeared easily moveable, had roots deep into this world, was tough and strong of nature's will and could turn over the biggest bullies with all the technology. It wasn't casting shadows. It was the real thing up close – a mighty creation where moving was not an option.

b.u.t. maybe if you had just listened and gone around it – it might, have, just like saying 'excuse me', 'may I please' and 'thank you', have been a bit more polite. B.u.t. your parents, despite being from the south, what own that mill, never bothered to teach you manners or, as sister mavis once preached "...put your hand o'er your mouth when you cough that'll help the solution "

...and the maybe people might have respected you more oh gracious israel.

Ta

1427 Lawrence Y Braithwaite (aka Lord Patch)

New Palestine/Fernwood/The Hood

Victoria, BC

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

and

" Abramoff had nothing but contempt for his Native American clients. In e-mails exposed a few years ago, Abramoff called tribal members "trogdolytes" and "morons". "I have to meet with the monkeys from the Choctaw tribal counsel," he wrote to Scanlon." --

<http://www.victoria.indymedia.org/news/2006/02/48667.php>

and

..the fact that Jews have lived, in peace, among African people, and Arabs, longer than they have lived among other people...The problem of Israel stems from its European connection, Culture, and attitude. Her problems were created in Europe by Europeans and should have been solved in Europe by Europeans...The role of Israel deteriorated in Africa when the African began to observe that they were not radically different from other European people in their attitudes and their actions and their relationship with South Africa, ...in choosing such allies the Israelis are making one of the greatest mistakes in their history. They are aligning themselves with the forces of white supremacy that is diametrically opposed to the interest of most of mankind. -- John Henrik Clarke

-- "Jews and the African World International Implications; Israel, Islam, Black Muslims, Africa and the Third World (1973) '

<http://victoria.indymedia.org/news/2006/01/48532.php>

and

<http://victoria.indymedia.org/news/2005/08/42944.php>

<http://victoria.indymedia.org/news/2006/02/48747.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://radio.indymedia.org/news/2005/10/7255.php>

http://radio.indymedia.org/uploads/unner_stated__down_pressin__acapella__-_lord_patch.mp3

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

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

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113. **Walter K. Lew**

Re: NEGLECTORINO PROJECT

Sun 5 Feb 2006

Among the most neglected poets in America are the many that don't write in English. Unlike James, Kees, Cha, etc., disappearing doesn't even become part of how they are remembered. Aside from the very few who get translated (or translate themselves), they have no aura, leave no trace. Just some fishy odor.

Also, those that were struck down by aerial bombardment, napalm, etc. They weren't in America, but America got to them, into and all around them. Definitely hit by neglectorinos. Kim Young-nang, for example, one of the great lyric poets of modern Korean. Forgesigxis.

-- Walter K. Lew

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114. **Harry Nudel**

I..Q

Sun 5 Feb 2006

I..Q...why don't you get the Mossad to turn down that chip...they implanted in yr brain..drn..

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115. **Alex Jorgensen**

TIBET WRITERS

Sun 5 Feb 2006

Looking for some publications that might be interested in the work of some talented writers writing in exile. Talking about gritty stuff, often critical of Western sentiments and supposed understanding of both what's become in/outta fashion Tibetan issues and Buddhism -- in addition to issues of Tibetan identity and less parochial range of expected work pertaining to the self in relationship to humanity.

Back-channel if might be able to offer suggestions, opportunities.

AJ

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116. **Richard Jeffrey Newman**

Re: NEGLECTORINO PROJECT

Sun 5 Feb 2006

>>Among the most neglected poets in America are the many that don't write in English. Unlike James, Kees, Cha, etc., disappearing doesn't even become part of how they are remembered. Aside from the very few who get translated (or translate themselves), they have no aura, leave no trace. Just some fishy odor.<<

An interesting organization to check out in this regard is Movement One: Creative Coalition: www.movementon.org. They do a lot of work with poets writing in Queens in New York City, at least some of whom are well-known and well-published in their own languages/countries, but who do not write in English.

Rich Newman

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117. **ALDON L NIELSEN**

Re: NEGLECTORINO PROJECT

Sun 5 Feb 2006

I haven't looked into this lately, but some years back I was intrigued to see how frequently the traditional "poets' corner" could still be found in local foreign language newspapers -- When I lived in San Jose, several of the regional Vietnamese and Spanish language papers carried poems by both readers and "professional" poets --

On Sun, 05 Feb 2006 08:45:26 +0000, Richard Jeffrey Newman wrote:

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An interesting organization to check out in this regard is Movement One: Creative Coalition: www.movementon.org. They do a lot of work with poets

[illegible]

--Emily Dickinson

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

118. Mark Weiss

Re: NEGLECTORINO PROJECT

Sun 5 Feb 2006

Which circles back to the question, "what do we mean neglected?" The poets in those newspapers were known to their local language communities, but probably not to their anglophone neighbors. Cases in point: I publish a number of people from other cultures, some of whom live in the US. Mervyn Taylor, whose third book, *Gone Away*, I've just issued, is from Trinidad. He's well-known there, as poets go--a front-page spread in the largest newspaper, for instance, and inclusion in most anthologies of the region. Barely known beyond the West Indian community in the States. Jose Kozar, a Cuban living in the US since 1960, has been published and given readings in almost every Spanish-speaking country. There are books about his work, and among readers of poetry he's something of a celebrity. But not in the country where he lives, although some of his poems have been translated by the likes of Gregory Rabassa and Edith Grossman, Amiel Alcalay translated two chapbooks, and my own translations and those of others have been appearing for the past few years in journals and ezines. I'll be publishing *Stet: Selected Poems of Jose Kozar* later this year, but I doubt it will make him a household name here. Are Mervyn and Jose neglected?

Here's another one. Chris Winks is translating the Cuban poet Lorenzo Garcia Vega, another great poet (I use the term advisedly) living among us. For years

he worked as a grocery pcker in a Florida supermarket. Again, well-known in Latin America. Anyone heard of him?

Which leads to my own hobbyhorse, the relative ignorance in this country of even the foreign cultures alive withinn our own borders. Add the complication of language, and you get a situation where even the very best poets writing in Spanish, say, may be unknown or virtually so in the States. Transmission seems to be haphazard at best, in part because we have so few decent translators, and faced with the mass of available material they naturally chose what they find attractive at the moment. So we all know Neruda, but few are aware of Zurita, an astonishing Chilean poet, for instance.

A neglected US poet in my own estimation, I nonetheless think that this parochialism is a bigger issue--there's more to learn, and not just about poetry, by diving into these cultures.

Mark

At 10:18 AM 2/5/2006, you wrote:

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>how frequently the traditional "poets' corner" could still be found in local
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> > English.

> >

> > Rich Newman

> >

119. **Haas Bianchi**
Re: TIBET WRITERS
Sun 5 Feb 2006

AJ

--- "Walter K. Lew" <[REDACTED]> wrote:

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-- Walter K. Lew

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120. **Simon DeDeo**

rhubarb is susan

Sun 5 Feb 2006

Hi all --

A weekend update to rhubarb is susan, with two reviews, one of Amy King ad the opening poem of her new book, and one of friend Sarah Lang. Blogger has been down today, but should be back up, so give it a shot:

<http://rhubarbissusan.blogspot.com/2006/02/amy-king-truth-be-told.html>

<http://rhubarbissusan.blogspot.com/2006/02/sarah-lang-untitled.html>

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

Don't forget, you can always "subscribe" to rhubarb via the RSS feed or services like My Yahoo and the google homepage. More info on that is at:

<http://feeds.feedburner.com/rhubarb>

Thanks, and enjoy the weekend!

Simon

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121. **Camille Martin**

neglectorino project - joan murray

Sun 5 Feb 2006

kudos to Shanna Compton for putting Joan Murray's fine, strange, and very cool work online and for tooting her horn in the Neglectorino Project. i just printed out a copy of Murray's book, which Shanna links there, and am enjoying her wonderfully idiosyncratic poetry . . . hard to believe that she died at only 24.

here's the link to the book:

http://www.shannacompton.com/JoanMurray_Poems.pdf

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122. **Carol Novack**

Re: TIBET WRITERS

Sun 5 Feb 2006

We'd definitely be interested, Alex!

Please ask writers to carefully review the submission guidelines before submitting their writings to [REDACTED]. Our reading period for Issue 5 will end this coming Friday.

We are also interested in translations of works by authors who don't write in English. Our aesthetic is not traditional or mainstream. It's spelled out in our About and Editor's Rave pages. In our next issue, we will be presenting a special section consisting of Raymond Federman's English translations of poems by avant-garde French poets.

Thanks, all!

Carol Novack, Publisher/Editor

Mad Hatters' Review

<http://www.madhattersreview.com>

On 2/5/06, Alex Jorgensen <[REDACTED]> wrote:

>

> Looking for some publications that might be interested
> in the work of some talented writers writing in exile.
> Talking about gritty stuff, often critical of Western
> sentiments and supposed understanding of both what's
> become in/outta fashion Tibetan issues and Buddhism --
> in addition to issues of Tibetan identity and less
> parochial range of expected work pertaining to the
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> AJ

>

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> > -- Walter K. Lew

> >

>

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>

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MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the
Age

of Dementia: <http://www.madhattersreview.com>

http://www.newpages.com/magazinesand/litmags/2005_7/july2005litmags.htm

#Mad_

<http://carolnovack.blogspot.com/>
<http://www.webdelsol.com/eSCENE/series20.html>

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123. **Wanda Phipps**
Back from Spain with work in Coconut
Sun 5 Feb 2006

Hey,

I'm back from Spain and I have some work in the latest issue of this great new web journal edited by Bruce Covey. Check it out:

Coconut Three--featuring new poetry by Bill Berkson, Eileen Myles, Catherine Daly, Denise Duhamel, Brian Henry, Wanda Phipps, Aaron Tieger, Anita Naegeli, K. Silem Mohammad, randy prunty, Jennifer L. Knox, Daniel Borzutzky, Sandra Simonds, Brandon Shimoda, Heidi Lynn Staples, Mark Lamoureux, Dana Ward, Donna Kuhn, Erin Martin, Sheila E. Murphy, Marina Wilson, Katy Lederer, and Clay Matthews--is now live on the web (<http://www.coconutpoetry.org>). Happy reading!

Best,
Wanda

--

Wanda Phipps

Wake-Up Calls: 66 Morning Poems
my first full-length book of poetry
has been released by Soft Skull Press

available at the Soft Skull site:

<http://www.softskull.com/detailedbook.php?isbn=1-932360-31-X>

and on Amazon.com:

http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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

<http://www.mindhoney.com>

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124. **Stephen Vincent**
Re: NEGLECTORINO PROJECT
Sun 5 Feb 2006

| So we all know Neruda, but few are
| aware of Zurita, an astonishing Chilean poet, for instance.

A neglected US poet in my own estimation, I nonetheless think that this parochialism is a bigger issue--there's more to learn, and not just about poetry, by diving into these cultures.

I suspect part of this 'parochialism' is a Regan through the current Bush legacy of cultural insularity. Imagine, beginning with Regan, a the chorus for children was "Don't talk to strangers." Tho aimed at potential kidnappers, it was metaphoric of the time (concurrent, for example, with anti-immigrant initiatives - i.e., "don't speak Spanish"), a way of demonizing "the other" - now carried over to Muslims, etc.

This contrasts with the Sixties where the momentum was the opposite - "we" left home as quickly as possible. To know, be among, join with "the other" was the challenge, excitement, etc. It was, parenthetically, a time in which many poets took up the challenge of translation, Latin American poets much among the translated.

By the 80's - and I am probably going out on a limb here - the interest went to "theory" as the new "other." Interest and reciprocation, domestically, for example, in and with "Third World" poets and poetries, became much dissipated. How much an obsession with "theory" may be equated with a fear of "person(s)" is, I suspect, open to question.

Finally, it appears, instead of an openness to "otherness" - and all the adventure, risk, and, occasionally, the wonderful embarrassing stupidities that may occur within this realm - we are back to an age, it appears, of paranoia and surveillance - one in which 'we' may live in fear (for politics and/personal association) of being perceived by those in authority as being a dangerous "other."

Oh, well, the wheel does turn. Translators are the mediating heroes des temps.

Stephen V

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

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125. **Jonathan Penton**

www.UnlikelyStories.org returns to a "normal" schedule

Sun 5 Feb 2006

Good morning moonbeam,

The Unlikely 2.0 South African issue is over, and Big Bridge #11 is on-line, and all submissions at www.UnlikelyStories.org have re-opened, in accordance with our guidelines at <http://www.unlikelystories.org/mission.shtml> . And we're kicking off with:

Iftekhar Sayeed on body fascism before the Nazis
Joe Licentia on the Spanish Civil War
Tala Bar on paganism and feminism
Kane X. Faucher, bringing us the political scholarship of the future
novel excerpts by Peter Magliocco
short stories by B. Z. Niditch, Willie Smith, spiel, and Jen Michalski
fresh hip poetry by Steve Dalachinsky, Arlene Ang, rebekah hearn, Grace
Vajda, Alex Nodopaka, Jennifer VanBuren, Luis Rivas, Nicholas Morgan,
and JamieLepore-AKA-brace
and A Sardine on Vacation, Episode 34: Uncle Creon disapproves
So welcome to the new issue, and welcome to the new year! If you see someone
who is on fire, put them out, asking nothing in return!

--

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

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126. **Rob McLennan**

winter2

Sun 5 Feb 2006

new from above/ground press

winter2, published for the appearance of Winterlude in Ottawa
(if it ever happens; maybe this year we should call it
"waterlude");

poems by Jesse Ferguson, Lea Graham,
Gwendolyn Guth, Meghan Jackson, rob mclennan,
Jennifer Mulligan + Sandra Ridley.

\$4 (free if you can find it; copies will be distributed randomly
around the City of Ottawa, including at the manx pub,
mags & fags, university of ottawa english dept, etc)

still available: winter (February 2005); poems by Adam Seelig, Gil McElroy, rob
mclennan, Laurie Fuhr, derek beaulieu, Wanda O'Connor, \$4.

=====

published in ottawa by above/ground press. subscribers rec' complimentary
copies. to order, add \$1 for postage (or \$2 for non-canadian; in US funds
please) 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 & Dennis Cooley. 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 ...11th coll'n - name , an errant (Stride, UK) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmclennan.blogspot.com/>

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127. **Steve Evans**

Jennifer Moxley Readings in LA

Sun 5 Feb 2006

Jennifer Moxley will be giving two readings in the Los Angeles area in the coming week.

Wednesday, 8 February, at 7:30pm
Otis College of Art & Design
Goldsmith Campus, Galef 107 Exhibition Room
9045 Lincoln Blvd, LA
Conversation led by Paul Vangelisti to follow reading
fmi <http://gw.otis.edu/visiting.html>

&

With Aaron Kunin
Saturday, 11 February, at 7:30pm
Beyond Baroque
681 Venice Blvd, Venice
fmi <http://www.beyondbaroque.org/>

I'm staying home to mind the sub-Qs on our ailing and much beloved cat Circe, but Paul Vangelisti will take my place at the Otis event and Aaron Kunin will read at the Beyond Baroque event.

All best,

Steve

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128. **ALDON L NIELSEN**

Re: NEGLECTORINO PROJECT

Sun 5 Feb 2006

Stephen --

I have to say I'm one of those who would have a lot of questions about how "theory" is working in your hypothesis -- as I've been mentioning in recent writings, I'm hardly alone in having to come to issues in theory such as questioning of the Cartesian subject and rebellion against the insularity of the New Criticism via readings of Fanon, Baraka, C.L.R. James etc. -- In the current "culture wars," the right has taken pretty much the opposite tack from what you conjecture, arguing that "theory" and an interest in "suspect" cultural diversity went hand in hand--

On Sun, 05 Feb 2006 10:21:07 +0000, Stephen Vincent wrote:

....So we all know Neruda, but few are aware of Zurita, an astonishing Chilean poet, for instance.

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I suspect part of this 'parochialism' is a Regan through the current Bush legacy of cultural insularity. Imagine, beginning with Regan, a the chorus for children was "Don't talk to strangers." Tho aimed at potential kidnappers, it was metaphoric of the time (concurrent, for example, with anti-immigrant initiatives - i.e., "don't speak Spanish"), a way of demonizing "the other" - now carried over to Muslims, etc.

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Finally, it appears, instead of an openness to "otherness" - and all the adventure, risk, and, occasionally, the wonderful embarrassing stupidities

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

"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

129. **Chris Stroffolino**
NEGLECTORINSKI (Nilesen/Vincent)

Sun 5 Feb 2006

I don't have time right now to get too deep into this, but I wanted to say that I think that these two positions need not be opposed---. I personally found myself agreeing with much of what Stephen said, and feel that potential strategies for what can be done today in the face of the "legacy of cultural insularity" and the Reagan reaction to much of the cultural opening of which Stephen speaks is

something that needs to be confronted more than believe it currently is on the "left" etc...

At the same time, I agree with Aldon that positing the issue as "translation" vs. "theory" (one being good, one being not so good) itself could be as much a manifestation of this "insularity" as Stephen claims the move toward "theory" itself is. There's the danger of once again, the "divided left" syndrome, which is itself a legacy of the "counter culture" vs. "labor" divisions that were manifested (and exploited by Reagan, or before him Nixon, etc) in the 1960s.

What would be needed would be at least a coalition (respectfully aware of the differences of course) of "translation" and "theory" as the terms are operating in this Nielsen/Vincent debate---but I think Stephen raises some bigger existential questions that go beyond this particular debate. Especially worth singling out in Stephen's quotes is the legacy of DON'T TALK TO STRANGERS (or as Jello Biafra put it in the late 1980s--- STAY IN YOUR HOMES!) and this ending, which I'll quote again

instead of an openness to "otherness" - and all the
>> adventure, risk, and, occasionally, the wonderful embarrassing stupidities
>> that may occur within this realm - we are back to an age, it appears, of
>> paranoia and surveillance - one in which 'we' may live in fear (for politics
>> and/personal association) of being perceived by those in authority as being
>> a dangerous "other."

I think I can quote this favorably, without necessarily siding against Aldon and his position---I.e. "theory" (as Aldon figures it) does not have to be opposed to what Steven is saying. It CAN be, and sometimes (maybe OFTEN) is used as a form of self-policing, but it NEED not be. Conversely, one NEED not "take it to streets" like, say, the young Abbie HOFFMAN in order to be open to such "embarrassing stupidities" of which Vincent speaks....

Sometimes I feel when I go on like this I'm being

- 1) TOO obvious
- 2) too "utopian" (it's "easier said than done")

but unless this stuff is talked about, and a better understanding is arrived, so many of the "best minds of my generation" will not be allowed to contribute to the betterment of cultural life, and instead will continue to fall through the crack of the various "open minded" authorities as, for instance, "too much of a 'street poet' for the LANGUAGE POETS and too much of a 'LANGUAGE POET' for the 'street poets'"---to give but one example of this insular legacy caused by a large number of cultural practices ostensibly beyond our control....

"beyond our control" in the sense of "in SOMEONE ELSE's control" not that we could "take control" per se, but at least to debunk theirs---

Chris

>From: ALDON L NIELSEN <[REDACTED]>
>To: [REDACTED]
>Subject: Re: NEGLECTORINO PROJECT
>Date: Sun, Feb 5, 2006, 1:26 PM
>

Stephen --

I have to say I'm one of those who would have a lot of questions about how "theory" is working in your hypothesis -- as I've been mentioning in recent writings, I'm hardly alone in having to come to issues in theory such as questioning of the Cartesian subject and rebellion against the insularity of the New Criticism via readings of Fanon, Baraka, C.L.R. James etc. -- In the current "culture wars," the right has taken pretty much the opposite tack from what you conjecture, arguing that "theory" and an interest in "suspect" cultural diversity went hand in hand--

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A neglected US poet in my own estimation, I nonetheless think that this parochialism is a bigger issue--there's more to learn, and not just about poetry, by diving into these cultures.

I suspect part of this 'parochialism' is a Regan through the current Bush legacy of cultural insularity. Imagine, beginning with Regan, a the chorus for children was "Don't talk to strangers." Tho aimed at potential kidnappers, it was metaphoric of the time (concurrent, for example, with anti-immigrant initiatives - i.e., "don't speak Spanish"), a way of demonizing "the other" - now carried over to Muslims, etc.

This contrasts with the Sixties where the momentum was the opposite - "we" left home as quickly as possible. To know, be among, join with "the other" was the challenge, excitement, etc. It was, parenthetically, a time in which many poets took up the challenge of translation, Latin American poets much among the translated.

By the 80's - and I am probably going out on a limb here - the interest went to "theory" as the new "other." Interest and reciprocation, domestically, for example, in and with "Third World" poets and poetries, became much dissipated. How much an obsession with "theory" may be equated with a fear of "person(s)" is, I suspect, open to question.

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

[illegible]

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

130. **mIEKAL aND**
FW: [MCLUHAN-L] Paik Wake
Sun 5 Feb 2006

It was an astounding event. Apparently he's bigger than McLuhan.
South Korea

is building a big museum dedicated to his oeuvre. The Smithsonian has a lot of his work on display.

All the avant-garde luminaries were there. Speeches were given by Yoko Ono, Christo and his wife, Jeanne-Claude, Bill Viola, and yours truly (I told some MM/Paik stories). Telegrams from the President of Korea, the German culture czar, the Smithsonian, etc. His nephew was the best. Here's how he ended his talk:

"This is an interesting story I'll tell you. Aside from trying to keep him liquid, this is one of the most interesting things I did with him. In 1998, Nam June was invited to a state dinner at the Clinton White House, June of '98. If some of you remember, it's not that long ago, that was the height of the Monica Lewinsky scandal, which had broken out earlier, in January or February. Nam June was going, and he asked if I would go with him. So I said, sure. I went with him. I wheeled him into the White House, and these gigantic Marines took over from there. Nam June was very amused, I think. He was having a great time, talking to all the people there.

Then we got to the receiving line. Nam June decided to show respect, I think, to the president, Mrs. Clinton, and the other dignitaries there. He decided to get up from his wheelchair, get on his walker, and try to walk across the receiving line. Across the receiving line at the state dinner is the World's press. They're all there; I don't know how many, tens of cameras and video cameras, everything. So as Nam June is talking to President Clinton, and I'm standing right behind him as he's making some small talk to President Clinton, Nam June turns around and says to me: Ken, I think my pants are falling. True story here. And I said, What? My pants are falling! he says. I look down, and his pants are falling! They are completely down on the floor. And he has no underwear on! So I pick up his pants. I pull them up and I just hold them there. Now, Bill Clinton is such a cool president he still continued to have small talk with my uncle. I

think they were talking about Chelsea, maybe, I don't know. A little bit down the line, I could see that Hillary was really not amused at all. She was ticked. But Bill Clinton was saying nothing. It was really quite amazing.

After that interesting dinner, Nam June was inundated with phone calls, faxes, everything. All his friends around the world thought that was the best Fluxus performance in the world. Everybody wanted to know, including the press, whether it was an accident or whether it was, because you have to remember, my uncle is in a wheelchair now but he has a reputation for being a cultural terrorist. So I asked Nam June, did you drop your pants on purpose? Was it an act? Was it an artistic statement? A political statement? And so he said, My pants dropped. That's all. He told me, and this is very Nam June, he said, It really doesn't matter. It was a great event.

He's just like that, totally unfazed. Was he embarrassed? No, of course not! And I think Bill Clinton was very cool about that, too. The press was so excited that somebody else's pants, not the president's, had dropped in the White House. They were so excited by that. It was the ultimate Fluxus event.

About two hours ago, I called Nam June and I told him I was going to receive this Medal for him, and I asked him, What advice do you have for the artists in the Colony? I'll pass on to you what he said. He said, Work hard. Be lazy - which is a very Nam June Paik thing to say. And he wished you all well. Thank you very much."

At the end of the memorial today, the nephew handed out about fifty scissors
and asked everyone to cut off the tie of the man next to you or you wouldn't
be allowed in the reception. Everyone cut off their neighbor's tie
and then

Yoko suggested everyone put the pieces in Nam's open casket. Everyone did.

More amazing things happened at the reception.

Bob Dobbs

P.S. Since he was a "global artist", Paik asked to be buried in 10 countries.

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<http://www.dreamtimevillage.org>

"The word is the first stereotype." Isidore Isou, 1947.

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131. **Jeffrey Side**

Hank Lazer and Medbh McGuckian interviews at The Argotist Online

Sun 5 Feb 2006

The following interviews are now at The Argotist Online:

Hank Lazer interview <http://www.argotistonline.co.uk/Lazer%20interview.htm>

Medbh McGuckian interview

<http://www.argotistonline.co.uk/McGuckian%20interview.htm>

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132. **kari edwards**

@ TransSubmutation

Sun 5 Feb 2006

@ TransSubmutation

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

-THE BIRDS OF SHAKESPEARE

-Beckett estate fails to stop women waiting for Godot

-Six Lectures on Sound and Meaning - Roman Jakobson (1942)

-Dylan Thomas - I Have Longed To Move Away

-University of Chicago Press blog

-Suspect Thoughts seeking work

-Pataphor

-The great divide by Chakravarthi Ram-Prasad

-CANTO 37 by David Bromige and Rychard Denner

-"INTER.WOVEN"

-My dreams by Indira Babbellapati

Plus:

Subjunctive rearticulation project, photos, and more...

&

2

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

-Is it Fascism Yet?

-A Snapshot of the Right Wing Tactics

By M. Junaid Alam, WireTap.

thank you

kari edwards

obedience

Poetry

Factory School. 2005. 86 pages, perfect bound, 6.5x9.

ISBN: 1-60001-044-X

\$12

Description: obedience, the fourth book by kari edwards, offers a rhythmic disruption of the relative real, a progressive troubling of the phenomenal world, from gross material to the infinitesimal. The book's intention is a transformative mantric dismantling of being.

<http://www.spdbooks.org/SearchResults.asp?AuthorTitle=edwards%2C+kari>

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133. **Harry Nudel**

R.I.P...

Mon 6 Feb 2006

the last Western Union telegram..1/27/06...drn..

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134. **Ron Silliman**

Silliman's Blog

Mon 6 Feb 2006

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

RECENT POSTS

Women with long lines:

Eleni Sikelianos and Mong-Lan

Shakespeare on current events

Some neglected poets

(Darrell Gray and Jack Beeching)

Mayakovsky and voice

Close reading a bad poem:

“Alligator Dark” by Stephen Dobyns

When a 19-year-old creates a dance company:

ASH Contemporary Dance in Philadelphia

The poetry of Harold Dull

Shame and Celan:

Four new books by Robert Kelly

(a collab with Birgit Kempker)

A chapbook by Helena Bennett

Other blogs “

notes on Robert Creeley, Mary Beach

and Lindley Williams Hubbell

Night Palace by Joanne Kyger

An interview with Kimiko Hahn

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

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135. **Walter K. Lew**

Re: Paik Wake

Mon 6 Feb 2006

There is a short video of Yoko Ono speaking at the wake at
<http://www.dvblog.org/movies/02_2006/yoko_nam_june_paik.mov>.

I wanted desperately to be there but no flight from L.A. wd get me to New York in time without disrupting my finances and schedule of "important" appointments and deadlines out here. Now I'm thinking: How could I not have gone? The more I remember Nam June Paik (his Korean name wd be pronounced Paeng Nam-june), his work, and his dilemmas, the more I realize how deeply influenced I was by him. Some transitions one must attend no matter what.

I think anyone who spent more than a few minutes with Nam June must have a great anecdote to tell.

Once at a dinner at his loft (I think he was still a squatter there at the time), he impishly disappeared again and again throughout the evening while his partner, the video artist Shigeko Kubota, valiantly played hostess to the curators I had tagged along with. Sometimes we'd find him sitting cross-kneed under the dining table, other times reclining behind a pile of large storage boxes. He had a cold. At the end of the evening, he took a large bowl of wasabi with him into his makeshift editing booth; apparently he was going to pinch wads of it in his nose to clear his sinuses and stay awake all night.

I loved his impromptu lectures on street corners in the East Village and Soho, standing in 2 am shadows. He had been in voluntary exile from S. Korea and nearly cut off by his family, who were ashamed of his antics, but by the mid-80s, Seoul wanted to be forgiven by him and enticed him back as it entered the international cultural stage big-time with its hosting of the 1986 Asian Games and 1988 Olympics. He obliged with nationally broadcast pieces that mystified, even angered most of the Korean audiences of the time. (They had been expecting something along the lines of a good TV movie that showed Korean values to the world.) He became famous for showing up on evening talk shows and doing nothing but laughing, pulling strange faces, or providing incoherent answers to his hosts' clueless questions. It reminded me of some of Harpo Marx's best scenes. I would watch gleefully with my aunt's family, who always concluded that he was insane. And that I was an idiot (pabo) for trying to shoot his every appearance (and that of my favorite pop singers) directly from the TV screen with an antiquated super-8 camera.

In the middle of winter, in the early 1980s, he wd regularly show up near midnight at a Korean Japanese restaurant on Bleecker St. near NYU to pick up 4 or 5 orders of hot beef soup (komt'ang). He sometimes had a suggestion for a book

topic that might make me rich. I think the last one was to write about the life and death of a kamikaze pilot. He didn't think one had been written yet. I was lazy and never wrote such a book.

My father attended the same high school as Nam June and his older brother did, who was my father's classmate. The Japanese Imperial Army was hurting for money and there was a box for contributions in the classroom. Everytime my father spoke Korean instead of Japanese by mistake, he had to go up and deposit a coin as punishment. One day there was a special ceremony because the Paik family had contributed enough money to build an entire Mitsubishi Zero fighter plane. Nam June never hid the fact that his family had been very prosperous merchants for many generations, originally (he said) selling Korean ginseng at a great profit in China. But until about the age of 50, he was always on the edge of destitution and was frequently in poor health (he seemed to suffer from gastrointestinal problems all the time and so wore a thick scarf around his belly to keep it warm). When my father visited his brother in Japan, or other people w whom he had grown up and were now financially well-off, they would always shake their heads over how much they had tried to help or advise him to be proper and successful, how hopeless he was, how the family had to cut off financial support b/c he was so irresponsible, etc. That was their attitude even after he became an international art superstar. Clearly, if Nam June had stayed in Korea he would never have been allowed to develop as an artist and inventor. Now his influence there is incalculable.

My first memory of his work was when I was walking to the Whitney Art Museum to see its first big Paik show. What a great exhibit that was! But before I got there, I noticed that Madison Ave. was oddly quiet and empty. The street had been cordoned off. From about two blocks away I head a gradually increasing racket approaching from the downtown direction. It was Paik's famous robot slowly whirring, clanking, and constantly almost collapsing as a madly working crew of three young men dove in and out, whirled, tinkered, jumped, and ran all around it at Nam June's frustrated commands to reconnect that lead, tighten the screws of that appendage, replace that battery, as he followed behind with what seemed to be a useless remote control box. A crowd gathered and cheered the robot and its sweating, dedicated attendants on as it somehow managed to get all the way up and into the museum entrance.

During that same exhibit Nam June reenacted some of his past performances with Charlotte Morman. I was about 22 years old then and in utter awe of Nam June. A mutual friend introduced us, Kyunghee Jin, the stylish librarian of Brown University's East Asian collection (whom I had a crush on) and whose late husband had been a physicist studying in Germany when Nam June was also studying there. He seemed very nervous before the show. There was a multimonitor, simulcast piece that wasn't going well. So he just ended up crashing

a tool into the screen of the malfunctioning TV set and declared that the piece was over. There was a large shimmering glass tank of water that Charlotte jumped into (my memory of it is vague, maybe Nam June was the one who went in, who knows maybe I have it all wrong). There was a piece where he started at one end of the performance space and, holding his right arm out, began to describe an arc through the air with his finger as he walked slowly to the other end, which is also where Mrs. Jin and I were sitting. His finger came slowly down toward us and he touched my forehead. He held his finger there for what seemed to be a very long time. I felt silly in my navy blue suit and sweated nervously under his touch. I didn't know how to react and just sat there silently. I felt that he must be disappointed but now I'm sure he didn't care. During the many years that have passed since then I forgot that evening. But since I didn't go to his wake--and I feel more and more ashamed of it as each minute passes--I have had to remember one of my artistic heroes on my own. Wonderfully, how he touched me has returned. Forgive me for saying that I wish to lift my own hand to hold his so that I will never forget again. A great person's passing re-inspires his mourners. His death is not possible.

Date: Sun, 5 Feb 2006 17:31:21 -0600
From: mIEKAL aND <[REDACTED]>
Subject: FW: [MCLUHAN-L] Paik Wake

From: purple <[REDACTED]>
Reply-To: "MCLUHAN-L : Marshall McLuhan Discussion List"
<[REDACTED]>
Date: Sat, 4 Feb 2006 00:02:23 -0500
To: [REDACTED]
Subject: [MCLUHAN-L] Paik Wake

It was an astounding event. Apparently he's bigger than McLuhan.
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is building a big museum dedicated to his oeuvre. The Smithsonian has
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Christo and his wife, Jeanne-Claude, Bill Viola, and yours truly (I
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"This is an interesting story I'll tell you. Aside

from trying to keep him liquid, this is one of the most interesting things I did with him. In 1998, Nam June was invited to a state dinner at the Clinton White House, June of '98. If some of you remember, it's not that long ago, that was the height of the Monica Lewinsky scandal, which had broken out earlier, in January or February. Nam June was going, and he asked if I would go with him. So I said, sure. I went with him. I wheeled him into the White House, and these gigantic Marines took over from there. Nam June was very amused, I think. He was having a great time, talking to all the people there. Then we got to the receiving line. Nam June decided to show respect, I think, to the president, Mrs. Clinton, and the other dignitaries there. He decided to get up from his wheelchair, get on his walker, and try to walk across the receiving line. Across the receiving line at the state dinner is the World's press. They're all there; I don't know how many, tens of cameras and video cameras, everything. So as Nam June is talking to President Clinton, and I'm standing right behind him as he's making some small talk to President Clinton, Nam June turns around and says to me: Ken, I think my pants are falling. True story here. And I said, What? My pants are falling! he says. I look down, and his pants are falling! They are completely down on the floor. And he has no underwear on! So I pick up his pants. I pull them up and I just hold them there. Now, Bill Clinton is such a cool president he still continued to have small talk with my uncle. I think they were talking about Chelsea, maybe, I don't know. A little bit down the line, I could see that Hillary was really not amused at all. She was ticked. But Bill Clinton was saying nothing. It was really quite amazing.

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artistic statement? A political statement? And so he said, My pants dropped. That's all. He told me, and this is very Nam June, he said, It really doesn't matter. It was a great event. He's just like that, totally unfazed. Was he embarrassed? No, of course not! And I think Bill Clinton was very cool about that, too. The press was so excited that somebody else's pants, not the president's, had dropped in the White House. They were so excited by that. It was the ultimate Fluxus event.

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Bob Dobbs

P.S. Since he was a "global artist", Paik asked to be buried in 10 countries.

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136. **Michael Kelleher**
JUST BUFFALO E-NEWSLETTER 2-06-06
Mon 6 Feb 2006

CEPA/JUSTBUFFALO COMBINED WORKSHOP STARTS SATURDAY

Between Word And Image
Saturday, February 11, 12-4 p.m.

Instructors: Caroline Koebel And Kyle Schlesinger
\$50, \$40 members

All forms of writing are images, but not all images are forms of writing. Or are they? This multimedia poetry workshop will explore the relationships between words and images. What effect has the evolution of new media had on the literary and visual arts of the last fifty years? What are the distinctions between the languages of visual and literary arts? What are the ramifications of blurring these boundaries? Painters, poets, filmmakers, collage, book and installation artists have a longstanding history of collaboration. In the first half of this workshop we will examine various examples of poems inspired by visual art forms and vice versa. In the second half participants will engage in a series of poetic experiments in response to the other forms of visual art using a variety of media and materials. Writers and artists working in all mediums are welcome.

Caroline Koebel's work roams between film, video and installation art. She is also curator, writer and Professor of Media Studies at SUNY Buffalo whose postconceptual artworks often confront the problematics of female being-in-the-world, the expression of subjectivities at odds with commodity culture, and how individuals embody the collective past. Kyle Schlesinger is a poet, scholar, book artists and proprietor of Cuneiform Press. He received his Ph.D. from the Poetics Program at SUNY Buffalo, and is the author of *Moonlighting, Mantle* (with Thom Donovan), *A Book of Closings* and is currently writing on the history and ontology of book burning. Their collaboration, *Schablone Berlin* (Chax Press, 2005) examines the semiotic and performative aspects of stencil graffiti culled from the streets of Germany's most international metropolis.

OPEN READINGS, Hosted by Livio Farallo

Carnegie Art Center

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

Featured: Martha Deed

Wednesday, February 8, 7 P.M.

10 slots for open readers

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: Ugly Duckling Presse, February 12 & 13

All shows are now available for download on our website, including features on John

Ashbery, Paul Auster, and more...<http://www.justbuffalo.org/events/sar.shtml>

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Call [REDACTED] to register today. Visit our website for detailed workshop descriptions: <http://www.justbuffalo.org/workshops/index.shtml>

Creating a Family History

2 Saturdays, February 25 and March 4, 12-4 p.m.

Instructor: Christina Abt

\$90, \$70 members

Playwrighting: Scene And Un-Scene

6 Tuesdays, 2/21 3/28 7-9 p.m.

Instructor: Kurt Schneiderman

\$185, \$150 for members

Independent Publishing And Print-On-Demand

Saturday, 3/11, 12-4 p.m.

Instructor: Geoffrey Gatza

\$50, \$40 members

The Working Writer Seminar

Instructor: Kathryn Radeff

Individual workshops: \$50, \$40 members

All four sessions prepaid: \$185, \$150 members

1. You Can Get Published

Saturday, March 18, 12-4 p.m.

2. Travel Writing

Saturday, April 8, 12-4 p.m.

3. Boost Your Freelance Writing Income

Saturday, April 29, 12-4 p.m.

4. Power of the Pen

Saturday, May 13, 12-4 p.m.

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 CONTEMPORARY WRITERS SERIES

Brock Clarke

Thursday, February 9, 8 p.m.

Marie Maday Theater at Canisius College

TALKING LEAVES BOOKS

Jay Gallagher

Booksigning and discussion of: The Politics of Decline
Elmwood Avenue Store
Thursday, February 9, at 7 pm.

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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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137. **Lori Emerson** ***Re: Electronic Writing***

Mon 6 Feb 2006

On a related note, but not related to the question of appropriate terminology, I'm doing research right now into the history of computer-generated poems and came across this hilarious and bizarre article from the June 1970 Times Literary Supplement. Some of the best and most baffling excerpts:

"One of the great benefits of making a computer write poetry is that it demonstrates the truth that "every poem has a logic of its own" in an exact way. Another benefit is that the computer poet ends with an enhanced appreciation of real poetry. And algorithmic poem-writing, "the poem-game," is fun.

...That we have here a genuine new folk art creating new techniques will emerge as soon as more business executives who have on-line consoles in their offices find it more fun to write poems on them than to explore the current state of the market, or to model their own firm's production flow.

...Poem-play, of course, is a gross over-simplification of what the true poet does, and in two respects. The true poet starts with inspired fragments, emerging fully formed from his subconscious; only at a quite late stage, quite often, does he choose his frame. So there are (at least) three stages: orienting hunch,

emergence of inspired fragments, choice of frame. Moreover, the true poet will never have a fixed thesaurus. Word-class generation goes on in him even when sober; and the more so, not the less, the more frightened he is, the more drunk, the more inspired."

keeping my fingers crossed for the conversion of business execs. to
"the poem-game,"
Lori

[↑ Contents](#)

138. **Aldon Nielsen**
who'd a thunk it?

Mon 6 Feb 2006

By Mayoral proclamation, tomorrow is Henry Roth Day in New York City!

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<<<<<<<<<<<<<<<<<<<<<<<>>>>>>>>>>>>>>>>
>>>>>>>>>>>
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"and now it's winter in America"
--Gil Scott-Heron

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

[REDACTED] [office]

[Redacted] [Fax]

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139. **Stephen Vincent**
Re: NEGLECTORINSKI (Nilesen/Vincent)

Mon 6 Feb 2006

Interesting, Chris, your sense of being sandwiched and left out somewhere between the street and the academy or, optimistically, may you be still considered with your feet in both! I don't think it's a dispute with Aldon. The word "theory" remains a provocateur - and, Aldon is quite right to point out the limits of a know-nothing anti or counter-theoretical stance. Most of the sixties progressive third world and domestic Latin and African-American movements would have been running on relative "linguistic empty" if it were not for the theoretical

power of the writings of Franz Fanon among others. I am totally with Aldon there.

My appeal, I believe, is more to the pragmatics - what to do - in the dialog with the 'other' - particularly now in the face of an Administration intent on defining and eliminating 'the other' as 'evil', etc. "I mean, boys, do we really need the old New Orleans? Katrina wasn't all that bad," etc.

Mud in your (our) eye.

Stephen V

Hey, thanks for the Italian-American props everybody, but i thought I'd change up the suffix of this ever expanding thread's subject heading...

Anyway, more importantly, I wanted to at least make a nod to this very interesting debate that is developing between Aldon and Stephen.

I don't have time right now to get too deep into this, but I wanted to say that I think that these two positions need not be opposed---. I personally found myself agreeing with much of what Stephen said, and feel that potential strategies for what can be done today in the face of the "legacy of cultural insularity" and the Reagan reaction to much of the cultural opening of which Stephen speaks is something that needs to be confronted more than believe it currently is on the "left" etc...

At the same time, I agree with Aldon that positing the issue as "translation" vs. "theory" (one being good, one being not so good) itself could be as much a manifestation of this "insularity" as Stephen claims the move toward "theory" itself is. There's the danger of once again, the "divided left" syndrome, which is itself a legacy of the "counter culture" vs. "labor" divisions that were manifested (and exploited by Reagan, or before him Nixon, etc) in the 1960s.

What would be needed would be at least a coalition (respectfully aware of the differences of course) of "translation" and "theory" as the terms are operating in this Nielsen/Vincent debate---but I think Stephen raises some bigger existential questions that go beyond this particular debate. Especially worth singling out in Stephen's quotes is the legacy of DON'T TALK TO STRANGERS (or as Jello Biafra put it in the late 1980s--- STAY IN YOUR HOMES!) and this ending, which I'll quote again

instead of an openness to "otherness" - and all the adventure, risk, and, occasionally, the wonderful embarrassing stupidities that may occur within this realm - we are back to an age, it appears, of paranoia and surveillance - one in which 'we' may live in fear (for politics and/personal association) of being perceived by those in authority as being a dangerous "other."

I think I can quote this favorably, without necessarily siding against Aldon and his position---I.e. "theory" (as Aldon figures it) does not have to be opposed to what Steven is saying. It CAN be, and sometimes (maybe OFTEN) is used as a form of self-policing, but it NEED not be. Conversely, one NEED not "take it to streets" like, say, the young Abbie HOFFMAN in order to be open to such "embarrassing stupidities" of which Vincent speaks....

Sometimes I feel when I go on like this I'm being

1) TOO obvious

2) too "utopian" (it's "easier said than done")

but unless this stuff is talked about, and a better understanding is arrived, so many of the "best minds of my generation" will not be allowed to contribute to the betterment of cultural life, and instead will continue to fall through the crack of the various "open minded" authorities as, for instance, "too much of a 'street poet' for the LANGUAGE POETS and too much of a 'LANGUAGE POET' for the 'street poets'"---to give but one example of this insular legacy caused by a large number of cultural practices ostensibly beyond our control....

"beyond our control" in the sense of "in SOMEONE ELSE's control" not that we could "take control" per se, but at least to debunk theirs---

Chris

From: ALDON L NIELSEN <[REDACTED]>

To: [REDACTED]

Subject: Re: NEGLECTORINO PROJECT

Date: Sun, Feb 5, 2006, 1:26 PM

Stephen --

I have to say I'm one of those who would have a lot of questions about how "theory" is working in your hypothesis -- as I've been mentioning in recent writings, I'm hardly alone in having to come to issues in theory such as questioning of the Cartesian subject and rebellion against the insularity of the New Criticism via readings of Fanon, Baraka, C.L.R. James etc. -- In the current "culture wars," the right has taken pretty much the opposite tack from what you conjecture, arguing that "theory" and an interest in "suspect" cultural diversity went hand in hand--

On Sun, 05 Feb 2006 10:21:07 +0000, Stephen Vincent wrote:

....So we all know Neruda, but few are aware of Zurita, an astonishing Chilean poet, for instance.

A neglected US poet in my own estimation, I nonetheless think that this parochialism is a bigger issue--there's more to learn, and not just about poetry, by diving into these cultures.

I suspect part of this 'parochialism' is a Regan through the current Bush legacy of cultural insularity. Imagine, beginning with Regan, a the chorus for children was "Don't talk to strangers." Tho aimed at potential kidnappers, it was metaphoric of the time (concurrent, for example, with anti-immigrant initiatives - i.e., "don't speak Spanish"), a way of demonizing "the other" - now carried over to Muslims, etc.

This contrasts with the Sixties where the momentum was the opposite - "we" left home as quickly as possible. To know, be among, join with "the other" was the challenge, excitement, etc. It was, parenthetically, a time in which many poets took up the challenge of translation, Latin American poets much among the translated.

By the 80's - and I am probably going out on a limb here - the interest went to "theory" as the new "other." Interest and reciprocation, domestically, for example, in and with "Third World" poets and poetries, became much dissipated. How much an obsession with "theory" may be equated with a fear of "person(s)" is, I suspect, open to question.

Finally, it appears, instead of an openness to "otherness" - and all the adventure, risk, and, occasionally, the wonderful embarrassing stupidities that may occur within this realm - we are back to an age, it appears, of paranoia and surveillance - one in which 'we' may live in fear (for politics and/personal association) of being perceived by those in authority as being a dangerous "other."

Oh, well, the wheel does turn. Translators are the mediating heroes des temps.

*Stephen V
Blog: <http://stephenvincent.net/blog/>*

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

141. **nicholas hengen**

OP-ED poetry

Mon 6 Feb 2006

A historical question:

This New Year's Eve, the NYTimes published a handful of poems--Komunyakaa, Leithauser, Heaney, Arvio, Kelly, Phillips. I can't remember the Times having done this before, so I've done some poking around in the historical archive to discover if this was a new idea. So far, I haven't found any other examples of the OP-ED page going to the poets, but I wonder if anyone on the list can recollect another example.

thanks in advance for your memories,
nicholas hengen

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142. **Chris Stroffolino**

Re: NEGLECTORINSKI (Nielsen/Vincent)

Mon 6 Feb 2006

Stephen---

First---I apologize, for having butchered Aldon's name in the subject heading.

Second--to reduce my post to being just about a particular feeling of "my" being sandwiched, I feel, begs a larger issue---okay?

If you need to read it that way, fine

But, seriously (and playfully if you will), I'm glad you're with Aldon on Fanon, etc., as am I. (on a domestic front I'd include Baraka, etc).

And maybe I should've used the word "beat" instead of "street"

but "beat" is more historically loaded, well, they're both shorthand.

But it's not just a matter of me

(or it's not a matter just of me)--

I believe you were onto something MANY others

(not "Others"--per se--though often such views do not express themselves on this list) I've talked to are feeling today.

The "limb" you were thought you were out on in the first post is not something you have to slink back from....

Chris

>From: Stephen Vincent <[REDACTED]>

>To: [REDACTED]

>Subject: Re: NEGLECTORINSKI (Nilesen/Vincent)

>Date: Mon, Feb 6, 2006, 9:12 AM

>

> Interesting, Chris, your sense of being sandwiched and left out somewhere
> between the street and the academy or, optimistically, may you be still
> considered with your feet in both!
> I don't think it's a dispute with Aldon. The word "theory" remains a
> provocateur - and, Aldon is quite right to point out the limits of a
> know-nothing anti or counter-theoretical stance. Most of the sixties
> progressive third world and domestic Latin and African-American movements
> would have been running on relative "linguistic empty" if it were not for
> the theoretical power of the writings of Franz Fanon among others. I am
> totally with Aldon there.

>

> My appeal, I believe, is more to the pragmatics - what to do - in the dialog
> with the 'other' - particularly now in the face of an Administration intent
> on defining and eliminating 'the other' as 'evil', etc. "I mean, boys, do we
> really need the old New Orleans? Katrina wasn't all that bad," etc.

>

>

> Mud in your (our) eye.

>

> Stephen V

>

>

>

>

>

>> Hey, thanks for the Italian-American props everybody, but i thought I'd
>> change up the suffix of this ever expanding thread's subject heading...

>>

>> Anyway, more importantly, I wanted to at least make a nod to this very
>> interesting debate that is developing between Aldon and Stephen.

>>

>> I don't have time right now to get too deep into this,
>> but I wanted to say that I think that these two positions need not be
>> opposed---. I personally found myself agreeing with much of what Stephen
>> said, and feel that potential strategies for what can be done today in the
>> face of the "legacy of cultural insularity" and the Reagan reaction to much
>> of the cultural opening of which Stephen speaks is something that needs
>> to be confronted more than believe it currently is on the "left" etc...

>>

>> At the same time, I agree with Aldon that positing the issue as
>> "translation" vs. "theory" (one being good, one being not so good)
>> itself could be as much a manifestation of this "insularity" as
>> Stephen claims the move toward "theory" itself is.
>> There's the danger of once again, the "divided left" syndrome,
>> which is itself a legacy of the "counter culture" vs. "labor"
>> divisions that were manifested (and exploited by Reagan, or before him
>> Nixon, etc) in the 1960s.
>>
>> What would be needed would be at least a coalition (respectfully aware of
>> the differences of course) of "translation" and "theory" as the terms
>> are operating in this Nielsen/Vincent debate---but I think Stephen
>> raises some bigger existential questions that go beyond this particular
>> debate. Especially worth singling out in Stephen's quotes is the legacy of
>> DON'T TALK TO STRANGERS (or as Jello Biafra put it in the late 1980s---
>> STAY IN YOUR HOMES!) and this ending, which I'll quote again
>>
>> instead of an openness to "otherness" - and all the
>>>> adventure, risk, and, occasionally, the wonderful embarrassing stupidities
>>>> that may occur within this realm - we are back to an age, it appears, of
>>>> paranoia and surveillance - one in which 'we' may live in fear (for
politics
>>>> and/personal association) of being perceived by those in authority as being
>>>> a dangerous "other."
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>> I think I can quote this favorably, without necessarily siding against Aldon
>> and his position---I.e. "theory" (as Aldon figures it) does not have to
>> opposed to what Steven is saying. It CAN be, and sometimes (maybe
OFTEN) is
>> used as a form of self-policing, but it NEED not be. Conversely, one NEED
>> not "take it to streets" like, say, the young Abbie HOFFMAN in order to be
>> open to such "embarrassing stupidities" of which Vincent speaks....
>>
>> Sometimes I feel when I go on like this I'm being
>> 1) TOO obvious
>> 2) too "utopian" (it's "easier said than done")
>>
>> but unless this stuff is talked about, and a better understanding is
>> arrived, so many of the "best minds of my generation" will not be
>> allowed to contribute to the betterment of cultural life, and instead

>> will continue to fall through the crack of the various "open minded"
>> authorities as, for instance, "too much of a 'street poet'
>> for the LANGUAGE POETS and too much of a 'LANGUAGE POET'
>> for the 'street poets'----to give but one example of this insular legacy
>> caused by a large number of cultural practices ostensibly
>> beyond our control....
>>
>> "beyond our control" in the sense of "in SOMEONE ELSE's control"
>> not that we could "take control" per se, but at least to debunk theirs---
>>
>> Chris
>>
>>
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>>
>>
>> -----
>>> From: ALDON L NIELSEN <[REDACTED]>
>>> To: [REDACTED]
>>> Subject: Re: NEGLECTORINO PROJECT
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>>>> aware of Zurita, an astonishing Chilean poet, for instance.
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>>>> Oh, well, the wheel does turn. Translators are the mediating heroes des
>>>> temps.
>>>>
>>>> Stephen V
>>>> Blog: <http://stephenvincent.net/blog/>

143. **Rob McLennan**
new(ish) on rob's clever blog
Mon 6 Feb 2006

-- Ongoing notes: early February 2006 (Betsy Warland's *Only This Blue*, The Mercury Press; Natalie Simpson's *Dirty Work*, No Press; Stephen Collis' *anarchive*, New Star Books; Kegan McFadden's *everything i heard* while not listening to what you had to say, As We Try & Sleep Press; Ken Fox's (2 from) *Zoon's Yliad*, 1cent; an old Robert Kroetsch interview in Volume IV, No. 1 of *Writers News Manitoba*, February 1982) -- Susan Musgrave: *You're in Canada Now* (Thistledown Press) -- two upcoming readings (& another one) & two chap-books: -- The Capilano Review 2:44 & west coast line 46 -- (poem) consternation theory -- Ongoing notes: early January 2006 (Rachel Zolf's *from Human Resources*, belladonna; Lissa Wolsak's *A Defence of Being*, Wild Honey Press; Sharon Thesen's *Weeping Willow*, Nomados) etc

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+ some other new things at ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics
(Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press
fair ...11th coll'n - name , an errant (Stride, UK) c/o 858 Somerset St
W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

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144. **Edmund Hardy**
"Intercapillary Space"

Mon 6 Feb 2006

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

is a new blogzine which speaks of poetry, poetics, rhetoric, lunch - from a co-op
of contributors, with no single perspective, no single set of interests. A concen-
trate blog with this hope: to be various & everywhere engaged with contempo-
rary poetries, a blog made of multiple formed matters & incorporating different
dates and speeds.

INITIAL POSTS:

A Lisa Robertson Collage (A Celebration!)

Stained-glass & Ruin Poetry: Charles Olson, Susan Howe, Paul Virilio

In The Macroscopic: Latin poems for the coronation of Richard I

First Note on the poetry of Helen Macdonald: Maps & The Human

Review of Alaric Sumner, "The politics of performing art"

Response to "Circular" by Andrew Duncan

Googling Kathleen Raine

JOIN US:

The space is OPEN and self-editing. If you want to join in the posting - and
that's the idea - it's as easy as emailing me - if you are on blogger it's just one
click, if not then three or four. Ideal if you're overflowing with posts or on the
contrary if you only have one or two things you want to say about poetry a
week/month/year...

Please do forward this wherever poetry is cared about.

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145. **Sam Ladkin**

Cambridge Series Poetry 9th feb

Mon 6 Feb 2006

CAMBRIDGE SERIES

POETRY READINGS

Thursday February 9th

Alice Notley / Anthony Barnett / Ralph Hawkins

8pm

New Music Room, First Court

St John's College

£3/2 donations hoped for.

Wine will be served

ALL ARE WELCOME

see www.cambridgepoetry.org for further details

or email [REDACTED] to be sent them.

The New Music Room is in First Court, St John's College. Entrance to the college will probably be through the forecourt entrance, past the porters lodge, turn left and move into Second court, turn left and move into First court. If we're lucky the first court entrance will be open in which case turn immediately right and it is in the corner.

Here is a map of the location of the college:

<http://www.cam.ac.uk/map/v3/drawmap.cgi?mp=main;xx=1700;yy=720;gf=png>

And here is a map of the college itself:

http://www.joh.cam.ac.uk/cms_misc/images/about/CollegePlan.gif

Presented with the generous support of the Judith E Wilson Fund (Faculty of English), St John's College, and Barque Press (see www.barquepress.com)

Alice Notley was born in Bisbee, Arizona, on November 8, 1945, and grew up in Needles, California, in the Mohave Desert. She was educated at Barnard College and at The Writers Workshop, University of Iowa. During the late 60s and early 70s she lived a traveling poet's life (San Francisco, Bolinas, London, Wivenhoe, Chicago) before settling on New York's Lower East Side. For sixteen years there, she was an important force in the eclectic second generation of the so-called New York School of poetry. Notley, who now lives in Paris, is the author of more than twenty-five books of poetry including *At Night the States*, the double volume *Close to Me and Closer . . .* (The Language of Heaven) and *Désamère*, and *How Spring Comes*, which was a co-winner of the San Francisco Poetry Award. Her epic poem *The Descent of Alette* was published by Penguin in 1996, followed by *Mysteries of Small Houses* (1998), which was one of three

finalists for the Pulitzer Prize and the winner of the Los Angeles Times Book Prize for Poetry. Notley's long poem *Disobedience* won the Griffin International Prize in 2002. In 2005 the University of Michigan Press published her book of essays on poetry, *Coming After*. Notley recently edited *The Collected Poems of Ted Berrigan* (University of California Press), with her sons Anselm Berrigan and Edmund Berrigan as co-editors. Forthcoming in 2006 are *Alma, or The Dead Women*, from Granary Books, and *Grave of Light: New and Selected Poems*, from Wesleyan.

Ralph Hawkins has published a number of volumes, including *Tell Me No More and Tell Me* (Grosseteste Review Books, 1981), *At Last Away* (Gallop Dog Books, 1983), *Pelt* (Active in Airtime, 1999) and *The Coiling Dragon / The Scarlet Bird / The White Tiger / A Blue & Misted Shroud* (Equipage, 2000). He published a series of collaborative books with Bob Cobbing, including *The Next Morning* and *Everyday Pursuits* (both Writers Forum, 2002).

Anthony Barnett's *Miscanthus: Selected and New Poems* selects from previously published collections, reprinting several in their entirety, and includes new writing. *The Resting Bell* collected most of his work up to 1987. His work is included in the anthologies *A Various Art*, *Poets on Writing*, *Britain 1970-1991*, and *Other: British and Irish Poetry Since 1970*. He is editor at Allardyce, Barnett, Publishers, who have published the writing of Douglas Oliver, J.H. Prynne and Veronica Forrest-Thomson. He has translated work by Anne-Marie Albiach, Roger Giroux, Par Lagerkvist, Tarjei Vessas and Andrea Zanzotto. During the 1970s in particular, he worked as a percussionist, recording and broadcasting with such musicians as Derek Bailey, Don Cherry, Mbizo Dyani and Evan Parker. His research in music history includes bio-discographies of African-American violinists and editorship of the journal *Fable Bulletin: Violin Improvisation Studies*. A Collection of essays and letters about his work *The Poetry of Anthony Barnett* was published in 1993, and includes an interview. In 2002 he was visiting scholar at the Center for International programs, Meiji University, Tokyo.

ALSO

Queens' Arts Seminar
7.30pm, Tuesday 7 February
Erasmus Room, Queens' College

A reading by Peter Riley introduced by Jeremy Noel-Tod

Peter Riley was born 1940 near Manchester and now lives in Cambridge. As well as poetry he writes prose about music, travel in Eastern Europe, and things in general. Author of some twenty books and pamphlets of poetry, his *-Passing Measures-*, a selection of poems 1966-1996, appeared from Carcanet

in 2000. Since then his principal books have been -Alstonefield- (a long poem) Carcanet 2003, -The Dance at Mociu- (a book of Transylvanian prose sketches) Shearsman 2003, -Excavations- (prose poems) Reality Street Editions 2004 and -A Map of Faring- (Parlor Press, USA) 2005. -The Gig- (Toronto) issue 4/5 2000, was devoted to discussion of his poetry, with a detailed bibliography.

Jeremy Noel-Tod is currently writing a PhD in contemporary poetry at the University of Cambridge.

All welcome; there will be wine.

For more information, please contact Sophie Read on [REDACTED].

AND:

Alice Notley launches Douglas Oliver's Whisper 'Louise'

Alice Notley will read from her own work and introduce the late Douglas Oliver's double memoir Whisper 'Louise' on Wednesday 8 February from 7.00pm, Calder Bookshop, 51 The Cut, London SE1 8LF (Waterloo or Southwark tubes)

Admission is free and there will be refreshments available. Call 01424 431271 for further information.

And then...

Thursday February 16th - BARQUE PRESS EVENT
Keston Sutherland / Neil Pattison / Matt Ffytche

Thursday February 23rd
Lucy Sheerman / Jeremy Hardingham / Bill Griffiths

Thursday March 2nd
Performances of
John Cage Four6 (1992)
Cornelius Cardew Treatise (1963-67)
and poetry performances. Curated by Harry Gilonis and Josh Robinson

TUESDAY March 7th

Tom Jones / Peter Robinson / Dell Olsen

(Line-ups may suffer some changes and other additions)

If any one is receiving these messages and can't imagine why, or if they know why but it is a period of their life they would rather forget, then please email me and I will stop sending out information. If anyone gets several copies of this email and wants that to stop let me know. Thanks. Having said that, please forward this message to anyone you feel may be interested.

WWW.CAMBRIDGEPOETRY.ORG

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146. **Stephen Vincent**

Re: NEGLECTORINSKI (Nielsen/Vincent)

Mon 6 Feb 2006

> Stephen---

>

> First---I apologize, for having butchered Aldon's name in the subject

> heading.

>

> Second--to reduce my post to being just about a particular feeling of "my"

> being sandwiched, I feel, begs a larger issue---okay?

> If you need to read it that way, fine

I was not trying to reduce yr post or my sense of your position - which I see, and see well, as one of 'negotiation' between what are often polar 'City & gown' opposites. I see it as healthy. Without contraries, no progression. To plow that education back into 'the streets.' As well, as let the streets plow the education. The irony (is it?) of the "Continuous Peasant"? Other than ones financial torture, I think its a productive space from which to work.

> But, seriously (and playfully if you will), I'm glad you're with Aldon

> on Fanon, etc., as am I. (on a domestic front I'd include Baraka, etc).

> And maybe I should've used the word "beat" instead of "street"

> but "beat" is more historically loaded, well, they're both shorthand.

> But it's not just a matter of me

> (or it's not a matter just of me)--

> I believe you were onto something MANY others

> (not "Others"--per se--though often such views do not express themselves on this list) I've talked to are feeling today.

> The "limb" you were thought you were out on in the first post

> is not something you have to slink back from....

If I "slunked" it's mainly from the to use of the word 'theory' which on a list such as this can be likened to yelling 'fire' in a crowded theater!! I did/do not want hear the rumbling - spoken or not - to my point re 'the other' in my original post. Yes, I suspect many are finding ourselves abstracted from participating in and being able to respond to and work (write) with the 'facts on the ground.'

I continue to like that moment in Mike McGee's book on pragmatism where Frank O'Hara and (then) Leroi Jones are meeting in the Five Spot and learning improvisatory techniques while listening to Ornette Coleman and others -

improvisation as strategy remains, but in the current climate, it seems a useful resource/example. Going back to the original insight of translation, its practice, as a means to working with 'the other'. I don't know if O'Hara and Jones called what their poems did with the music, a 'translation' - but it seems so.

Stephen V

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

Chris

From: Stephen Vincent <[REDACTED]>
To: [REDACTED]
Subject: Re: NEGLECTORINSKI (Nilesen/Vincent)
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My appeal, I believe, is more to the pragmatics - what to do - in the dialog with the 'other' - particularly now in the face of an Administration intent on defining and eliminating 'the other' as 'evil', etc. "I mean, boys, do we really need the old New Orleans? Katrina wasn't all that bad," etc.

Mud in your (our) eye.

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interesting debate that is developing between Aldon and Stephen.

I don't have time right now to get too deep into this, but I wanted to say that I think that these two positions need not be opposed---. I personally found myself agreeing with much of what Stephen said, and feel that potential strategies for what can be done today in the face of the "legacy of cultural insularity" and the Reagan reaction to much of the cultural opening of which Stephen speaks is something that needs to be confronted more than believe it currently is on the "left" etc...

At the same time, I agree with Aldon that positing the issue as "translation" vs. "theory" (one being good, one being not so good) itself could be as much a manifestation of this "insularity" as Stephen claims the move toward "theory" itself is. There's the danger of once again, the "divided left" syndrome, which is itself a legacy of the "counter culture" vs. "labor" divisions that were manifested (and exploited by Reagan, or before him Nixon, etc) in the 1960s.

What would be needed would be at least a coalition (respectfully aware of the differences of course) of "translation" and "theory" as the terms are operating in this Nielsen/Vincent debate----but I think Stephen raises some bigger existential questions that go beyond this particular debate. Especially worth singling out in Stephen's quotes is the legacy of DON'T TALK TO STRANGERS (or as Jello Biafra put it in the late 1980s--- STAY IN YOUR HOMES!) and this ending, which I'll quote again

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2) too "utopian" (it's "easier said than done")

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"beyond our control" in the sense of "in SOMEONE ELSE's control" not that we could "take control" per se, but at least to debunk theirs---

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To: [REDACTED]
Subject: Re: NEGLECTORINO PROJECT
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This contrasts with the Sixties where the momentum was the opposite - "we" left home as quickly as possible. To know, be among, join with "the other" was the challenge, excitement, etc. It was, parenthetically, a time in which many poets took up the challenge of translation, Latin American poets much among the translated.

By the 80's - and I am probably going out on a limb here - the interest went to "theory" as the new "other." Interest and reciprocation, domestically, for example, in and with "Third World" poets and poetries, became much dissipated. How much an obsession with "theory" may be equated with a fear of "person(s)" is, I suspect, open to question.

Finally, it appears, instead of an openness to "otherness" - and all the adventure, risk, and, occasionally, the wonderful embarrassing stupidities that may occur within this realm - we are back to an age, it appears, of paranoia and surveillance - one in which 'we' may live in fear (for politics and/personal association) of being perceived by those in authority as being a dangerous "other."

Oh, well, the wheel does turn. Translators are the mediating heroes des temps.

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

[illegible]

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

147. **Mark Weiss**
Re: who'd a thunk it?
Mon 6 Feb 2006

> [Fax]

184

148. **Betsy Andrews**

does anyone know about this Confessional/Post-Confessional Symposium in NYC this week?

Mon 6 Feb 2006

There's a panel discussion at the New School on Saturday, and I'm trying to find out time and place, thanks. Please backchannel.

Do You Yahoo!?

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

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149. **Jesse Glass**

New Ahadada Website, incl. RADIO AHADADA

Mon 6 Feb 2006

The paint is still wet and the woodchips are swept into a pile in the back hall, but it's up--including the new RADIO AHADADA. Here's your invite to take a look at www.ahadadabooks.com. The old site will still be active for a while longer until the archives are finally moved from the old to the new facilities. Author pages, gallery, a becy of new on-line chapbooks, etc. are still in progress.

We'll soon be putting out a call for sound work for RADIO AHADADA. We'll also be doing live interviews with poets and writers, commentary, etc. It's all pretty exciting stuff for us, and of course, we'd like to share our excitement with you. All best and stay tuned! Jesse Glass

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150. **ALDON L NIELSEN**

Re: NEGLECTORINSKI (Nielsen/Vincent)

Mon 6 Feb 2006

have been running to meetings all day, and so neglecting the neglect thread --
but yes to translation -- yes to the 5 spot -- yes to improvisation -- I don't think I'd be happy with a "translation" of jazz -- but I'd love a jazzy translation -- Cortazar comes to mind --

to all cronopios everywhere, a hearty welcome --

go contrary

go sing

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

151. **kari edwards**
kari edwards' upcoming east coast reading schedule
 Mon 6 Feb 2006

152. **Shankar, Ravi (English)**
Last Call for Drunken Boat's Oulipo Folio
 Mon 6 Feb 2006

If you have work pertaining to the Oulipo (or any of the other Po's) that you'd like considered for <<http://www.drunkenboat.com>>'s next issue, please send to [REDACTED] and to guest editor Jean-Jacques Poucel <[REDACTED]> by Feb. 12th.

Ravi Shankar
Poet-in-Residence
Assistant Professor
CCSU - English Dept.

186

153. **Renee Ashley**

Re: does anyone know about this Confessional/Post-Confessional Symposium in NYC this week?

Mon 6 Feb 2006

I'd like this information as well, if anyone has it.

Thanks,

Renee



There's a panel discussion at the New School on Saturday, and I'm trying to find out time and place, thanks. Please backchannel.

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154. **Small Press Traffic**

Frym & Mayer at SPT this Friday 2/10

Tue 7 Feb 2006

Small Press Traffic is pleased to present a reading by

Gloria Frym & Bernadette Mayer

Friday, February 10, 2006 at 7:30 p.m.

Co-sponsored by the CCA MFA Program in Writing

Gloria Frym's most recent collection of poems, *Homeless at Home*, won an American Book Award in 2002. A new collection, *Solution Simulacra*, is forthcoming from United Artists Books in 2006. Frym's other books include the story collections *Distance No Object* (City Lights Books), and *How I Learned* (Coffee House Press); a number of other poetry collections; and a book of interviews, *Second Stories: Conversations with Women Artists* (Chronicle Books). The Austin Chronicle says "Gloria Frym's *Distance No Object* is possibly ahead of its time while masquerading as an elegy for an end to an era."

Generous, prolific, and beloved, Bernadette Mayer is one of the major figures of her generation of experimental poets. The San Francisco Chronicle calls her "One of the most interesting, exciting, and open of late-20th century experimental poets." Mayer joins us from New York in celebration of her new book, *Scarlet Tanager*, out last year from New Directions. Her other books include *Proper Name and Other Stories* (1996), *The Desires of Mothers to Please Others in Letters* (1994), *The Bernadette Mayer Reader* (1992), *Sonnets* (1989), *Midwinter Day* (1982), *The Golden Book of Words* (1978), and *Ceremony Latin* (1964).

for directions & a map please see our website

<http://www.sptraffic.org>

Timken Lecture Hall, CCA SF campus
1111 8th Street, San Francisco
just off the intersection of 16th & Wisconsin

Elizabeth Treadwell Jackson, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107

<http://www.sptraffic.org>

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155. **Jim Andrews**
Re: Electronic Writing

Tue 7 Feb 2006

On a related note, but not related to the question of appropriate terminology, I'm doing research right now into the history of computer-generated poems and came across this hilarious and bizarre article from the June 1970 Times Literary Supplement. Some of the best and most baffling excerpts:

"One of the great benefits of making a computer write poetry is that it demonstrates the truth that "every poem has a logic of its own" in an exact way. Another benefit is that the computer poet ends with an enhanced appreciation of real poetry. And algorithmic poem-writing, "the poem-game," is fun.

...That we have here a genuine new folk art creating new techniques will emerge as soon as more business executives who have on-line consoles in their offices find it more fun to write poems on them than to explore the current state of the market, or to model their own firm's production flow.

...Poem-play, of course, is a gross over-simplification of what the true poet does, and in two respects. The true poet starts with inspired fragments, emerging fully formed from his subconscious; only at a quite late stage, quite often, does he choose his frame. So there are (at least) three stages: orienting hunch, emergence of inspired fragments, choice of frame. Moreover, the true poet will never have a fixed thesaurus. Word-class generation goes on in him even when sober; and the more so, not the less, the more frightened he is, the more drunk, the more inspired."

keeping my fingers crossed for the conversion of business execs. to

"the poem-game,"
Lori

That's interesting, thanks, Lori. Of course the idea so far back would only unusually have been anything other than what we read in the article: "computer poets" write programs that get computers to write poemy poems.

Concerning "folk art", I've read of the way programming is handled described as "folk art" before: often, people who aren't programmers still need to cobble code together so they use other peoples' scripts. Contrast with Frédéric Durieu's approach: "...the aim of all this is to create poetry. So, I like to speak about algorithmic poetry. A poem is a text that procures you poetry if you read it. The code I'm trying to write is a text that procures you poetry if a computer reads it for you...." (from <http://www.turbulence.org/curators/Paris/durieuenglish.htm>)

Concerning biz execs etc., I recall reading someone on Rhizome noting, in passing, that much of the .com era artist-programmer java net works were by NY city programmers working in the financial district.

Personally, I've never been particularly interested in trying to get a computer to write poemy poems. Instead, changing/expanding notions of what poetry is seems better suited to what computers have to offer poetry and poets.

ja
<http://vispo.com>

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156. **Jesse Glass** ***Caldron & Net?***

Tue 7 Feb 2006

Just wondering what happened to this great e-zine as I can't find it via google and I seem to recall seeing it as recently as a month or so ago. Caldron & Net had/has style! I know the woman who created & maintained it is/was super cool.

This might be a good place to ask about other e-zines that have disappeared over the course of time. Actually, though, the Internet Archive Project's "Way-back Machine" still gets you to some, if not most of those sites. Jesse

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157. **Laura Hinton**

Re: POETICS Digest - 6 Feb 2006 to 7 Feb 2006 (#2006-39)

Tue 7 Feb 2006

Announcing

CROSSING LINES: CONTEMPORARY POETIC PRACTICES

a panel discussion and reading with:

ELIZABETH ALEXANDER > >ELAINE EQUI > >KENNETH GOLDSMITH >
>MARILYN HACKER > >WAYNE KOESTENBAUM > >JEROME SALA > > >
>(moderated by Yerra Sugarman)

Thursday, February 16, 2006

7:00 -- 9:00 PM

The City College of New York

Convent Ave. & 138th Street

New York, NY 10031

NAC Building, Room 5/101

Free and open to the public

At 09:01 PM 2/7/2006, you wrote:

>There are 23 messages totalling 1192 lines in this issue.

>

>Topics of the day:

>

> 1. Electronic Writing (2)

> 2. Caldron & Net? (4)

> 3. Open Rank Professor of English and Comparative Literature: Poetry

> 4. kari edwards' upcoming east coast reading schedule

> 5. Translating the Heteronymic Pessoa (2)

> 6. Electronic Writing & Caldron and Net

> 7. Desert City: Rankine & Davis, This Saturday, Feb. 11, 8pm, Chapel Hill,

> NC

> 8. pessoa (2)

> 9. Killian on Spicer papers this Saturday (2)

> 10. Neglectorino (2)

> 11. announcing the Union Square Poetry Reading Series

> 12. Nam...

> 13. <No subject given>

> 14. ginsberg's pessoa poem

> 15. one thousand twenty-four cellos for nam

>

>-----

>
>Date: Mon, 6 Feb 2006 23:12:14 -0800
>From: Jim Andrews <[REDACTED]>
>Subject: Re: Electronic Writing
>
> > On a related note, but not related to the question of appropriate
> > terminology, I'm doing research right now into the history of
> > computer-generated poems and came across this hilarious and bizarre
> > article from the June 1970 Times Literary Supplement. Some of the
> > best and most baffling excerpts:
> >
> > "One of the great benefits of making a computer write poetry is that
> > it demonstrates the truth that "every poem has a logic of its own" in
> > an exact way. Another benefit is that the computer poet ends with an
> > enhanced appreciation of real poetry. And algorithmic poem-writing,
> > "the poem-game," is fun.
> >
> > ...That we have here a genuine new folk art creating new techniques
> > will emerge as soon as more business executives who have on-line
> > consoles in their offices find it more fun to write poems on them than
> > to explore the current state of the market, or to model their own
> > firm's production flow.
> >
> > ...Poem-play, of course, is a gross over-simplification of what the
> > true poet does, and in two respects. The true poet starts with
> > inspired fragments, emerging fully formed from his subconscious; only
> > at a quite late stage, quite often, does he choose his frame. So
> > there are (at least) three stages: orienting hunch, emergence of
> > inspired fragments, choice of frame. Moreover, the true poet will
> > never have a fixed thesaurus. Word-class generation goes on in him
> > even when sober; and the more so, not the less, the more frightened he
> > is, the more drunk, the more inspired."
> >
> > keeping my fingers crossed for the conversion of business execs. to
> > "the poem-game,"
> > Lori
>
>That's interesting, thanks, Lori. Of course the idea so far back would only
>unusually have been anything other than what we read in the article:
>"computer poets" write programs that get computers to write poemy poems.
>
>Concerning "folk art", I've read of the way programming is handled described

>as "folk art" before: often, people who aren't programmers still need to
>cobble code together so they use other peoples' scripts. Contrast with
>Frédéric Durieu's approach: "...the aim of all this is to create poetry.
>So, I like to speak about algorithmic poetry. A poem is a text that procures
>you poetry if you read it. The code I'm trying to write is a text that
>procures you poetry if a computer reads it for you...." (from
><http://www.turbulence.org/curators/Paris/durieuenglish.htm>)
>
>Concerning biz execs etc., I recall reading someone on Rhizome noting, in
>passing, that much of the .com era artist-programmer java net works were by
>NY city programmers working in the financial district.
>
>Personally, I've never been particularly interested in trying to get a
>computer to write poemy poems. Instead, changing/expanding notions of what
>poetry is seems better suited to what computers have to offer poetry and
>poets.
>
>ja
><http://vispo.com>
>
>-----
>
>Date: Tue, 7 Feb 2006 18:12:10 +0900
>From: Jesse Glass <[REDACTED]>
>Subject: Caldron & Net?
>
>Just wondering what happened to this great e-zine as I can't find it via
>google and I seem to recall seeing it as recently as a month or so ago.
>Caldon & Net had/has style! I know the woman who created & maintained
>it is/was super cool.
>
>This might be a good place to ask about other e-zines that have
>disappeared over the course of time. Actually, though, the Internet
>Archive Project's "Wayback Machine" still gets you to some, if not
>most of those sites. Jesse
>
>-----
>
>Date: Tue, 7 Feb 2006 05:09:54 -0500
>From: "[REDACTED]"
><[REDACTED]>
>Subject: Re: Caldron & Net?

>
><http://www=2Estudiocleo=2Ecom/cauldron/volume4/contents/index=2Ehtml>
>
>Original Message:
>-----
>From: Jesse Glass [REDACTED]=2ECOM
>Date: Tue, 7 Feb 2006 18:12:10 +0900
>To: [REDACTED]=2EBUFFALO=2EEDU
>Subject: Caldron & Net=3F
>
>
>Just wondering what happened to this great e-zine as I can't find it via
>google and I seem to recall seeing it as recently as a month or so
ago=2E=20=
>
>Caldon & Net had/has style! I know the woman who created & maintained
>it is/was super cool=2E
>
>This might be a good place to ask about other e-zines that have
>disappeared over the course of time=2E Actually, though, the Internet
>Archive Project's "Wayback Machine" still gets you to some, if not
>most of those sites=2E Jesse
>
>
>-----
>mail2web - Check your email from the web at
><http://mail2web=2Ecom/> =2E
>
>-----
>
>Date: Tue, 7 Feb 2006 18:10:43 +0700
>From: derekrogerson <[REDACTED]>
>Subject: Open Rank Professor of English and Comparative Literature: Poetry
>
>San Diego, CA
>
>San Diego State University seeks tenure-track specialist in poetry with
>distinguished teaching experience and publications, with expertise in
>one or more areas of creative writing: program development and
>administration; literary publishing; fiction. Ph.D. or M.F.A. required.
>
>The successful candidate should have significant experience in teaching

>poetry, as well as other genres of creative writing and literature.
>She/he should be a well-published writer, with at least two volumes of
>poetry, who has a deep commitment to teaching, writing, as well as
>experience in program development, program administration, and/ or
>editing, and one who sees these responsibilities as complementary rather
>than competing activities.
>
>Teaching experience should include creative writing workshops, form and
>theory seminars, and literature classes.
>
>Administrative and editorial experience can be varied, but the
>successful candidate should be prepared to work toward assuming either
>the directorship of the MFA program and/or the editorship of an
>international poetry journal.
>
>Demonstrated commitment to working with diverse student population
>required. Salary is commensurate with experience.
>
>Send applications to include cover letter, CV, and dossier (letters of
>recommendation and official or unofficial transcripts) to:
>
> Sherry Burgus Little, Chair
> Department of English and Comparative Literature
> San Diego State University
> 5500 Campanile Drive
> San Diego, CA 92182-8140
>
>Explain in cover letter how expertise in relevant areas is demonstrated
>by teaching experience, publications, and/or dissertation.
>
>Review of applications will continue until position is filled.
>Particularly seek candidates who mirror the diversity of the university
>and its surrounding urban community. EOE
>
><http://csucareers.calstate.edu/careers/details.asp?pid=7034>
>
>-----
>
>Date: Tue, 7 Feb 2006 03:48:24 -0800
>From: Jim Andrews <[REDACTED]>
>Subject: Re: Caldron & Net?
>

> > Just wondering what happened to this great e-zine as I can't find it via
> > google and I seem to recall seeing it as recently as a month or so ago.
> > Caldron & Net had/has style! I know the woman who created & maintained
> > it is/was super cool.

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> > disappeared over the course of time. Actually, though, the Internet
> > Archive Project's "Wayback Machine" still gets you to some, if not
> > most of those sites. Jesse

>

> Claire Dinsmore published Cauldron & Net at
> <http://www.studiocleo.com/cauldron> . The last issue, issue 4, came out in
> autumn 2002.

>

> I agree that it was an unusually good online publication. In its diversity
> and design.

>

> A lot of the work came from people from the Webartery list, in an earlier
> phase of that list. Webartery wasn't the only source, by any means, but
> quite a bit of the work did come from subscribers or former subscribers.

>

> However, by the time the work appeared in Cauldron & Net, most of it had
> already had URLs of it posted to Webartery and the work had already been
> discussed on the list, so usually, for people on Webartery, the occasion of
> a new Cauldron & Net was mostly a framing of work, with which they were
> already familiar, that had come out over the previous year, so it wasn't as
> exciting as it hopefully was/is to people not on Webartery. Consequently,
> there wasn't much discussion on Webartery when the last couple of issues
> came out, which undoubtedly was discouraging for Claire. Although looking at
> them now, they are more interesting to me than when they came out, which is
> a good sign. I'm not as familiar with most of the work as I was when
> Cauldron came out.

>

> Claire was perhaps going for something that might be of interest long past
> the publication date. Maybe she has done that.

>

> Also, it was around that time that the involvement of Webartery in Web art
> kind of hit the skids. That may have had something to do with the end of
> Cauldron & Net. But, also, it may be that Claire had done what she wanted to
> do with Cauldron & Net after 4 issues. At that time, it was getting fairly
> well-known among people interested in online publications which featured
> some sort of synthesis of media and arts--and there was always a strong

>literary dimension to it. At the time, I read several people not from
>Webartery describing it as one of the most interesting online publications.
>
>Claire's background is in the visual arts and in design. Here is a talk with
>her from 1999 when she published the first issue of Cauldron & Net:
><http://vispo.com/defib/canned/2claire>
>
>ja
>
>-----
>
>Date: Tue, 7 Feb 2006 12:30:39 GMT
>From: T_Martin <[REDACTED]>
>Subject: Re: kari edwards' upcoming east coast reading schedule
>
>Kari-
>hope you are well. i just talked with Julie Kizershot and heard you mig=
>ht be at the Tarp. Sky reading.
>
>I am trying to get up there to see it. And definitely will be at the Ro=
>bin's Books reading in Philly.
>
>How are you getting from NY to Philly? Need a place to stay?
>
>Tim
>
>
>www.kingofmicepress.blogspot.com
>
>-----
>
>Date: Tue, 7 Feb 2006 08:42:50 EST
>From: Mary Jo Malo <[REDACTED]>
>Subject: Translating the Heteronymic Pessoa
>
>Here's a great interview with Kent Johnson about Fernando Pessoa,
>translating poetry, and many other wonderful topics at Jacket
>Magazine #29 not yet
>ready for publication :
>
>[_http://jacketmagazine.com/29/kent-iv-daniels.html](http://jacketmagazine.com/29/kent-iv-daniels.html)
>(<http://jacketmagazine.com/29/kent-iv-daniels.html>)

>
>Has anyone seen or heard from Dalachinsky yet?
>
>Mary
>
>-----
>
>Date: Tue, 7 Feb 2006 06:32:50 -0800
>From: amy king <[REDACTED]>
>Subject: Re: Caldron & Net?
>
>But where is Claire Dinsmore? We got to know each other years ago via the
>net and then in person. I lost touch with her a few years ago, that is,
>her emails to me and to the list inexplicably stopped. Any information
>will be greatly appreciated. Feel free to backchannel.
>
>
>
>Jim Andrews <[REDACTED]> wrote:
> > Just wondering what happened to this great e-zine as I can't find it via
> > google and I seem to recall seeing it as recently as a month or so ago.
> > Caldron & Net had/has style! I know the woman who created & maintained
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>Claire's background is in the visual arts and in design. Here is a talk with
>her from 1999 when she published the first issue of Cauldron & Net:

><http://vispo.com/defib/canned/2claire>

>

>ja

>

>

>

>

>-----

>Brings words and photos together (easily) with
> PhotoMail - it's free and works with Yahoo! Mail.

>

>-----

>

>Date: Tue, 7 Feb 2006 09:23:44 -0600

>From: Skip Fox <[REDACTED]>

>Subject: Re: Electronic Writing & Caldron and Net

>

>Two issues on board make me wonder about other sites for magazines of

>digital poetry (where part or whole of the e-mag is devoted to the type of
>work which is made to work on the computer). I've collected a few, but I'm
>sure the list can list many more.
>
>-----
>
>Date: Tue, 7 Feb 2006 10:32:45 -0500
>From: Ken Rumble <[REDACTED]>
>Subject: Desert City: Rankine & Davis, This Saturday, Feb. 11, 8pm,
>Chapel Hill, NC
>
>Please spread far and wide....
>
>Who: Claudia Rankine, author of /Don't Let Me Be Lonely/, /PLOT/, /The
>End of
>the Alphabet/, Academy of American Poets Fellow, invented the letter "Z".
>
>Who: Christopher Davis, author of /History of the Only War/, /The Patriot/,
>UNC-Charlotte Professor, took over when Hercules retired.
>
>What: Desert City Poetry Series, kicking St. Valentine square in the kidneys.
>
>When: This Saturday, February 11th, 8:00 pm, 2006.
>
>Where: Internationalist Books, 405 W. Franklin Street, Chapel Hill, NC,
>spinning at a 1000 miles per hour, but remarkably easy to find.
>
>How much: \$2 donation requested.
>
>Why: "Fifteen minutes later the doorbell rings. You explain to the ambulance
>attendant that you had a momentary lapse of happily. The noun, happiness,
>is a
>static state of some Platonic ideal you know better than to pursue. Your
>modifying process had happily or unhappily experienced a momentary
>pause." "Why
>not invite him to our hide-out, / our abandoned factory, in America?"
>
>See you there.....
>
>Upcoming readings:
>
>March 25th, 8pm: Ron Silliman & Selah Saterstrom

>
>April 22nd, 8pm: Emmanuel Hocquard & Rosmarie Waldrop
>
>*Internationalist Books:
><http://www.internationalistbooks.org>
>
>*Desert City Poetry Series:
><http://desertcity.blogspot.com>
>
>*Claudia Rankine:
><http://www.poets.org/poet.php/prmPID/469>
>
>*Christopher Davis:
><http://herecomeseverybody.blogspot.com/2004/06/christopher-daviss-third-book-of.html>
>
>Contact the DCPS: Ken Rumble, director
>rumblek at bellsouth dot net
>
>The Desert City is supported by grants from the Mary Duke Biddle
>Foundation, the
>North Carolina Arts Council, and the Orange County Arts Commission and
>generous
>donations from anonymous individuals.
>
>from /Don't Let Me Be Lonely/
>by Claudia Rankine
>
>There was a time I could say no one I knew well had died. This is not to
>suggest
>no one died. When I was eight my mother became pregnant. She went to the
>hospital to give birth and returned without the baby. Where's the baby? we
>asked. Did she shrug? She was the kind of woman who liked to shrug; deep
>within
>her was an everlasting shrug. That didn't seem like a death. The years
>went by
>and people only died on television—if they weren't Black, they were wearing
>black or were terminally ill. Then I returned home from school one day and
>saw
>my father sitting on the steps of our home. He had a look that was
>unfamiliar;
>it was flooded, so leaking. I climbed the steps as far away from him as I

>could
>get. He was breaking or broken. Or, to be more precise, he looked to me like
>someone understanding his aloneness. Loneliness. His mother was dead. I'd
>never
>met her. It meant a trip back home for him. When he returned he spoke nei-
ther
>about the airplane nor the funeral.
>
>Every movie I saw while in the third grade compelled me to ask, Is he
>dead? Is
>she dead? Because the characters often live against all odds it is the actors
>whose mortality concerned me. If it were an old, black-and-white film,
>whoever
>was around would answer yes. Months later the actor would show up on some
>latenight talk show to promote his latest efforts. I would turn and say—one
>always turns to say—You said he was dead. And the misinformed would claim,
I
>never said he was dead. Yes, you did. No, I didn't. Inevitably we get older;
>whoever is still with us says, Stop asking me that.
>
>Or one begins asking oneself that same question differently. Am I dead?
>Though
>this question at no time explicitly translates into Should I be dead,
>eventually
>the suicide hotline is called. You are, as usual, watching television, the
>eight-o'clock movie, when a number flashes on the screen: I-800-SUICIDE.
You
>dial the number. Do you feel like killing yourself? the man on the other
>end of
>the receiver asks. You tell him, I feel like I am already dead. When he
>makes no
>response you add, I am in death's position. He finally says, Don't believe
>what
>you are thinking and feeling. Then he asks, Where do you live?
>
>Fifteen minutes later the doorbell rings. You explain to the ambulance
>attendant
>that you had a momentary lapse of happily. The noun, happiness, is a static
>state of some Platonic ideal you know better than to pursue. Your modifying
>process had happily or unhappily experienced a momentary pause. This kind
of
>thing happens, perhaps is still happening. He shrugs and in turn explains

>that
>you need to come quietly or he will have to restrain you. If he is forced to
>restrain you, he will have to report that he is forced to restrain you. It is
>this simple: Resistance will only make matters more difficult. Any resistance
>will only make matters worse. By law, I will have to restrain you. His tone
>suggests that you should try to understand the difficulty in which he finds
>himself. This is further disorienting. I am fine! Can't you see that! You
>climb
>into the ambulance unassisted.
>
>
>Outside Art
>by Christopher Davis
>
>Inside Sex World, it's hot and mute.
>Amyl nitrate dumped on the cold floor
>singes the air.
>
>My eye wanders wildly,
>a god flaming within me wanting
>simply to stand shirtless in the sun,
>
>his twin bright eyes shining
>on the strong brown rippling
>Mississippi, a boat shooting
>
>from the shadows of the leaves under the bridge,
>a church group tossing gnawed bones into a tray,
>the emptiness of the experience of the experience.
>
>In dorm rooms across America, dumb and dumber
>hurt each other, limp lizards, faggot maggots, ugly
>slugs, the four forlorn flipped pill bugs of eye contact.
>
>Under anger, mother wept, there's always fear.
>An albino catfish nudges a deep sea diver
>kicking open a chest of glittering treasure.
>
>In a meadow, behind gray rocks, a girl giggles, gluing
>purple sequins all over the clay bust of a baby, trying
>to fix images of man. I believe I stink like a burrito.
>

>-----
>
>Date: Tue, 7 Feb 2006 09:46:07 -0600
>From: Bill Marsh <[REDACTED]>
>Subject: Re: Translating the Heteronymic Pessoa
>
>Mary and all,
>
>actually the interview is with Chris Daniels, who's translating Pessoa
>and others in some remarkable ways, interviewed by Kent Johnson, and
>definitely worth a look as Mary says.
>
>cheers,
>bill
>
>On Feb 7, 2006, at 7:42 AM, Mary Jo Malo wrote:
>
> > Here's a great interview with Kent Johnson about Fernando Pessoa,
> > translating poetry, and many other wonderful topics at Jacket Magazine
> > #29 not yet
> > ready for publication :
> >
> > <http://jacketmagazine.com/29/kent-iv-daniels.html>
> > (<http://jacketmagazine.com/29/kent-iv-daniels.html>)
> >
> > Has anyone seen or heard from Dalachinsky yet?
> >
> > Mary
> >
>
>-----
>
>Date: Tue, 7 Feb 2006 08:28:17 -0800
>From: C Daly <[REDACTED]>
>Subject: pessoas
>
>this is an ad from poets & writers
>
>
>
>
>

>PESSOA ANTHOLOGY. Seeking submissions for an anthology of North American

>poetic responses to Fernando Pessoa. Tentative title of book: In the

>Footsteps of a Shadow: North American Poetic Responses to Fernando Pessoa.

>All correspondence to Charles Cutler (Emeritus, Smith College), 22 Savoy

>Rd., W. Hawley, MA 01339. [REDACTED]

>

>-----

>

>Date: Tue, 7 Feb 2006 12:07:45 -0500

>From: furniture_press <[REDACTED]>

>Subject: Re: pessoa

>

>Very interesting... I've done my share of writings through Joyce and through

>h Jabes. Pessoa I've been reading for a long time, been taking lots of notes

>s. Anyone else interested in this venture? Hmm, this could be my third writing

>through. Anyone want to look at my "Sedici, Ulysses" or "qui/etude: writing

>through Edmond Jabes?"

>

>Christophe Casamassima

>

>

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

> > From: "C Daly" <[REDACTED]>

> > To: [REDACTED]

> > Subject: pessoa

> > Date: Tue, 7 Feb 2006 08:28:17 -0800

> >=20

> >=20

> > this is an ad from poets & writers

> >=20

> >=20

> >=20

> >=20

> >=20

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> > Rd., W. Hawley, MA 01339. [REDACTED]
>
> >
>
>
>
>Christophe Casamassima, ed.
>Furniture Press
>Baltimore, MD
>
>
>
>--=20
>
>Graffiti.net free e-mail @ www.graffiti.net
>Play 100s of games for FREE! <http://games.graffiti.net/>
>
>
>Powered By Outblaze
>
>-----
>
>Date: Tue, 7 Feb 2006 09:43:58 -0800
>From: Dodie Bellamy <[REDACTED]>
>Subject: Killian on Spicer papers this Saturday
>
>As part of UC Berkeley's Bancroft Library Centennial Symposium, Kevin
>Killian will speak about the Jack Spicer papers at the Bancroft
>Library:
>
>Saturday, February 11
>2:15-3:30, Berkeley Art Museum Theater
>Modern Literary Manuscripts
>Tony Bliss, The Bancroft Library, Chair
>
>Kathleen Cleaver, Emory University
>The Making of the Book Target Zero: A Life
>in Writing by Eldridge Cleaver
>
>Kevin Killian, poet and critic
>Go Get Me a Big Grave: Recent Excavations
>in the Jack Spicer Papers at The Bancroft Library

>
>Nancy Peters, City Lights Bookstore
>The Bancroft: A Literary Labyrinth
>
>A Celebration 1906-2006
>The Bancroft Library
>University of California, Berkeley
>Bancroft Centennial Symposium
>February 10-11, 2006
>Berkeley Art Museum Theater
>2621 Durant Avenue
>
>For more information:
><http://bancroft.berkeley.edu/events/>
>
>-----
>
>Date: Tue, 7 Feb 2006 09:50:14 -0800
>From: "Walter K. Lew" <[REDACTED]>
>Subject: Re: Neglectorino
>
>Just in case I was misconstrued (see posts by Newman and Nielsen below):
>
>My comment that non-English-writing (from hereon, "nEw") poets in the
>USA are "neglected" was, of course, in ref. to Anglophone readers
>ONLY--the group/discourse that the Neglectorino discussion seemed to
>assume was the standard by which to judge levels or types of
>recognition. I didn't mean to imply that they were neglected by
>publications, potential readers, and critics in their own writing
>language.
>
>Here in L.A. it is especially easy to come across nEw poets' frequent
>appearance and often prestige in newspapers, magazines, anthologies,
>lectures, etc. published or conducted in other languages. One memorable
>experience I had was an invitation to give a lecture in Korean to a
>1st-generation Korean American literary group on general trends across
>the entire US poetry scene (I tried to cover everything from Ashbery
>and Baraka to Langpo and Poetry magazine in 90 minutes!). They were
>very sympathetic to my halting Korean delivery and perhaps predictably
>interested in names like Cathy Song and Theresa Hak Kyung Cha. B/c of
>their knowledge of post-'45 Korean politics, they had a different take
>on leftist poetry than the crowds at the Getty or Armand Hammer Museum

>wd (the biggest gathering I've seen there was for Sharon Olds). Aside
>from their own work, this particular group's journal likes to devote a
>good # of pages to interviews of American poets & translations of their
>poetry into Korean.

>

>I don't know if it's really crucial that nEW American poets get read in
>the mainstream poetry world (unless, of course, the poets want to be).
>To a certain extent, what is important about much of the work is the
>very survival of another literary language or discourse vis a vis an
>onslaught of English. To translate it might be to defeat much of its
>purpose and perhaps amount to a further working of deathly
>universalizing impulses. My friend Serk-bae Suh is presently finishing
>a dissertation in which one chapter explores the idea that
>translation's ideal of EQUAL exchange between languages only (a)
>reifies opposing national distinctions by maintaining the idea of
>distinct and unified "native" or "national" languages (here, the
>critique follows the work of the Japanese cultural historian Naoki
>Sakai) and (b) serves as an ideological cover for gross economic,
>legal, and cultural INequalities. Serk-bae is discussing Japanese
>translations of Korean lit. during the era of colonial rule (1910-45)
>that were then redistributed or performed (in the case of theater) in
>the colony, but I think it might be applied to the American scene as
>well, in regard to its "minorities." It opens up the questions of How
>to do translation.

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>Besides, American literature already has plenty of reassuringly boring
>stand-ins for "other" communities and cultures who write in WW Iowa
>English abt the coziness, crudeness, and patriarchal horrors of other
>countries (although some score extra points in alternative circles by
>making a nostalgic issue of untranslatibility and using verbs
>ungrmatikly or blanking where verbs were supposed to be). So why go to
>the trouble of translating from another language? In this way,
>multiculturalism serves as a supplement to the State Dept. and also a
>safeguard against "ethnic" poets who might do something a lot more
>interesting and threatening than write up the Poetry Soc. of America
>version of their census form (albeit w some Hollywood or pop music
>allusions thrown in).

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>Of course, not all of ethnic studies, multiculturalism, or area studies
>reduces to such cultural politics. The more interesting critics have
>opened up to more global or transnational approaches (also
>psychoanalysis) that understand how hybrid, displacement-filled, and

>economic language and literary form are and also their complicity
>with/resistance to commodification and ideology, whether first or third
>world, etc. Some even spend a lot of time in archives and make FOIA
>requests to, for example, the INS, US Army, FBI, and CIA, organizations
>that, unlike English departments, don't completely neglect the nEw.
>
>--WKL
>
>Date: Sun, 5 Feb 2006 08:45:26 -0500
>From: Richard Jeffrey Newman <[REDACTED]>
>Subject: Re: NEGLECTORINO PROJECT
>
> >>Among the most neglected poets in America are the many that don't
>write
>in English. Unlike James, Kees, Cha, etc., disappearing doesn't even
>become part of how they are remembered. Aside from the very few who get
>translated (or translate themselves), they have no aura, leave no
>trace. Just some fishy odor.<<
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>An interesting organization to check out in this regard is Movement One:
>Creative Coalition: www.movementon.org. They do a lot of work with poets
>writing in Queens in New York City, at least some of whom are
>well-known and
>well-published in their own languages/countries, but who do not write in
>English.
>
>Rich Newman
>
> -----
>
>Date: Sun, 5 Feb 2006 10:18:36 -0500
>From: ALDON L NIELSEN <[REDACTED]>
>Subject: Re: NEGLECTORINO PROJECT
>
>I haven't looked into this lately, but some years back I was intrigued
>to see
>how frequently the traditional "poets' corner" could still be found in
>local
>foreign language newspapers -- When I lived in San Jose, several of the
>regional Vietnamese and Spanish language papers carried poems by both
>readers
>and "professional" poets --

>
>-----
>
>
>Date: Tue, 7 Feb 2006 10:56:40 -0800
>From: Stephen Vincent <[REDACTED]>
>Subject: Re: Neglectorino
>
>Somehow, Walter - aside from what seems a legitimate or validated concern
>for the history of making 'the other' palatable (as with, say, the State
>Department and Karen Hughes in the Mideast in charge of making the USA
>'Texas Sunday Nice Again' - while inviting a 'colorful' spectrum of poets
>and writers to the Barbeque), I think it's important on the upside, even if
>sometimes tragic, to point out those artists/writers who have jumped 'the
>fence' and shaken up the entire fabric rather hugely. Lenny Bruce hops to
>mind - if my history is correct - taking a street corner Yiddish comic
>character tradition and lifting it into English (well sort of) in ways that
>put the screws in. Taking his gift beyond the corner into clubs, records,
>etc.
>
>But, wow, did 'they' go after him.
>
>Anyway, I think there are limits to sustaining a poetry of containment -
>though I don't think that was entirely your drift.
>
>Stephen V
> <http://stephenvincent.net/blog/>
>
>
>
>
>
> > Just in case I was misconstrued (see posts by Newman and Nielsen below):
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> > My comment that non-English-writing (from hereon, "nEw") poets in the
> > USA are "neglected" was, of course, in ref. to Anglophone readers
> > ONLY--the group/discourse that the Neglectorino discussion seemed to
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> > publications, potential readers, and critics in their own writing
> > language.
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> > Here in L.A. it is especially easy to come across nEw poets' frequent
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> > regional Vietnamese and Spanish language papers carried poems by both
> > readers
> > and "professional" poets --
>
>-----
>
>Date: Tue, 7 Feb 2006 12:24:17 -0800
>From: George Bowering <[REDACTED]>
>Subject: Re: Killian on Spicer papers this Saturday
>
>Dodie--
>
>Can we people on the far edges of the empire get some print version of
>KK's findings?
>
>gb
>
>
>On 7-Feb-06, at 9:43 AM, Dodie Bellamy wrote:
>
> > As part of UC Berkeley's Bancroft Library Centennial Symposium, Kevin
> > Killian will speak about the Jack Spicer papers at the Bancroft
> > Library:
> >
> > Saturday, February 11
> > 2:15-3:30, Berkeley Art Museum Theater
> > Modern Literary Manuscripts
> > Tony Bliss, The Bancroft Library, Chair
> >
> > Kathleen Cleaver, Emory University
> > The Making of the Book Target Zero: A Life
> > in Writing by Eldridge Cleaver
> >
> > Kevin Killian, poet and critic
> > Go Get Me a Big Grave: Recent Excavations
> > in the Jack Spicer Papers at The Bancroft Library

> >
> > Nancy Peters, City Lights Bookstore
> > The Bancroft: A Literary Labyrinth
> >
> > A Celebration 1906-2006
> > The Bancroft Library
> > University of California, Berkeley
> > Bancroft Centennial Symposium
> > February 10-11, 2006
> > Berkeley Art Museum Theater
> > 2621 Durant Avenue
> >
> > For more information:
> > <http://bancroft.berkeley.edu/events/>
> >
> >
> Geo. H. Bowering
>
> I paid a lot for those shoes.
>
> -----
>
> Date: Tue, 7 Feb 2006 13:17:59 -0800
> From: Lori Emerson <[REDACTED]>
> Subject: Re: Electronic Writing
>
> Jim, thanks for this - I hadn't heard of Durieu before and your quote
> from him is really interesting - especially since I understand him to
> be saying that a text is only a text if it is read and so the issue
> with computer-generated poetry is not about the writing (or what we
> mean by writing, or what the writing means, or who wrote it) but the
> reading - which is to say the programmer is the writer and the
> computer the reader? Again, just really interesting!
>
> Lori
>
> > Concerning "folk art", I've read of the way programming is handled
> described as "folk art" before: > often, people who aren't programmers
> still need to cobble code together so they use other peoples'
> > scripts. Contrast with Fr=E9d=E9ric Durieu's approach: "...the aim of
> all this is to create poetry. So, I like > to speak about algorithmic
> poetry. A poem is a text that procures you poetry if you read it. The

>code >I'm trying to write is a text that procures you poetry if a
>computer reads it for you...." (from
> ><http://www.turbulence.org/curators/Paris/durieuenglish.htm>)")"
>
>-----
>
>Date: Tue, 7 Feb 2006 16:47:53 -0500
>From: Daniel Bouchard <[REDACTED]>
>Subject: announcing the Union Square Poetry Reading Series
>
>Announcing the debut of the
>
>UNION SQUARE POETRY READING SERIES
>
>Saturday February 11, 5:30 pm
>
>
>Ange Mlinko is the author of Matinees (Zoland Books, 1999) and
>Starred Wire (Coffee House Press, 2005), winner of the National
>Poetry Series. "The poems have the grace to live as variously as
>possible; they occasionally share a swift and dreamy motion through
>almost familiar landscapes that eventually coalesce, not into a
>picturesque scene but into a sharp, complex feeling: a melancholy
>bordered by delight and mortality, catching the transition between
>innocent, sheltered playfulness and a darker, more adult knowledge."
>(The Village Voice). She lives in New York.
>
>
>Joseph Torra is the author of From the Chinese (Pressed Wafer, 2004)
>and the novels of the My Ground Trilogy (Gollancz). On Gas Station: "
>. . . [part of] an entire prose tradition that includes everyone
>from Kerouac to Creeley to Melville . . . " (Ron Silliman); "Torra
>makes a visit to the coffee shop and the chat of the mechanics into a
>kaleidoscope of high poetry." (The Guardian). He lives in Somerville.
>
>
>Check the schedule and follow the chronicles, with reading reports
>and photographs to come at:
><<http://unionsquarepoetryseries.blogspot.com/>>[http://unionsquarepoetryserie](http://unionsquarepoetryseries.blogspot.com/)
s.blogspot.com/
>
>

[illegible]

>fax: [REDACTED]
>
><>>>>>>>>>>>>>>>>>>>>>>>>>><>>
>
>-----
>
>Date: Tue, 7 Feb 2006 20:38:23 -0500
>From: Harry Nudel <[REDACTED]>
>Subject: Nam...
>
>the man who
>shot Liberty
>Valance...
>
>said the
>last
>telegram
>
>(stop)
>frontier's
>(stop)
>over
>
>take
>info
>hwy...
>
>
>drn...
>
>-----
>
>Date: Tue, 7 Feb 2006 22:18:25 -0500
>From: Nick Carbo <[REDACTED]>
>Subject: <No subject given>
>
>As Guest Editor for MiPo Magazine (www.mipoesias.com), Nick Carbo
>invites submissions of poems by APA Poets for a special feature on
>Asian American Poetry that will appear later this year. The title of
>this issue will be: "I Will Not Love You Long Time!" He is looking for
>unpublished work that has literary rigor, bombastic flair, and poetic
>pheromones. He is particularly interested in considering experimental

>works. Visual Poems in JPEG files, Video/film poems, Electronic poems,
>and Mixedmedia poems are particularly encouraged. Traditional page
>poems, of course, are also considered.

>

>Deadline for submissions is March 1, 2006.

>Email submissions to: [REDACTED]

>Please include: 3-5 poems, cover letter with short bio, and a black &
>white JPEG image of author.

>Accepted poet will agree to provide a sound recording of him/her
>reading the poem(s)

>in a sound file which will be podcast for internet or ipod listeners.

>

>Nick Carbo

><http://www.npr.org/features/feature.php?wfId=1667164>

><http://www.cherry-grove.com/carbo.html>

>

>-----

>

>Date: Tue, 7 Feb 2006 21:44:27 -0600

>From: Maria Damon <[REDACTED]>

>Subject: ginsberg's pessoa poem

>

>hi all:

>does any of you have access to ginsberg's poem Salutations to
>Fernando Pessoa? it appeared in BAP 1995 and i know i read it there
>but don't seem to be able to find my copy, if i ever owned it (the
>BAP is my standard xmas gift to my sister, so i might have read hers
>before passing it on...) i have a friend working on heteronyms and
>german-jewish identity who needs the poem quickquick, wikiwiki!

>

>-----

>

>Date: Tue, 7 Feb 2006 22:42:53 -0600

>From: mIEKAL aND <[REDACTED]>

>Subject: one thousand twenty-four cellos for nam

>

>|

>|

>|

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>|
>|
>|
>|
>broken violin
>|
>|
>|
>|Everything falling over
>Compression pixilating the smear of overlay
>This is not a video
>|
>|
>|
>|
>|
>|
>|
>|
>|
>|
>|
>4 barely animated collages
>1024 layers of one charlotte moorman cello sample
>6.6 mb download
>|
>|
>HAPPY LUCK NAM
>
>
>http://driftlessmedia.com/movies/1024_cellos_for_nam.mp4
>
>-----
>
>End of POETICS Digest - 6 Feb 2006 to 7 Feb 2006 (#2006-39)
>*****

[↑ Contents](#)

158. **lawrence.upton**

Re: Caldron & Net?

Tue 7 Feb 2006

<http://www.studiocleo.com/cauldron/volume4/contents/index.html>

Original Message:

From: Jesse Glass [REDACTED]

Date: Tue, 7 Feb 2006 18:12:10 +0900

To: [REDACTED]

Subject: Caldron & Net?

Just wondering what happened to this great e-zine as I can't find it via google and I seem to recall seeing it as recently as a month or so ago. Caldron & Net had/has style! I know the woman who created & maintained it is/was super cool.

This might be a good place to ask about other e-zines that have disappeared over the course of time. Actually, though, the Internet Archive Project's "Way-back Machine" still gets you to some, if not most of those sites. Jesse

mail2web - Check your email from the web at
<http://mail2web.com/> .

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159. **derekrogerson**

Open Rank Professor of English and Comparative Literature: Poetry

Tue 7 Feb 2006

San Diego, CA

San Diego State University seeks tenure-track specialist in poetry with distinguished teaching experience and publications, with expertise in one or more areas of creative writing: program development and administration; literary publishing; fiction. Ph.D. or M.F.A. required.

The successful candidate should have significant experience in teaching poetry, as well as other genres of creative writing and literature. She/he should be a well-published writer, with at least two volumes of poetry, who has a deep commitment to teaching, writing, as well as experience in program development, program administration, and/ or editing, and one who sees these responsibilities as complementary rather than competing activities.

Teaching experience should include creative writing workshops, form and theory seminars, and literature classes.

Administrative and editorial experience can be varied, but the successful candidate should be prepared to work toward assuming either the directorship of the MFA program and/or the editorship of an international poetry journal.

Demonstrated commitment to working with diverse student population required. Salary is commensurate with experience.

Send applications to include cover letter, CV, and dossier (letters of recommendation and official or unofficial transcripts) to:

Sherry Burgus Little, Chair
Department of English and Comparative Literature
San Diego State University
5500 Campanile Drive
San Diego, CA 92182-8140

Explain in cover letter how expertise in relevant areas is demonstrated by teaching experience, publications, and/or dissertation.

Review of applications will continue until position is filled. Particularly seek candidates who mirror the diversity of the university and its surrounding urban community. EOE

<http://csucareers.calstate.edu/careers/details.asp?pid=7034>

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160. **Jim Andrews**
Re: Caldron & Net?

Tue 7 Feb 2006

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This might be a good place to ask about other e-zines that have disappeared over the course of time. Actually, though, the Internet Archive Project's "Wayback Machine" still gets you to some, if not most of those sites. Jesse

Claire Dinsmore published Cauldron & Net at <http://www.studiocleo.com/cauldron> . The last issue, issue 4, came out in autumn 2002.

I agree that it was an unusually good online publication. In its diversity and design.

A lot of the work came from people from the Webartery list, in an earlier phase of that list. Webartery wasn't the only source, by any means, but quite a bit of the work did come from subscribers or former subscribers.

However, by the time the work appeared in Cauldron & Net, most of it had already had URLs of it posted to Webartery and the work had already been discussed on the list, so usually, for people on Webartery, the occasion of a new Cauldron & Net was mostly a framing of work, with which they were already familiar, that had come out over the previous year, so it wasn't as exciting as it hopefully was/is to people not on Webartery. Consequently, there wasn't much discussion on Webartery when the last couple of issues came out, which undoubtedly was discouraging for Claire. Although looking at them now, they are more interesting to me than when they came out, which is a good sign. I'm not as familiar with most of the work as I was when Cauldron came out.

Claire was perhaps going for something that might be of interest long past the publication date. Maybe she has done that.

Also, it was around that time that the involvement of Webartery in Web art kind of hit the skids. That may have had something to do with the end of Cauldron & Net. But, also, it may be that Claire had done what she wanted to do with Cauldron & Net after 4 issues. At that time, it was getting fairly well-known among people interested in online publications which featured some sort of synthesis of media and arts--and there was always a strong literary dimension to it. At the time, I read several people not from Webartery describing it as one of the most interesting online publications.

Claire's background is in the visual arts and in design. Here is a talk with her from 1999 when she published the first issue of Cauldron & Net:

<http://vispo.com/defib/canned/2claire>

ja

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161. **T_Martin**

Re: kari edwards' upcoming east coast reading schedule

Tue 7 Feb 2006

Kari-

hope you are well. i just talked with Julie Kizershot and heard you might be at the Tarp. Sky reading.

I am trying to get up there to see it. And definitely will be at the Robin's Books reading in Philly.

How are you getting from NY to Philly? Need a place to stay?

Tim

www.kingofmicepress.blogspot.com

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162. **Mary Jo Malo**

Translating the Heteronymic Pessoa

Tue 7 Feb 2006

Here's a great interview with Kent Johnson about Fernando Pessoa, translating poetry, and many other wonderful topics at Jacket Magazine #29 not yet ready for publication :

[_http://jacketmagazine.com/29/kent-iv-daniels.html_](http://jacketmagazine.com/29/kent-iv-daniels.html)
(<http://jacketmagazine.com/29/kent-iv-daniels.html>)

Has anyone seen or heard from Dalachinsky yet?

Mary

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163. **amy king**

Re: Caldron & Net?

Tue 7 Feb 2006

But where is Claire Dinsmore? We got to know each other years ago via the net and then in person. I lost touch with her a few years ago, that is, her emails to me and to the list inexplicably stopped. Any information will be greatly appreciated. Feel free to backchannel.

Jim Andrews <[REDACTED]> wrote:

> Just wondering what happened to this great e-zine as I can't find it via
> google and I seem to recall seeing it as recently as a month or so ago.
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<http://vispo.com/defib/canned/2claire>

ja

Brings words and photos together (easily) with
PhotoMail - it's free and works with Yahoo! Mail.

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164. **Skip Fox**

Re: Electronic Writing & Caldron and Net

Tue 7 Feb 2006

Two issues on board make me wonder about other sites for magazines of digital poetry (where part or whole of the e-mag is devoted to the type of work which is made to work on the computer). I've collected a few, but I'm sure the list can list many more.

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165. **Ken Rumble**

Desert City: Rankine & Davis, This Saturday, Feb. 11, 8pm, Chapel Hill, NC

Tue 7 Feb 2006

Please spread far and wide....

Who: Claudia Rankine, author of /Don't Let Me Be Lonely/, /PLOT/, /The End of the Alphabet/, Academy of American Poets Fellow, invented the letter "Z".

Who: Christopher Davis, author of /History of the Only War/, /The Patriot/, UNC-Charlotte Professor, took over when Hercules retired.

What: Desert City Poetry Series, kicking St. Valentine square in the kidneys.

When: This Saturday, February 11th, 8:00 pm, 2006.

Where: Internationalist Books, 405 W. Franklin Street, Chapel Hill, NC, spinning at a 1000 miles per hour, but remarkably easy to find.

How much: \$2 donation requested.

Why: "Fifteen minutes later the doorbell rings. You explain to the ambulance attendant that you had a momentary lapse of happily. The noun, happiness, is a static state of some Platonic ideal you know better than to pursue. Your modifying process had happily or unhappily experienced a momentary pause." "Why not invite him to our hide-out, / our abandoned factory, in America?"

See you there.....

Upcoming readings:

March 25th, 8pm: Ron Silliman & Selah Saterstrom

April 22nd, 8pm: Emmanuel Hocquard & Rosmarie Waldrop

*Internationalist Books:

<http://www.internationalistbooks.org>

*Desert City Poetry Series:

<http://desertcity.blogspot.com>

*Claudia Rankine:

<http://www.poets.org/poet.php/prmPID/469>

*Christopher Davis:

<http://herecomeseverybody.blogspot.com/2004/06/christopher-daviss-third-book-of.html>

Contact the DCPS: Ken Rumble, director
rublek 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 and generous donations from anonymous individuals.

from /Don't Let Me Be Lonely/
by Claudia Rankine

There was a time I could say no one I knew well had died. This is not to suggest no one died. When I was eight my mother became pregnant. She went to the hospital to give birth and returned without the baby. Where's the baby? we asked. Did she shrug? She was the kind of woman who liked to shrug; deep within her was an everlasting shrug. That didn't seem like a death. The years went by and people only died on television—if they weren't Black, they were wearing black or were terminally ill. Then I returned home from school one day and saw my father sitting on the steps of our home. He had a look that was unfamiliar; it was flooded, so leaking. I climbed the steps as far away from him as I could get. He was breaking or broken. Or, to be more precise, he looked to me like someone understanding his aloneness. Loneliness. His mother was dead. I'd never met her. It meant a trip back home for him. When he returned he spoke neither about the airplane nor the funeral.

Every movie I saw while in the third grade compelled me to ask, Is he dead? Is she dead? Because the characters often live against all odds it is the actors whose mortality concerned me. If it were an old, black-and-white film, whoever was around would answer yes. Months later the actor would show up on some latenight talk show to promote his latest efforts. I would turn and say—one always turns to say—You said he was dead. And the misinformed would claim, I never said he was dead. Yes, you did. No, I didn't. Inevitably we get older; whoever is still with us says, Stop asking me that.

Or one begins asking oneself that same question differently. Am I dead? Though this question at no time explicitly translates into Should I be dead, eventually the suicide hotline is called. You are, as usual, watching television, the eight-o'clock movie, when a number flashes on the screen: I-800-SUICIDE. You dial the number. Do you feel like killing yourself? the man on the other end of the receiver asks. You tell him, I feel like I am already dead. When he makes no response you add, I am in death's position. He finally says, Don't believe what you are thinking and feeling. Then he asks, Where do you live?

Fifteen minutes later the doorbell rings. You explain to the ambulance attendant that you had a momentary lapse of happily. The noun, happiness, is a static state of some Platonic ideal you know better than to pursue. Your modifying process had happily or unhappily experienced a momentary pause. This

kind of thing happens, perhaps is still happening. He shrugs and in turn explains that you need to come quietly or he will have to restrain you. If he is forced to restrain you, he will have to report that he is forced to restrain you. It is this simple: Resistance will only make matters more difficult. Any resistance will only make matters worse. By law, I will have to restrain you. His tone suggests that you should try to understand the difficulty in which he finds himself. This is further disorienting. I am fine! Can't you see that! You climb into the ambulance unassisted.

Outside Art

by Christopher Davis

Inside Sex World, it's hot and mute.
Amyl nitrate dumped on the cold floor
singes the air.

My eye wanders wildly,
a god flaming within me wanting
simply to stand shirtless in the sun,

his twin bright eyes shining
on the strong brown rippling
Mississippi, a boat shooting

from the shadows of the leaves under the bridge,
a church group tossing gnawed bones into a tray,
the emptiness of the experience of the experience.

In dorm rooms across America, dumb and dumber
hurt each other, limp lizards, faggot maggots, ugly
slugs, the four forlorn flipped pill bugs of eye contact.

Under anger, mother wept, there's always fear.
An albino catfish nudges a deep sea diver
kicking open a chest of glittering treasure.

In a meadow, behind gray rocks, a girl giggles, gluing
purple sequins all over the clay bust of a baby, trying
to fix images of man. I believe I stink like a burrito.

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166. **Bill Marsh**

Re: Translating the Heteronymic Pessoa

Tue 7 Feb 2006

Mary and all,

actually the interview is with Chris Daniels, who's translating Pessoa and others in some remarkable ways, interviewed by Kent Johnson, and definitely worth a look as Mary says.

cheers,
bill

On Feb 7, 2006, at 7:42 AM, Mary Jo Malo wrote:

Here's a great interview with Kent Johnson about Fernando Pessoa, translating poetry, and many other wonderful topics at Jacket Magazine #29 not yet ready for publication :

*<http://jacketmagazine.com/29/kent-iv-daniels.html>
(<http://jacketmagazine.com/29/kent-iv-daniels.html>)*

Has anyone seen or heard from Dalachinsky yet?

Mary

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167. **C Daly**
pessoa
Tue 7 Feb 2006

this is an ad from poets & writers

PESSOA ANTHOLOGY. Seeking submissions for an anthology of North American poetic responses to Fernando Pessoa. Tentative title of book: In the Footsteps of a Shadow: North American Poetic Responses to Fernando Pessoa. All correspondence to Charles Cutler (Emeritus, Smith College), 22 Savoy Rd., W. Hawley, MA 01339. [REDACTED]

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168. **furniture_press**
Re: pessoa
Tue 7 Feb 2006

Very interesting... I've done my share of writings through Joyce and through Jabes. Pessoa I've been reading for a long time, been taking lots of notes. Anyone else interested in this venture? Hmm, this could be my third writing through. Anyone want to look at my "Sedici, Ulysses" or "qui/etude: writing through Edmond Jabes?"

Christophe Casamassima

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

From: "C Daly" <[REDACTED]>

To: [REDACTED]

Subject: pessoa

Date: Tue, 7 Feb 2006 08:28:17 -0800

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Christophe Casamassima, ed.
Furniture Press
Baltimore, MD

--

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

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169. **Dodie Bellamy**
Killian on Spicer papers this Saturday
Tue 7 Feb 2006

As part of UC Berkeley's Bancroft Library Centennial Symposium, Kevin Killian will speak about the Jack Spicer papers at the Bancroft Library:

Saturday, February 11
2:15-3:30, Berkeley Art Museum Theater
Modern Literary Manuscripts
Tony Bliss, The Bancroft Library, Chair

Kathleen Cleaver, Emory University
The Making of the Book Target Zero: A Life
in Writing by Eldridge Cleaver

Kevin Killian, poet and critic
Go Get Me a Big Grave: Recent Excavations
in the Jack Spicer Papers at The Bancroft Library

Nancy Peters, City Lights Bookstore
The Bancroft: A Literary Labyrinth

A Celebration 1906-2006
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University of California, Berkeley
Bancroft Centennial Symposium
February 10-11, 2006
Berkeley Art Museum Theater
2621 Durant Avenue

For more information:
<http://bancroft.berkeley.edu/events/>

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170. **Walter K. Lew**

Re: Neglectorino

Tue 7 Feb 2006

Just in case I was misconstrued (see posts by Newman and Nielsen below):

My comment that non-English-writing (from hereon, "nEw") poets in the USA are "neglected" was, of course, in ref. to Anglophone readers ONLY--the group/discourse that the Neglectorino discussion seemed to assume was the standard by which to judge levels or types of recognition. I didn't mean to imply that they were neglected by publications, potential readers, and critics in their own writing language.

Here in L.A. it is especially easy to come across nEw poets' frequent appearance and often prestige in newspapers, magazines, anthologies, lectures, etc. published or conducted in other languages. One memorable experience I had was an invitation to give a lecture in Korean to a 1st-generation Korean American literary group on general trends across the entire US poetry scene (I tried to cover everything from Ashbery and Baraka to Langpo and Poetry magazine in 90 minutes!). They were very sympathetic to my halting Korean delivery and perhaps predictably interested in names like Cathy Song and Theresa Hak Kyung Cha. B/c of their knowledge of post-'45 Korean politics, they had a different take on leftist poetry than the crowds at the Getty or Armand Hammer Museum wd (the biggest gathering I've seen there was for Sharon Olds). Aside from their own work, this particular group's journal likes to devote a good # of

pages to interviews of American poets & translations of their poetry into Korean.

I don't know if it's really crucial that nEw American poets get read in the mainstream poetry world (unless, of course, the poets want to be). To a certain extent, what is important about much of the work is the very survival of another literary language or discourse vis a vis an onslaught of English. To translate it might be to defeat much of its purpose and perhaps amount to a further working of deathly universalizing impulses. My friend Serk-bae Suh is presently finishing a dissertation in which one chapter explores the idea that translation's ideal of EQUAL exchange between languages only (a) reifies opposing national distinctions by maintaining the idea of distinct and unified "native" or "national" languages (here, the critique follows the work of the Japanese cultural historian Naoki Sakai) and (b) serves as an ideological cover for gross economic, legal, and cultural INequalities. Serk-bae is discussing Japanese translations of Korean lit. during the era of colonial rule (1910-45) that were then redistributed or performed (in the case of theater) in the colony, but I think it might be applied to the American scene as well, in regard to its "minorities." It opens up the questions of How to do translation.

Besides, American literature already has plenty of reassuringly boring stand-ins for "other" communities and cultures who write in WW Iowa English abt the co-ziness, crudeness, and patriarchal horrors of other countries (although some score extra points in alternative circles by making a nostalgic issue of untranslatibility and using verbs ungrmatikly or blanking where verbs were supposed to be). So why go to the trouble of translating from another language? In this way, multiculturalism serves as a supplement to the State Dept. and also a safeguard against "ethnic" poets who might do something a lot more interesting and threatening than write up the Poetry Soc. of America version of their census form (albeit w some Hollywood or pop music allusions thrown in).

Of course, not all of ethnic studies, multiculturalism, or area studies reduces to such cultural politics. The more interesting critics have opened up to more global or transnational approaches (also psychoanalysis) that understand how hybrid, displacement-filled, and economic language and literary form are and also their complicity with/resistance to commodification and ideology, whether first or third world, etc. Some even spend a lot of time in archives and make FOIA requests to, for example, the INS, US Army, FBI, and CIA, organizations that, unlike English departments, don't completely neglect the nEw.

--WKL

Date: Sun, 5 Feb 2006 08:45:26 -0500
From: Richard Jeffrey Newman <[REDACTED]>
Subject: Re: NEGLECTORINO PROJECT

>>Among the most neglected poets in America are the many that don't write in English. Unlike James, Kees, Cha, etc., disappearing doesn't even become part of how they are remembered. Aside from the very few who get translated (or translate themselves), they have no aura, leave no trace. Just some fishy odor.<<

An interesting organization to check out in this regard is Movement One: Creative Coalition: www.movementon.org. They do a lot of work with poets writing in Queens in New York City, at least some of whom are well-known and well-published in their own languages/countries, but who do not write in English.

Rich Newman

Date: Sun, 5 Feb 2006 10:18:36 -0500
From: ALDON L NIELSEN <[REDACTED]>
Subject: Re: NEGLECTORINO PROJECT

I haven't looked into this lately, but some years back I was intrigued to see how frequently the traditional "poets' corner" could still be found in local foreign language newspapers -- When I lived in San Jose, several of the regional Vietnamese and Spanish language papers carried poems by both readers and "professional" poets --

[↑ Contents](#)

171. **Stephen Vincent**

Re: Neglectorino

Tue 7 Feb 2006

Somehow, Walter - aside from what seems a legitimate or validated concern for the history of making 'the other' palatable (as with, say, the State Department and Karen Hughes in the Mideast in charge of making the USA 'Texas Sunday Nice Again' - while inviting a 'colorful' spectrum of poets and writers to the Barbeque), I think it's important on the upside, even if sometimes tragic, to point out those artists/writers who have jumped 'the fence' and shaken up the entire fabric rather hugely. Lenny Bruce hops to mind - if my history is correct - taking a street corner Yiddish comic character tradition and lifting it into English (well sort of) in ways that put the screws in. Taking his gift beyond the corner into clubs, records, etc.

But, wow, did 'they' go after him.

Anyway, I think there are limits to sustaining a poetry of containment - though I don't think that was entirely your drift.

Stephen V

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

Just in case I was misconstrued (see posts by Newman and Nielsen below):

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172. **George Bowering**
Re: Killian on Spicer papers this Saturday
Tue 7 Feb 2006

Dodie--

Can we people on the far edges of the empire get some print version of KK's findings?

gb

On 7-Feb-06, at 9:43 AM, Dodie Bellamy wrote:

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- > Killian will speak about the Jack Spicer papers at the Bancroft
- > Library:
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- > Kevin Killian, poet and critic
- > Go Get Me a Big Grave: Recent Excavations
- > in the Jack Spicer Papers at The Bancroft Library
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- >
- > For more information:
- > <http://bancroft.berkeley.edu/events/>
- >
- >

Geo. H. Bowering

I paid a lot for those shoes.

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173. **Lori Emerson**

Re: Electronic Writing

Tue 7 Feb 2006

Jim, thanks for this - I hadn't heard of Durieu before and your quote from him is really interesting - especially since I understand him to be saying that a text is only a text if it is read and so the issue with computer-generated poetry is not about the writing (or what we mean by writing, or what the writing means, or who wrote it) but the reading - which is to say the programmer is the writer and the computer the reader? Again, just really interesting!

Lori

>Concerning "folk art", I've read of the way programming is handled described as "folk art" before: >often, people who aren't programmers still need to cobble code together so they use other peoples' >scripts. Contrast with Frédéric Durieu's approach: "...the aim of all this is to create poetry. So, I like >to speak about algorithmic poetry. A poem is a text that procures you poetry if you read it. The code >I'm trying to write is a text that procures you poetry if a computer reads it for you...." (from ><http://www.turbulence.org/curators/Paris/durieuenglish.htm>)"

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174. **Daniel Bouchard**

announcing the Union Square Poetry Reading Series

Tue 7 Feb 2006

Announcing the debut of the

UNION SQUARE POETRY READING SERIES

Saturday February 11, 5:30 pm

Ange Mlinko is the author of *Matinees* (Zoland Books, 1999) and *Starred Wire* (Coffee House Press, 2005), winner of the National Poetry Series. "The poems have the grace to live as variously as possible; they occasionally share a swift and dreamy motion through almost familiar landscapes that eventually coalesce, not into a picturesque scene but into a sharp, complex feeling: a melancholy bordered by delight and mortality, catching the transition between innocent, sheltered playfulness and a darker, more adult knowledge." (*The Village Voice*). She lives in New York.

Joseph Torra is the author of *From the Chinese* (Pressed Wafer, 2004) and the novels of the *My Ground Trilogy* (Gollancz). *On Gas Station*: " . . . [part of] an entire prose tradition that includes everyone from Kerouac to Creeley to Melville . . . " (Ron Silliman); "Torra makes a visit to the coffee shop and the chat of the mechanics into a kaleidoscope of high poetry." (*The Guardian*). He lives in Somerville.

Check the schedule and follow the chronicles, with reading reports and photographs to come at:

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

Spring 2006 schedule

Feb 11: Joseph Torra & Ange Mlinko

Feb 25: Sam Witt & Keith Waldrop

March 11: William Corbett & Tyler Doherty

March 25: Dorothea Lasky & Jennifer Moxley

April 15: Marcella Durand & Jennifer Scappettone

April 29: Ryan Gallagher & Jessica Smith

May 13: Liz Willis & Nadia Colburn

May 20: Kim Lyons & Michael Carr

Organized by Daniel Bouchard and Derek Fenner

176. **Nick Carbo**
(no subject)

Tue 7 Feb 2006

As Guest Editor for MiPo Magazine (www.mipoesias.com), Nick Carbo invites submissions of poems by APA Poets for a special feature on Asian American Poetry that will appear later this year. The title of this issue will be: "I Will Not Love You Long Time!" He is looking for unpublished work that has literary rigor, bombastic flair, and poetic pheromones. He is particularly interested in considering experimental works. Visual Poems in JPEG files, Video/film poems, Electronic poems, and Mixedmedia poems are particularly encouraged. Traditional page poems, of course, are also considered.

Deadline for submissions is March 1, 2006.

Email submissions to: [REDACTED]

Please include: 3-5 poems, cover letter with short bio, and a black & white JPEG image of author.

Accepted poet will agree to provide a sound recording of him/her reading the poem(s)

in a sound file which will be podcast for internet or ipod listeners.

Nick Carbo

<http://www.npr.org/features/feature.php?wfId=1667164>

<http://www.cherry-grove.com/carbo.html>

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177. **Maria Damon**
ginsberg's pessoa poem

Tue 7 Feb 2006

hi all: does any of you have access to ginsberg's poem Salutations to Fernando Pessoa? it appeared in BAP 1995 and i know i read it there but don't seem to be able to find my copy, if i ever owned it (the BAP is my standard xmas gift to my sister, so i might have read hers before passing it on...) i have a friend working on heteronyms and german-jewish identity who needs the poem quickquick, wikiwiki!

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178. **mIEKAL aND**
one thousand twenty-four cellos for nam

Tue 7 Feb 2006

|
|

broken violin

Everything falling over
Compression pixilating the smear of overlay
This is not a video

4 barely animated collages
1024 layers of one charlotte moorman cello sample
6.6 mb download

HAPPY LUCK NAM

http://driftlessmedia.com/movies/1024_cellos_for_nam.mp4

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179. **Jesse Glass**
Caldron & Net

Wed 8 Feb 2006

I know that Claire had been having some health problems. If anyone can give us an up-date--b/c would be great. Jess

Thanks Lawrence & Bruce for the great responses. Good to know that it's still floating out there in cyberspace weaving and weaving via Dream-Weaver. My hope that Claire is also still out there.

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180. **Harry Nudel**
Low Fat Di..Et too..

Wed 8 Feb 2006

Can we look at the failure of the low fat diets...to provide any health improvements...to the similiar rise in 'puritan' po movements.... lang-po...concrete-po....etc po....all brite ideas that were 'good' for us...any & all brite ideas to escape the dumb song of the poem...drn...

BookFinder Insider -- <http://lists.bookfinder.com/mailman/listinfo/insider>

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181. **Jason Nelson**
Electronic Writing and new journals

Wed 8 Feb 2006

Many of the Journals have died or at least gone on Hiatus. Poemsthatgo is long due, Beehive is in storage, and others have slipped away...

however I have made an effort to encourage print lit mags with interesting site to have electronic literature published on their sites...

Diagram, 3rdbed, Nowculture, and others have done this and found that many of their readers came in to see the net artwork first....

I would suspect that instead of having a numerous journals/magazines devoted to e-lit..that we need to encourage the existing ones with good and vibrant sites to include e-lit.

In addition, as I mentioned before, much of what I would consider e-lit etc...is being published in the art world. And those within those galleries and journals are surprisingly well versed the kinds of work classified as hypertext e-lit cyber-poetry etc....75 percent of my publications/awards etcc last year came from entities who would not know of this poetics list...

so perhaps we need a new thread here to solicit journals to open homes for wayward e-lit creatures...

Jason Nelson

Relax. Yahoo! Mail virus scanning helps detect nasty viruses!

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182. **Jim Andrews**

Re: Electronic Writing

Wed 8 Feb 2006

"...the aim of all this is to create poetry. So, I like to speak about algorithmic poetry. A poem is a text that procures you poetry if you read it. The code I'm trying to write is a text that procures you poetry if a computer reads it for you...."
Frédéric Durieu

Jim, thanks for this - I hadn't heard of Durieu before and your quote from him is really interesting - especially since I understand him to be saying that a text is only a text if it is read and so the issue with computer-generated poetry is not about the writing (or what we mean by writing, or what the writing means, or who wrote it) but the reading - which is to say the programmer is the writer and the computer the reader? Again, just really interesting!

Ha. Um, I'm not sure. I think I detect a touch of humour in Durieu's remark. But also some seriousness. He really is, on occasion, a wonderful artist-programmer in a class that few have attained. You don't need to read the code to know it but just look at what the code produces when the computer reads it. The writing of the code is obviously a writing by Durieu.

I like to look for what I call code ideas in programmed works. In Oeil Complex, say, the main code idea is discussed in <http://www.turbulence.org/curators/Paris/durieuenglish.htm> and is referred to obliquely in the title of the piece (complex i, as in imaginary numbers). That is what supports the dynamic geometry when you move the mouse around in Oeil Complex. And you don't need to understand the mathematics of the code idea to appreciate the dynamic geometry the code idea supports. You see that the behavior and geometry the code idea supports is unusual and beautiful. Yet if you also understand the mathematics of the code idea, you see that here we have a terrific example of the relation that can exist between mathematics and art. Also, although it is theoretically fairly complex--in that it involves an understanding of some complex analysis--the code was very short. A little poem. A little poem that the computer reads and turns into art of more human interest than the code idea. Yet the code idea is of interest to me. I like work that has fascinating code ideas that support strong art.

The art of programming is not simply the art described by Donald Knuth in *The Art of Computer Programming*, which basically consists in the right choice and implementation of the right algorithms. That is an art of engineering. It is not an inconsiderable art, like the technical knowledge associated with architecture but, again like architecture, there is more to it than the technical and mathematical. Artist-programmers not only practice the technical and mathematical art but also integrate it with the arts as we know them otherwise. And that integration and synthesis of the 'art' of engineering and the art of writing, the art of visuals, the art of animation, the arts of this and that, this synthesis is the art of programming I am more interested in, rather than solely an art of programming that is simply an art of engineering and mathematics.

Yet I think that for most people the 'art of programming' is, at best, a "folk art", a cobbling together of dull code cliches. Or simply an 'art of engineering'. I was proud of the interview with Durieu because I think it gets at an 'art of programming' that goes beyond either of these.

Also, even were we to read Durieu's code, it would be more or less impossible to understand, even if well-documented, without knowledge of the mathematics that informs it. It is a machine that is put together not simply with if-elses and repeat loops but has embedded in it the theoretical mathematics of 'complex analysis' (ie the theory and geometry of imaginary numbers). It lifts that theory off the page into the sinews of a new being of considerable art and character.

It is a work of "algorithmic poetry" where the writing is by Durieu, and the reading of the code is by the computer, which creates a piece that is experienced as visual and interactive. It involves a notion of poetry that does involve an intense engagement with language, but language synthesized with mathematical logic--in this case not in sterile union but with considerable creativity, charm, and consequence.

ja

ps: Here are a couple of more recent Durieu pieces. These are interactive audio pieces: <http://www.lecielestbleu.com/media/pixelbypixelframe.htm> and <http://www.lecielestbleu.com/html/pateason.html>

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183. **Joanna Fuhrman**
Pete's Big Poetry 2/10 Brooklyn
Wed 8 Feb 2006

The amazing Noelle Kocot and I are having a joint book release reading for our respective third books. Neither of our books are officially "out" yet, but we will have copies on hand and offer the world a sneak peek.

Friday February 10th, 7pm FREE

Place: Pete's

Candy Store www.petescandystore.com 709 Lorimer
St. (between Frost and Richardson) Williamsburg, Brooklyn.

Directions:

Take the G to Metropolitan or the L to Lorimer.

Joanna Fuhrman is the author of three books of poetry published by Hanging Loose Press, *Freud in Brooklyn* (2000), *Ugh Ugh Ocean* (2003) and *Moraine* (2006). Some poems she wrote with others, including Noelle Kocot, will be in *Saints of Hysteria: Fifty Years of Collaborative Poetry*, forthcoming from Soft Skull Press.

Noelle Kocot has published two books with Four Way Books, *4* (2001) and *The Raving Fortune* (2004). Her next two books, *Poem for the End of Time* and *Other Poems and Home of the Cubit Idea*, will be published by Wave Books, formerly Verse Press, this spring and in 2008. She currently teaches at The New School, St. Francis College and LaGuardia College. Noelle lives in Brooklyn, where she was born and raised.

Join Excite! - <http://www.excite.com>

The most personalized portal on the Web!

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184. **Lewis LaCook**

Chinese Fire Drill

Wed 8 Feb 2006

<http://www.lewislacook.org/xanaxpop/>

now that we've reached a certain perspective;
her first cigarette of the day drills
my throat, and Jeran's barking this morning
slips Caleb's psycho novelty t-shirt
over his head. You breathe through
the holes, I'm told; lots of us think these
thoughts, moving languages deeply
routine, I'm always agreeing with Mary
but wanting to show her where knots
score tokes; she says we're okay

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

sign up now! poetry, code, forums, blogs, newsfeeds...

|| <http://www.corporatepa.com> ||

Everything creative for business -- New York Web Design and Consulting
Corporate Performance Artists

Do You Yahoo!?

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

<http://mail.yahoo.com>

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185. **waldreid**

new book recommendation

Wed 8 Feb 2006

I'd like to recommend a brand new book that has really impressed me: Feeding the Fear of the Earth by Patrick Lawler (Many Mountains Moving Press: www.mmminc.org). Original, fun, smart, very moving. His lines:

"...sometimes I am sad and sometimes I crack
with joy. It's getting to be impossible
to tell the difference."

and from another poem:

"What I want is delicate machinery to carry
pain. What I want are carousels
for fingers, music boxes for hands."

From the preface by Susan Terris:

"...the premise of the book is that well-known figures of historical and/or contemporary interest intersect in surprising and significant ways.....Emily Dickinson takes Pablo Neruda for a boat ride down the Hudson as they listen to the music of Tchaikovsky.....Lawler is a professor of writing and literature in an Environmental Studies program and his subject matter is always concerned with what man is doing to foul this environment versus those who would make it flourish..."

**Patrick is looking for reviewers and readings. (I've read with him---he's a dynamite reader.) Contact him at pjlawler@esf.edu.

Diane Wald

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186. **Adam Clay**

TYPO 7: Modern Swedish Verse

Wed 8 Feb 2006

Dear Reader,

After many months of sweat and tears, TYPO 7 is alive. Curated by Johannes Göransson, this issue highlights Modern Swedish Poetry and features the work of:

EDITH SÖDERGRAN
GUNNAR BJÖRLING
HENRY PARLAND
GÖRAN SONNEVI
GUNNAR HARDING
ANN JÄDERLUND
JACQUES WERUP
LARS MIKAEL RAATTAMAA
JOHAN JÖNSSON
AASE BERG
JAN SJÖLUND
JENNY TUNEDAL

<http://www.typomag.com/issue07/index.html>

We hope you enjoy.

yrs,

--TYPO eds.

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187. **Joel Weishaus**

Cauldron&Net

Wed 8 Feb 2006

Lawrence:

There are no new issues, but it's still on line:

<http://www.studiocleo.com/cauldron/volume4/index1.html>

I don't know what happened to Claire. We used to be in touch, but she didn't reply to my last e-mail, which was a long time ago. This seems to happen to people, they suddenly disappear, for which I'm sorry, as Claire is special.

Best Regards,

Joel

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189. **Aldon Nielsen**
not at all neglected
Wed 8 Feb 2006

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190. **Stephen Vincent**
Mei-mei Berssenbrughe/Kiki Smith book

Wed 8 Feb 2006

I just want to draw some quick attention to "Endocrinology" - a Kelsey Street Press book (1997) - in my opinion an extraordinary art-poem collaboration between Kiki Smith and Mei-mi Berssenbrughe. It's newly visible/available in the San Francisco Museum of Modern Art bookshop (in conjunction with the Kiki Smith show), and, I would suspect/hope at the Whitney (in conjunction with the Richard Tuttle show). Tuttle, the poet's husband, has done a number of covers for her books (and possibly full collaborations?) The books were were are on display with Tuttle's other book projects in the show - at least they were in San Francisco.

Anyway in "Endocrinology" the level of dialogue between the art and the language is genuinely tops. It could well be that the poem could sit alone - but its integration and maximization of interpretation through the play with the art I find incredibly smart and a veritable treat - and in no way could this email begin to exemplify.

Possibly available through SBD - I did not look - or direct from Kelsey - if you are distant from those Museum stores.

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

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191. **tyrone williams**
Re: not at all neglected

Wed 8 Feb 2006

And let me be among the first to praise Aldon's MIXAGE (Zasterle 2005), a biting, humorous, incisive commentary on the Age of the Mix--these missives (esp. Szondi in the Park, In Memory of My Failings, and The Assembly of God At Jasper) twist the tongue in cheek...

Tyrone

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

>From: Aldon Nielsen <[REDACTED]>
>Sent: Feb 8, 2006 11:13 AM
>To: [REDACTED]
>Subject: not at all neglected
>

[illegible]

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192. **charles alexander**

Re: Mei-mei Berssenbrugge/Kiki Smith book

Wed 8 Feb 2006

Stephen,

I wrote a review of this book years ago which is still readable at:
<http://www.raintaxi.com/online/1998spring/mei-mei.shtml>

Charles

At 10:32 AM 2/8/2006, you wrote:

>I just want to draw some quick attention to "Endocrinology" - a Kelsey
>Street Press book (1997) - in my opinion an extraordinary art-poem
>collaboration between Kiki Smith and Mei-mi Berssenbrugge. It's newly
>visible/available in the San Francisco Museum of Modern Art bookshop (in
>conjunction with the Kiki Smith show), and, I would suspect/hope at the

>Whitney (in conjunction with the Richard Tuttle show). Tuttle, the poet's
>husband, has done a number of covers for her books (and possibly full
>collaborations?) The books were were are on display with Tuttle's other book
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>

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>this email begin to exemplify.

>

>Possibly available through SBD - I did not look - or direct from Kelsey - if
>you are distant from those Museum stores.

>

>Stephen V

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

>

>

>

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193. **lawrence.upton**

Re: Cauldron&Net

Wed 8 Feb 2006

Hi Joel

Actually it was Jesse Glass who was asking; and I who reassured him that Claire's site is still up, by quoting the url! But sometimes it gets confusing who has contributed what as messages get partially trimmed and becomes a series of misheard whispers

I too have lost contact with Claire... I share your esteem of her. I greatly valued the way that she put poetry of mine together for Vol 3. However good or bad it is, the way that she worked with and for me and the mag had an intelligence and integrity to it that was invigorating; and I wish her well - I hope she returns to edit some more as well

L

Lawrence:

There are no new issues, but it's still on line:

<http://www.studiocleo.com/cauldron/volume4/index1.html>

I don't know what happened to Claire. We used to be in touch, but she didn't reply to my last e-mail, which was a long time ago. This seems to happen to people, they suddenly disappear, for which I'm sorry, as Claire is special.

Best Regards,
Joel

mail2web - Check your email from the web at
<http://mail2web.com/> .

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194. **Jim Andrews**

Re: Caldron & Net

Wed 8 Feb 2006

Claire is alive and well in Pittsburgh. She's been dealing with health problems the last while, but she sounds like her very intelligent and creative self, and is recovering. Anyone familiar with her history knows she has fought bravely through grave difficulties to produce her art and live her life. She has been away from the computer for some time, but has started recently to do some work on it.

I do have her current email address if you want to contact her.

ja

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195. **jUStin!katKO**

call for submissions: Plantarchy 2

Thu 9 Feb 2006

Hello -

Some of you will have known something of the journal i'm putting together called Plantarchy. The first issue is in final stages of production at 108 pages and includes work from Jow Lindsay, Chris Stroffolino, Tom Raworth, Maria Damon, William R. Howe, Rodrigo Toscano, Lisa Jarnot, mIEKAL aND, & Geof Huth, to name quickly just a few. It will be released soon in a hand-bound edition of 300. Folks are already ordering subscriptions thru PayPal, but you are more than welcome to send works for trade and review.

I wish now to invite submissions to Plantarchy 2, broadly themed towards 'performance and performativity', as the deadline happens to be the upcoming 1st of April. Contributors thus far (from this list) include Piers Hugill and Stuart Calton (and a generous sequence or chunk of work from both). Others include

rob mclennan, Ric Royer (on Michael Basinski), Michael Basinski, Brenda Iijima, Daisy Levy, and the Performance Thanatology Research Society. Note that at this point i am especially interested in sequences, longish poems, and critical work. Please visit the url below for more information...

Regards,
jUstin

Critical Documents
www.plantarchy.us

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196. **Jesse Glass**
Google and Urls!

Thu 9 Feb 2006

Claire was battling cancer a couple of years back and I hope that she won. Jess

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197. **Jesse Glass**
Joe Carderelli/ Elliot Coleman/ Lawler/Hubbell/Yoko Danno

Thu 9 Feb 2006

Someone mentioned Joe Carderelli on the Neglecterino list and I have to second that inclusion. Gary Blankenberg started a new poetry press back in 1986--87 and I got a chance to read on Joe's turf at the Maryland Art Institute and to publish with Joe in the first Poetry Eclectic. Good writing, great guy. He didn't publish much, I believe. I remember a few mimeo things and that was about all.

I'd also like to mention Elliot Coleman, the founder of the Johns Hopkins Writing Seminars and a definite talent. The Maryland Writers Council published a collection of his poems titled Tangerine Birds back in 1977--78. His work reminded me a bit of Creeley's more minimal productions. I'm sure copies are still available out there somewhere because he's worth a lit candle or two for a lost soul. His writing was definitely different from what's happened there since his time. Ed Baker and Charles Plymell studied with him--among many others.

I'd also like to mention Robert West Lawler, an incredibly obscure writer but an interesting one. His only book--L-- was published shortly after his suicide in 1977, and is available from ahadada books.

We also distribute Ikuta Press editions of Lindley Williams Hubbell and Yoko Danno. More information about Hubbell at the old website

www.sendeck.com/ahadada/ We're in the midst of moving, so what you can't find at the old site look for at www.ahadadabooks.com

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198. **Mark Weiss**

Re: Joe Carderelli/ Elliot Coleman/ Lawler/Hubbell/Yoko Danno

Thu 9 Feb 2006

I'd also like to mention Elliot Coleman, the founder of the Johns Hopkins Writing Seminars and a definite talent. The Maryland Writers Council published a collection of his poems titled Tangerine Birds back in 1977--78. His work reminded me a bit of Creeley's more minimal productions. I'm sure copies are still available out there somewhere because he's worth a lit candle or two for a lost soul. His writing was definitely different from what's happened there since his time. Ed Baker and Charles Plymell studied with him--among many others.

I've taken two writing workshops in my life, the first in high school, the second with Elliot Coleman in 1966, when I was an undergraduate at Hopkins. Not, apparently, my way to learn. The workshop was a mix of the very few MFA candidates and the rest of us. A solemn, well-mannered affair, like Episcopalian Sunday. Coleman was patrician eminence to a fault--it was hard to imagine him bending to drink from a water fountain. A gentle man, though he often seemed clueless. He did have the virtue of not letting snot-nosed adolescents throw him off his game, which was a good thing. For instance: the first class he announced that his then only colleague in the writing program, Richard Macksey, had just published a volume of Donne and Marvell translated into classic Greek and Latin in his mother's honor, and wasn't that impressive. I asked if his mother perhaps only spoke those languages. Coleman was taken aback, but seemed not to hold it against me.

A couple of months later I was due to present a longish poem. Coleman began the session by announcing that TS Eliot had died the night before, and he read us one of the four quartets. Then he turned to me and said, "and now, Mr. Weiss, it's your turn." Nothing daunted, I read a longish, very un-Eliot poem. Coleman homed in on one line for comment. I disagreed, to which he replied, "TS Eliot wouldn't have liked it." To which I answered, "Fuck TS Eliot." Which led to something like a polite discussion of the use of poets as authority figures. Only one student agreed with me that it wasn't helpful.

Coleman was himself very deferential to all kinds of authority. He discouraged in his students any reaching beyond their capabilities; it seems to me that that kind of ambition is precisely what needs to be nurtured, though the product usually needs honing. In my case, at any rate, he did no harm, and I got an A, like all the undergraduates.

I've never seen any of Coleman's poems. Maybe you could post one, Jesse.

Mark

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199. **Editors, Tarpaulin Sky**

Tarpaulin Sky / Frequency Series Spring 06 Readings in NYC

Thu 9 Feb 2006

We still have a couple TBAs in the works for these dates, and are adding other non-Frequency (& non-NYC) dates, but I thought it might be a good idea to start getting the word out. Some of these folks are traveling long distances. Hope to see you there.

Thanks,

Christian

TARPAULIN SKY / FREQUENCY SERIES

SPRING 2006 READINGS in NYC

<http://www.tarpaulinsky.com/READINGS/index.html>

2PM Saturdays @ The Four-Faced Liar

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

MARCH 18

kari edwards

Julie Kizershot

Eugene Ostashevsky

APRIL 8

Michael Costello

Ada Limón

Daniel Nester

Andrew Michael Roberts

APRIL 29

Eléna Rivera

Selah Saterstrom

Jonathan Skinner & Jane Sprague (in collaboration)

James Wagner

MAY 13

Electa Arenal & Beatrix Gates

(bilingual reading of their translations of Jesús Aguado)

Sandy Florian

Joyelle McSweeney

reader bios

MARCH 18

kari edwards

Julie Kizershot

Eugene Ostashevsky

kari edwards' fourth book, *obedience*, was published in January 2006 by Factory School. Poet, artist and gender activist, winner of New Langton Art's Bay Area Award in literature (2002), author of *iduna*, O Books (2003), *a day in the life of p.*, subpress collective (2002), *a diary of lies - Belladonna #27* by Belladonna Books (2002), and *post/(pink) Scarlet* Press (2000), edwards' work can also be found in Scribner's *The Best American Poetry 2004* (fall, 2004), *Experimental Theology*, Public Text 0.2., Seattle Research Institute (2003), *Blood and Tears: Poems for Matthew Shepard*, Painted Leaf Press (2000), *Aufgabe*, *Mirage/Period(ical)*, *Van Gogh's Ear*, *Call*, *Fulcrum: an annual of poetry and aesthetics*, *Pom2*, *Shearsman*, and *The International Journal of Sexuality and Gender Studies*.

Julie Kizershot lives in New York City. She has done graduate study at Naropa University, the University of Colorado, and most recently New York University. She's been published in *Shampoo*, *Bird Dog*, *Paterson Literary Review*, *13th Moon*, and other places on line and in print. For many years she coordinated Naropa's Summer Writing Program. She has taught at the University of Colorado, Naropa, and most recently with drama classes at a Lower East Side high school.

Eugene Ostashevsky's and artist Eugene Timerman's *Infinite Recursor, Or, The Bride of DJ Spinoza*, a joint StudioRADIA / Ugly Duckling Presse publication, will be released in January (the release party will be February 10th, at the National Arts Club). Ostashevsky's work appears in *Jubilat* and elsewhere. His chapbook *The Off-Centaur* was published by Germ Folios/Poetic Research Bloc. He lives in Brooklyn and is currently translating the poetry of 1930s Russian absurdism.

APRIL 8

Michael Costello

Ada Limón

Daniel Nester

Andrew Michael Roberts

Michael Costello lives in Saratoga Springs, where he works as a copywriter for Palio Communications. He has been published in *CROWD*, *eye-rhyme*, *DelSol Review*, *swankwriting*, *MiPo*, *Columbia Poetry Review*, *La Petite Zine*, *Unpleasant Event Schedule*, and *Best American Poetry 2004*.

Ada Limon is originally from Sonoma, California. She received her MFA in Creative Writing-Poetry from New York University. She has received fellowships from the Provincetown Fine Arts Work Center, New York Foundation for the Arts, and won the Chicago Literary Award for Poetry. Her work appears in numerous magazines, including the *The Iowa Review*, *Slate*, *Watchword*, *Poetry Daily*, *LIT*, *Painted Bride Quarterly*, and others. She co-curates Pete's Big Salmon in Brooklyn and her first book *lucky wreck* will be published by Autumn House Press in February of 2006.

Daniel Nester is the author of *God Save My Queen* and *God Save My Queen II*, both collections on his obsession with the rock band Queen, as well as *The History of My World Tonight* (BlazeVOX, 2006). He edits the online journal *Unpleasant Event Schedule* and is Assistant Web Editor for *Sestinas* for McSweeney's. He teaches writing at The College of Saint Rose in Albany, NY. Find him online at danielnester.com.

Andrew Michael Roberts is earning his MFA in poetry at the University of Massachusetts Amherst. His work appears in *The Seattle Review*, *The Iowa Review*, *Pool*, *Quick Fiction*, *Double Room*, *Sentence and Cue*, among others. In a prior life he was poetry editor for *The Portland Review*, and he dearly misses scanning the Pacific Northwest woodlands for signs of Bigfoot.

APRIL 29

Eléna Rivera

Selah Saterstrom

Jonathan Skinner & Jane Sprague (in collaboration)

James Wagner

Eléna Rivera is the author of *Suggestions at Every Turn* (Seeing Eye Books, 2005), *Unknown Land* (Kelsey St. Press, 2000), *Wale; or, the Corse* (Leave Books, 1995), and a recent pamphlet entitled *Disturbances in the Ocean of Air* (Phylum Press, 2006). Recent work appears in *Five Fingers Review*, *The Poker* and the *Poetry Salzburg Review*.

Selah Saterstrom's work appears in *Harness*, *3rd Bed*, and the *Seattle Research Institute's Experimental Theology*. Her novel, *The Pink Institution* (Coffee House Press 2004), was included in the top ten books of 2004 by *The New Orleans Gambit*, *Venus Magazine*, and was nominated for *The Believer Book Award*. She has received a MacDowell Colony Fellowship and holds an M.A. in Literature and Theology from The University of Glasgow and an M.F.A. from Goddard College.

Jonathan Skinner was born in Santa Fe, New Mexico, in 1967, and has lived in Mexico, England, Italy, France and, most recently, New York State. His book, *Political Cactus Poems*, was published by Palm Press in 2005. He edits the review *ecopoetics* in Buffalo, NY, where he curated the *Steel Bar* reading series

and where he continues to misidentify birds along the Niagra River. He teaches at the State University of New York and in the Buffalo public schools.

Jane Sprague's poems have been published in many print and online magazines including How2, Kiosk, Columbia Poetry Review, Barrow Street, Tinfish, ecopoetics, kultureflash, Bird Dog, and others. Her chapbooks include *monster: a bestiary*, *break / fast*, *The Port of Los Angeles* and *Fuck Your Pastoral*. The recipient of numerous grants and awards (NYSCA, NYFA, among others), she has worked as a teaching artist in the public schools of New York, an NYFA Artist in the School Community at Cornell University and Tompkins Cortland Community College, and for Bank Street College at Bedford Hills Correctional Facility for Women, a maximum-security prison for women in New York. Sprague began and curated the West End Reading Series in Ithaca, NY before relocating to Long Beach, California, where she currently lives with her family. She publishes Palm Press: PalmPress.org.

James Wagner is the author of the false sun recordings (3rd bed, 2003) and *Trilce* (Calamari Press, 2006). His poetry, fiction, non-fiction, and reviews have appeared or will appear in *The American Poetry Review*, *Antennae*, *BlazeVOX*, *Boston Review*, *Denver Quarterly*, *Fence*, *5_Trope*, *jubilat*, *McSweeney's*, *Mississippi Review*, *6x6*, and many other places. He lives in Chico, California.

MAY 13

Electa Arenal & Beatrix Gates

(bilingual reading of their translations of Jesús Aguado)

Sandy Florian

Joyelle McSweeney

Co-translators Electa Arenal and Beatrix Gates were awarded the 2003 Witter Bynner Translation Residency at the Sante Fe Art Institute to collaborate on selected works of contemporary Spanish poet Jesús Aguado; they produced a translation of the book-length poem, *what you say about me*. An earlier co-translation from Aguado's *Like the Oar That Cuts the Current: Poems of Vikram Babu* appeared in Sam Hamill's *Poets Against the War*. Jesús Aguado, b. 1961, Spain, is the author of *Los amores imposibles* [Impossible Loves] (Hiperión Prize, 1990, Madrid); *Libro de Homenajes* [Book of Homage] (Hiperión Press, Madrid, 1993), *El fugitivo* [The Fugitive] (Pre-Textos, Valencia, 1998); *Los poemas de Vikram Babu* (Hiperión, 2000); *Lo que dices de mí* [What You Say About Me] (Pre-Textos, 2002); *Heridas* [Wounds] (Renacimiento, Seville, 2004); and *La astucia del vacío. Cuadernos de Benarés 1986-2004* [The Cunning of the Void: Benares Notebooks 1987-2004] (Ediciones Narila, Málaga, 2005); among other books.

Sandy Florian earned her MFA from Brown University's Creative Writing Program and is a current candidate at the University of Denver for a PhD in

English and Creative Writing. Other excerpts from this novella, *Cantos: A Recollection*, appear or are forthcoming in *Gargoyle*, *42 Opus*, *Copper Nickel*, *Word For/Word*, *Upstairs at Duroc*, *Segue*, *Versal*, and *The Encyclopedia Project*. Her short stories and excerpts from other novellas have appeared in *Horse Less Review*, *Identity Theory*, *Square Lake*, *Beehive*, *Elixir*, *dANdelion*, *The Brooklyn Rail*, *Issues*, *Blastie*, and *Women's Work*.

Joyelle McSweeney's second book, *The Commandrine and Other Poems*, was released last Fall from Fence Books. She teaches at the University of Alabama and writes regular reviews for the *Constant Critic*. She recently co-founded *Action Books*, a new poetry and translation press.

www.tarpaulinsky.com

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200. **Jamie Gaughran-Perez**

Latently at Rock Heals

Thu 9 Feb 2006

My periodic reminder of the good things happening weekly over at Rock Heals...

This week we more or less feature Ric Royer -- Baltimore-based performance artist, with some audio recordings he put together under the umbrella of the Performance Thanatology Research Society; a gesture score for a past performance; and a written piece that is a score for a performance -- or a piece of conceptual poetry, you decide. In the coming weeks we'll have more pieces from him including some video (when I resolve my own technical lameness).

Recently we've had poetry from a diverse set of Baltimore poets (Gorgeous Ladies of Baltimore; GLOB): Marianne Amoss, Leslie Miller, and Miriam Stewart.

Also of late, pieces from Bob Massey, tidbits from a visit to Sundance, and a vispo-ish piece from Kevin Thurston.

at <http://www.rockheals.com> as always... and we've added an easier-to-use archive to browse what's gone down in week's past:

http://www.rockheals.com/archives/_archive_by_week_/index.html

Hope you dig. Hope you submit your own work of varied nature. Hope you tell us what you think.

jamie.gp

--

Jamie Gaughran-Perez

www.rockheals.com

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201. **Nicholas Ruiz**
Kritikos V.3, February 2006

Thu 9 Feb 2006

Kritikos V.3, February 2006

Looking to the Left: Politics in the Art of Barbara Kruger and Jenny Holzer...(j.-drozdek)

<http://garnet.acns.fsu.edu/%7Enr03/drozdek.htm>

Scarring the New Flesh: Time Passing in the Simulacrum of Videodrome...(j.sperb)

<http://garnet.acns.fsu.edu/%7Enr03/sperb2006.htm>

"My" vs. "Architect"-- On My Architect: A Son's Journey...(t.botz-bornstein)

<http://garnet.acns.fsu.edu/%7Enr03/my%20vs%20architect.htm>

Nicholas Ruiz III

ABD/GTA

Interdisciplinary Program in the Humanities

Florida State University

Editor, Kritikos

<http://garnet.acns.fsu.edu/~nr03>

Yahoo! Groups Links

<*> To visit your group on the web, go to:

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

<*> Your use of Yahoo! Groups is subject to:

<http://docs.yahoo.com/info/terms/>

SPECTRE list for media culture in Deep Europe

Info, archive and help:

<http://coredump.buug.de/cgi-bin/mailman/listinfo/spectre>

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202. **Stephen Motika**
Celebrate the New York School... this evening at Poets House

Thu 9 Feb 2006

Unlikely Angel: Dwight Ripley & the New York School

Curated by Douglas Crase

Opening Reception: Thursday, February 9, 6-8pm
Exhibition on view February 9-March 18
Poets House, 72 Spring Street, 2nd Floor, NYC
Admission Free

A rare glimpse into the archives of Dwight Ripley, little-known figure behind the pivotal Tibor de Nagy Gallery. Showplace for New York School painters, the gallery also published a series of chapbooks by many of those who later became known as the New York School of Poets. Among the items on display are John Ashbery's first book, *Turandot*; a rare copy of Frank O'Hara's *Oranges* (original cover by Grace Hartigan); a painting by Helen Frankenthaler; and samples of Ripley's own drawings.

More info: please visit <http://poetshouse.org/libraryexhib.htm> or call [REDACTED]

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203. **info**

Electronic Writing and new journals

Thu 9 Feb 2006

Hi Jason,

Actually... 3rd bed has now stopped publishing too. The final issue is due out but there will be no more.

I also have a semi-pragmatic question for you (or others). If you are finding success in the in visual art world isn't that much better than finding it in a "poetry" community (since the visual art world actually has potential to pay)? I have wondered in the past if there was even a way to present poems on canvas so they could go the gallery rout and have monetary value. I'd think that if that rout is opening for you naturally you would want to go for it.

A thought...

Andrea Baker (former 3rd bed poetry editor)

*Date: Wed, 8 Feb 2006 01:45:55 -0800
From: Jason Nelson <[REDACTED]>
Subject: Electronic Writing and new journals*

Many of the Journals have died or at least gone on Hiatus. Poemsthatgo is long due, Beehive is in storage, and others have slipped away...

however I have made an effort to encourage print lit mags with interesting site to have electronic literature published on their sites...

Diagram, 3rdbed, Nowculture, and others have done this and found that many of

their readers came in to see the net artwork first....

I would suspect that instead of having a numerous journals/magazines devoted to e-lit..that we need to encourage the existing ones with good and vibrant sites to include e-lit.

In addition, as I mentioned before, much of what I would consider e-lit etc...is being published in the art world. And those within those galleries and journals are surprisingly well versed the kinds of work classified as hypertext e-lit cyberpoetry etc....75 percent of my publications/awards etcc last year came from entities who would not know of this poetics list...

so perhaps we need a new thread here to solicit journals to open homes for wayward e-lit creatures...

Jason Nelson

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204. **Aaron Belz**

belz blog

Thu 9 Feb 2006

Hey folks.

Here's an invitation to peruse my much-belated entry in the blog marathon:
<http://blog.myspace.com/orthodontist> At least I can say that I ran.

Truth be told, I was one of the very first people on the planet to have a blog! I set one up within a few months of the launch of Blogger.com, kept it faithfully for six months, then developed a foul taste from the narcissism apparent in so many other blogs and, in fact, in mine, and canceled it. This new one is almost entirely poems, mostly of my own writing, with a few graphics of such things as Lego steam engines, pop stars, and sackbuts.

Aaron

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205. **Flora Fair**

Re: belz blog

Thu 9 Feb 2006

Aaron, I really enjoy your blog.

And I haven't met a single person who isn't narcissistic (me included). It's like being ashamed of breathing ...

Aaron Belz <[REDACTED]> wrote: Hey folks.

Here's an invitation to peruse my much-belated entry in the blog marathon:
<http://blog.myspace.com/orthodontist> At least I can say that I ran.

Truth be told, I was one of the very first people on the planet to have a blog! I set one up within a few months of the launch of Blogger.com, kept it faithfully for six months, then developed a foul taste from the narcissism apparent in so many other blogs and, in fact, in mine, and canceled it. This new one is almost entirely poems, mostly of my own writing, with a few graphics of such things as Lego steam engines, pop stars, and sackbuts.

Aaron

Relax. Yahoo! Mail virus scanning helps detect nasty viruses!

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206. **Benjamin Basan**

MLA CFP

Thu 9 Feb 2006

Proposed Special Session (and possible edited volume) on "Poet's Theater"

Submission Deadline: March 15, 2006

MLA Convention: Philadelphia, Dec. 27-30, 2006

In the spirit of the 2006 MLA convention focus on poetry, this panel seeks to

examine "Poet's Theater" as practiced by a variety of twentieth-century poets,

playwrights, and theater groups. As envisioned for this panel, "Poet's Theater" refers to material and/or performative language brought into the

realm of live, embodied stage performance. This category includes both works

of "poetry" brought into the space of theater and works of "theater" whose

self-conscious use of language might be productively examined in poetic terms. Although the immediate goal is to organize papers for an MLA panel, it

is also my hope to gather enough strong submissions for a possible collected volume.

Possible topics include (but are not limited to):

Histories of Poet's Theater (as genre, as local practice, etc.)

Production histories
Poet's Theater communities
Strategies of writing, directing, and/or acting
Collaborative aspects of Poet's Theater
Critical approaches
Examinations of audience
Approaches to staging
Multimedia and visual elements in Poet's Theater
The role of embodiment in Poet's Theater
The role of language in Poet's Theater
Comparisons of different Poet's Theater practices, communities, etc.
Poet's Theater as cultural, political, and/or ethical intervention
Please submit 300-word abstracts and brief bio or CV to heidi-

by March 15, 2006 (and indicate with your submission whether you will require any audiovisual equipment). Selected presenters are required to be members of MLA by April 7, 2006.

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207. **Aaron Belz**

Re: belz blog

Thu 9 Feb 2006

Flora, thanks.

Yeah, I sort of regret that caveat about having had a blog so many years ago and canceling it. It might appear vanity to veteran bloggers even to have concerns such as that, or to share them. Actually it's more accurate to say that it has taken me this long to beat the learning curve re: new publishing technology. Although I have published poetry at meaningless.com for about six years and other stuff at belz.net for longer than that, the blogolution somehow eluded me.

Maybe in some sense it still eludes me. I prefer online publishing at places like Jacket, Salon, McSweeney's, No Tell Motel, etc. -- websites whose contents pass editorial muster. I know that my writing, even at its best, is rarely ready for publication until other eyes are on it. I just can't edit myself, and I'm willing to bet there are only a few writers who can. When I put poems online at meaningless.com it's often for the joy of reading the handful of emails I receive in response to them. I believe I've gotten a better sense of my strengths and

weaknesses by testing poetry at meaningless.com, as I hope to at the new myspace blog.

The idea of posting open letters just doesn't intrigue me. I'll say this; I'm happy Ron Silliman is doing it. I'm happy for a handful of the blogs I see. But in general, the open call-and-response that happens on most blogs strikes me as vague. I think the older model of processing a piece through an editor, a copy-editor, etc., and working within someone else's editorial agenda, helps writers to focus what they're saying. It also helps them to take more time in saying it. It's more careful.

Hey, though- Mike Topp has a blog now. The world is a better place. <http://redboldface.blogspot.com>

That's all for today.

Aaron

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208. **Flora Fair**

Re: belz blog

Thu 9 Feb 2006

I completely agree with you about the need for an editorial eye. I think for me the blog is useful simply because it compels me to write. Whether it's good or bad, it's the process toward an end product that hopefully is worthwhile. I hope you keep up the blogging, and I will keep reading!

Flora

Aaron Belz <[REDACTED]> wrote:

Flora, thanks.

Yeah, I sort of regret that caveat about having had a blog so many years ago and canceling it. It might appear vanity to veteran bloggers even to have concerns such as that, or to share them. Actually it's more accurate to say that it has taken me this long to beat the learning curve re: new publishing technology. Although I have published poetry at meaningless.com for about six years and other stuff at belz.net for longer than that, the blogolution somehow eluded me.

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Hey, though- Mike Topp has a blog now. The world is a better place. <http://red-boldface.blogspot.com>

That's all for today.

Aaron

Brings words and photos together (easily) with
PhotoMail - it's free and works with Yahoo! Mail.

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209. **Edmund Hardy**

Re: Mei-mei Berssenbrugge/Kiki Smith book

Thu 9 Feb 2006

I love that book too. A Berssenbrugge Selected called I LOVE ART is coming out in May, I think, tho presumably the Endocrinology material will be reformatted. Still, I'm looking forward to it.

Edmund

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210. **Carol Novack**

Re: belz blog

Thu 9 Feb 2006

Hi blogging comrades --- I just got my blog going, though I'm still rather weak-kneed in the techno dept. I'd love to put my unpublished writings up, but I know that many editors (including my self), consider writings on public blogs "previously published." So I'll be posting excerpts or beginnings of new things. I gather neither of you has similar concerns?

Carol

On 2/9/06, Flora Fair <[REDACTED]> wrote:

>

> I completely agree with you about the need for an editorial eye. I think
> for me the blog is useful simply because it compels me to write. Whether
> it's good or bad, it's the process toward an end product that hopefully is
> worthwhile. I hope you keep up the blogging, and I will keep reading!

>

> Flora

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> Aaron Belz <[REDACTED]> wrote:

>

> Flora, thanks.

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>

> Yeah, I sort of regret that caveat about having had a blog so many years
> ago

> and canceling it. It might appear vanity to veteran bloggers even to have
> concerns such as that, or to share them. Actually it's more accurate to
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> <http://red-boldface.blogspot.com>

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> That's all for today.

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> Aaron

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> Brings words and photos together (easily) with
> PhotoMail - it's free and works with Yahoo! Mail.

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MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the
Age

of Dementia: <http://www.madhattersreview.com>

http://www.newpages.com/magazinestand/litmags/2005_7/july2005litmags.htm

#Mad_

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

<http://www.webdelsol.com/eSCENE/series20.html>

211. **K Zervos**

Re: Last Call for Drunken Boat's Oulipo Folio

Thu 9 Feb 2006

There are no submission requirements listed for the next issue?

Did i miss the submissions page?

komninos

komninos zervos

lecturer, convenor of CyberStudies major

School of Arts

Griffith University

Room 3.25 Multimedia Building G23

Gold Coast Campus

Parkwood

PMB 50 Gold Coast Mail Centre

Queensland 9726

Australia

Phone 07 5552 8872 Fax 07 5552 8141

homepage: http://www.gu.edu.au/ppages/k_zervos

broadband experiments:

<http://users.bigpond.net.au/mangolegs>

|||-----Original Message-----

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

|||On Behalf Of Shankar, Ravi (English)

|||Sent: Tuesday, 7 February 2006 2:47 PM

|||To: ██████████

|||Subject: Last Call for Drunken Boat's Oulipo Folio

|||

|||If you have work pertaining to the Oulipo (or any of the other Po's) that

|||you'd like considered for <<http://www.drunkenboat.com>>'s next issue,

|||please send to ██████████ and to guest editor Jean-Jacques Poucel

|||<██████████> by Feb. 12th.

|||

|||*****

|||Ravi Shankar

|||Poet-in-Residence

|||Assistant Professor

|||CCSU - English Dept.

|||██████████

|||██████████

|||--

|||No virus found in this incoming message.

|||Checked by AVG Free Edition.

|||Version: 7.1.375 / Virus Database: 267.15.2/253 - Release Date: 7/02/06

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No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.1.375 / Virus Database: 267.15.3/254 - Release Date: 8/02/06

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212. **Poetry Project**

Events at the Poetry Project 2/13 - 2/17

Thu 9 Feb 2006

Dears,

Infinite love to you all.

Please join us this week.

Workshops begin on Feb 14th.

Scroll down for a last chance perusal.

xoxox,

The Poetry Project

Monday, February 13, 8:00pm

Madelyn Kent & Cynthia Sailers

Madelyn Kent's plays *Nomads*, *Black Milk*, and *Peninsula* have been presented at New York Theatre Workshop, The Public Theatre and Soho Rep, where in 1998 she was member of their first Writer/Director Lab. In 2001, she founded Shufu Theatre, presenting work developed through improvisations with Japanese women. Cynthia Sailers is the author of *Lake Systems*, and the chapbooks *Rose Lungs* and *A New Season*. She co-curates The New Yipes Reading Series in Oakland, CA. She is currently in a Doctorate program in Psychoanalytic Psychotherapy.

Wednesday, February 15, 8:00pm

Shanna Compton & Rachel Blau DuPlessis

Shanna Compton's book *Down Spooky* was published by Winnow Press in October 2005. She is the former editor of *LIT* at the New School, where she currently teaches. Her poems have appeared in *The Best American Poetry* 2005, *the Tiny*, *MiPoesias*, *Spork*, *Coconut*, and many other magazines. She also publishes poetry chapbooks and broadsides via her micropress *Half Empty/Half Full*. Visit her online at www.shannacompton.com. Rachel Blau DuPlessis's

newest books of poetry are *Drafts 1-38*, Toll (2001) and *DRAFTS: Drafts 39-57, Pledge with Draft, Unnumbered: PrÃ©cis* (2004). DuPlessis is the recipient a 2002 Pew Fellowship for Artists and teaches at Temple University in Philadelphia.

Friday, February 17, 9:30pm
Annual Fall Workshop Reading

Participants in our fall workshops will present the work they produced.

WRITING WORKSHOPS AT THE POETRY PROJECT

PRACTICAL CRITICISM: A POETRY WORKSHOP â€” TONY TOWLE
TUESDAYS AT 7 PM: 10 SESSIONS BEGIN FEBRUARY 14TH

â€œIt is assumed that participants will be serious, practicing poets and so critiques and comments will be made from the vantage point of what the person has already established, not with a view to â€˜prescribingâ€™ some different way of writing. However, stretching the sensibility will be encouraged, both in the group and through individual suggestion. Non-binding assignments will be given each week and poems from the past as well as those of the workshop participants will be read aloud and discussed. In the course of this, numerous poets past and present, and topics both literary and general, will arise and be talked about. Also I will make written comments on poems individuals may prefer not to have read aloud.â€ John Ashbery has written: â€œTony Towle is one of the best-kept secrets of the New York School.â€ Tonyâ€™s first reading at the Poetry Project was in 1968. Recent books include *The History of the Invitation: New & Selected Poems 1963-2000*, and *Memoir 1960-1963*.

THE UNPERFORMABLE: THE VISUAL SIDE OF POETRY â€” EVELYN REILLY
THURSDAYS at 7 PM: 5 SESSIONS BEGIN FEBRUARY 16TH

â€œThe traditional notion of poetry as primarily a matter of â€œvoiceâ€ has often obscured its graphic and visual character, and can limit the range of experiment to what can be experienced in the venue of the poetry reading. Even the most performance-based poets, however, face issues of how to spatialize their work on the page, and every line break is as much a visual as a rhythmic and aural decision. This workshop will explore a broad range of visual poetics â€” from modernist innovations to composition-by-field to recent spatialized text, concrete, collage, and digital poetry. We will examine work by Mallarme, Apollinaire, Cummings, Olson, Schwerner, Hak Kyung Cha, Aram Saroyan and Susan Howe, and peruse the UbuWeb site together. Everyone will be encouraged to analyze the visual assumptions behind their poems as well as to write or revise work using alternative visual conventions.â€ Evelyn Reillyâ€™s book *Hiatus* was published by Barrow Street in 2004 and was a finalist for the Poetry Society of Americaâ€™s Norma Farber First Book Award.

INFORMATION POETICS " CAROL MIRAKOVE
THURSDAYS AT 7 PM: 5 SESSIONS BEGIN APRIL 6

"How do we get the swirling-inside/outside-the-head onto the page? What are the differences between knowledge and information, and what are we putting into our poems? Why? We will look at poets & projects confronting these questions & we will explore our own potential in navigating transitional space (community, jobs, war, media). We may look at poems by Etel Adnan, Ammiel Alcalay, Jules Boykoff, Ernesto Cardinal, Roque Dalton, Kevin Davies, Jeff Derksen, Laura Elrick, Heather Fuller, Dana Gelinas, Fanny Howe, Susan Howe, Pattie McCarthy, Yedda Morrison, Alice Notley, Mark Nowak, Douglas Oliver, Kristin Prevallet, Deborah Richards, Cristina Rivera-Garza, Kaia Sand, Leslie Scalapino, and Rodrigo Toscano. We will discuss how we read and what we value, how to assess the values of any given poem. We may address contradictions in literal or figurative yogic practice and the (in)corporate(zation) rush. How can we sustain simultaneously our health and our engagements with destruction?" Carol Mirakove is the author of *Mediated* (Factory School, forthcoming in Spring 2006) and *Occupied* (Kelsey St. Press).

IN THE ABSENCE OF THEIR SURPRISE: A NEW YORK SCHOOL WORKSHOP
" JOEL LEWIS FRIDAYS at 7 PM: 10 SESSIONS BEGIN FEBRUARY 17TH

"In this workshop, we will explore the poetry and poetics of the New York School of Poetry. A school of writing more linked by personal alliances and mutual dislikes, it features a dazzling range of approaches ranging from the radical formalism of Edwin Denby to the permanently "under construction" poetry of Clark Coolidge. In between these banner holders are poets with Pulitzer Prizes (John Ashbery, James Schuyler), poets with rock bands (Jim Carroll, Patti Smith, Janet Hamill), poets who run for President (Eileen Myles) poets who are actually read by non-poets (Frank Oâ€™ Hara) and poets held dear mostly by other New York School Poets (Joe Ceravolo, Steve Carey and Jim Brodey). We will explore New York School techniques such as collaborations, appropriative writing, list poems, cut ups, rewrites, lists, invented forms, reinvented forms, sonnets and the secrets of how-to-keep -going-when-you-having-nothing-interesting-to-say." Joel Lewis is the author of *Verticals Currency: Selected Poems* and edited *On The Level Everyday*, selected talks of Ted Berrigan.

POETRY WORKSHOP " DAVID HENDERSON
SATURDAYS AT 12PM: 10 SESSIONS BEGIN FEBRUARY 18TH

"We are making manuscripts of our work (at whatever stage the work or the poet or both are). As poets we are also looking at and sometimes working with prose, as another form of poetry, as well other forms of poetry such as lyrics, raps, spoken word form(ats) or even simple lines " good in and of themselves. We practice exercises and routines of the poet. We often listen to the works of

each other “in progress. And there is always the right to just read a work without comment or criticism.” Poet, lyricist, and biographer David Henderson is the author of several books, including *Jimi Hendrix: Voodoo Child of the Aquarian Age* and *Neo-California*.

***The workshop fee is \$300, which includes a one-year individual Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Please send payment and reservations to: The Poetry Project, St. Mark’s Church, 131 E. 10th St., NY, NY 10003. For more information please call [REDACTED] or e-mail [REDACTED].

Performance Space 122 presents

Elevator Repair Service
No Great Society

February 2 - 18

Opens Thursday, February 2

Wednesday-Saturday at 8:00 p.m.

Saturday and Sunday at 5:00 p.m.

Estimated Running time: 1 hour

Tickets: \$20 (general admission), \$15 (students/seniors), \$10 (P.S. 122 members) Available on-line at www.ps122.org <<http://www.ps122.org/>> , by phone at [REDACTED], and at box office.

From February 8th through closing, use code POETRY for \$5 off general admission. How? Simply enter POETRY on-line, mention by phone, or present this email at the box office.

"The best experimental theater troupe in town" -New York Magazine

No Great Society is a riveting neo-beat riff by Elevator Repair Service, renowned for their reinvention of found objects and fragments of space and time. In this world premiere, ERS veteran and enigmatic physical performer, Susie Sokol conjures Jack Kerouac while sonic artist Ben Williams channels a piano-pattering Steve Allen and prostrate William F. Buckley. A pair of legendary interviews rip loose and spiral into a surreal and chaotic exchange, soaked with liquor, jazz and philosophy.

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 [REDACTED].

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213. **Pam Brown**

Endocrinology

Thu 9 Feb 2006

Dear Poeticists,

Also see Jacket 27

Laura Hinton talking with Mei Mei Berssenbruge including images from 'Endocrinology'

<http://jacketmagazine.com/27/hint-bers.html>

All good wishes,

Pam

Date: Wed, 8 Feb 2006 12:19:53 -0700

From: charles alexander <[REDACTED]>

Subject: Re: Mei-mei Berssenbruge/Kiki Smith book

Stephen,

I wrote a review of this book years ago which is still readable at:

<http://www.raintaxi.com/online/1998spring/mei-mei.shtml>

Charles

At 10:32 AM 2/8/2006, you wrote:

>I just want to draw some quick attention to

"Endocrinology" - a Kelsey

>Street Press book (1997) - in my opinion an extraordinary art-poem

>collaboration between Kiki Smith and Mei-mi Berssenbruge. It's newly

>visible/available in the San Francisco Museum of Modern Art bookshop

(in

>conjunction with the Kiki Smith show), and, I would
suspect/hope at
the
>Whitney (in conjunction with the Richard Tuttle
show). Tuttle, the
poet's
>husband, has done a number of covers for her books
(and possibly full
>collaborations?) The books were were are on display
with Tuttle's
other book
>projects in the show - at least they were in San
Francisco.
>
>Anyway in "Endocrinology" the level of dialogue
between the art and
the
>language is genuinely tops. It could well be that the
poem could sit
alone -
>but its integration and maximization of
interpretation through the
play with
>the art I find incredibly smart and a veritable treat
- and in no way
could
>this email begin to exemplify.
>
>Possibly available through SBD - I did not look - or
direct from
Kelsey - if
>you are distant from those Museum stores.
>
>Stephen V
><http://stephenvincent.net/blog/>
>
>
>

Web site : Pam Brown - <http://www.geocities.com/p.brown/>
Associate editor : Jacket - <http://jacketmagazine.com/index.html>

Do you Yahoo!?

Never miss an Instant Message - Yahoo! Messenger for SMS
<http://au.mobile.yahoo.com/mweb/index.html>

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214. **Sidebrow Editors**

Sidebrow: Update & Call for Submissions

Thu 9 Feb 2006

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

As an online journal evolving toward print, Sidebrow takes an open-ended approach to its construction, periodically posting pieces as projects, builds, and possibilities evolve. To stimulate participation in communally constructed works, Sidebrow annotates sample Fodder for Response for most posted pieces and provides demi-weekly updates to its Pasteboard of editors' notes.

(www.sidebrow.net/2006/fodder.php)

(www.sidebrow.net/2006/pasteboard.php)

Projects currently under way include:

BUILD: MOTHER, I

Toward a multi-author, multi-genre novella (with seeds sown by Bataille).

(www.sidebrow.net/2006/motheri.php)

THE LETTERS PROJECT

Reviving the epistolary novella.

(www.sidebrow.net/2006/epistolary.php)

THE PAGE 24 PROJECT

A chapbook concerning and consisting exclusively of

page 24s.

(www.sidebrow.net/2006/page24.php)

LITOPOLIS: SAN FRANCISCO

Staking a literary claim to the city.

(www.sidebrow.net/2006/litopolissf.php)

Other builds and projects based on current or future postings are sure to follow.

Submissions to Sidebrow are evaluated both as stand-alone set pieces & as points of departure for establishing multi-author/multi-genre works. 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.

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215. **C Daly**

SF: Sunday, Feb. 12

Fri 10 Feb 2006

Sunday, February 12, 7:30

Poetry Flash at Cody's presents

a poetry reading by

Catherine Daly, author of Secret Kitty, Locket, DaDaDa

&

Eileen R. Tabios, author of I Take Thee, English, for My Beloved; Songs of the Colon, etc. etc.

Cody's Books, 2454 Telegraph Avenue, Berkeley

Cody's: 510/[REDACTED], Poetry Flash: 510/[REDACTED]

www.poetryflash.org

\$2 at the door

Poetry Flash

1450 Fourth Street, #4

Berkeley, CA 94710

tel. [REDACTED]

fax. [REDACTED]

email: [REDACTED]

web: www.poetryflash.org (<http://www.poetryflash.org>)

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216. **Evelyn Posamentier**

Announcement: Poetry Reading

Fri 10 Feb 2006

If you're in Pacific Standard Time, you can enjoy coffee and croissants while hearing poetry live over the internet. If you're in any other time zone, you can do as you wish while you listen to the show:

The Time: 10:30 a.m. PST

The Place: <http://www.lighthouse-sf.org/>

(select AIS Audio from the main menu)

The half hour show is also repeated, I believe, 8 hours later. It will also be archived.

I will be reading on the Poetry Scene program, hosted by Stephen Kopel. Join us if you can.

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217. **Jason Nelson**

Electronic Lit and a call for print/poetry publishers

Fri 10 Feb 2006

Sidenote: damnit 3rdbed is gone now as well. Alas...

I suppose this is a wide shotgun blast of a call, a request, an offer. There is an increasing number of successful literary magazines/journals moving towards offering content on the web. With that in mind it would seem some (or most) of those sites would ideal places to begin creating Electronic Lit sections. Hell, all it takes is grabbing an e-lit editor to look through a few works a month, and then loading and linking the work chosen.

So.....I am willing to act as facilitator to any and all journals wanting to feature e-lit work on their sites. Either I will do it myself, or I will connect you with others who can help you create an online gallery and begin looking for, accepting and featuring e-lit works.

Again...please contact me either through back channel or this list and would be more than happy to help any journals (or find others to help) start an e-lit section on their sites.

cheers, Jason Nelson

Relax. Yahoo! Mail virus scanning helps detect nasty viruses!

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218. **Harry Nudel**
I..N...Basil Bunting...

Fri 10 Feb 2006

There's an interesting article today in the NYTIMES..about Anti-British sentiment in Iran...which truth-be-told..is stronger than Anti-Z...or Anti A...or Anti AtoZ...anyZ...does anyone know what Basil Bunting did in Iran after the war.. ..his politics were as far as i know..empire&blood&oil.....etc...drn..

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219. **Jesse Glass**
Elliot Coleman

Fri 10 Feb 2006

Working from memory here, Mark. The last time I saw any of his work was 1978. All I can recall was that it was slight, Creeleyesque but without Creeley's shapely thought.

Hopkins is a strange institution in regards to poetry. Sydney Lanier actually held a chair in prosody there at a time when that kind of thing didn't happen-- particularly in an American University in the South. Of course there's the Stein connection as well.

I never met Mr Coleman, though I met a few of the grads of that first seminar, though apparently, from your posting, he was not universally liked, he had a group of supporters, and these people set up the Maryland Writers Council in an ancient town house next to the Unitarian Church on Franklin street. The place was a wreck and was in fact condemned. I enjoyed hopping Clyde's bus and hanging out with these people. (I met B.P. Nichol there there one Sat. afternoon.) The director, a fellow named Dennis Boyles, gave me the key for the weekends with the proviso that I keep the bums out. So I had my own Baltimore pad and slept on the top floor and when the bums tried to break in I'd scare them off with some ghostly antics.

My time at Hopkins seems to have been quite different from yours, though I probably had similar complaints about some of the lesser teachers. We didn't have many smart asses that I can recall, simply because we had people like Hugh Kenner and John Barth to learn from. Richard Howard is a brilliant and generous man, though his work didn't do much for me then and leaves me cold

to this day--still his very presence and many accomplishments commanded a certain respect in the classroom. Cynthia Macdonald was there. I wonder if anyone on this list knows of her? My fellow students--and friends--included Louise Erdrich, Michael Martone, and Lucie Brock Broido who was something of a post-modern prodigy. There were others but they've faded from memory over the years.

Why don't you take a look at Lindley Williams Hubbell, Mark? You might like him better than any Coleman that I could cough up through hypnotic regression. Or perhaps you should try some hypnotic regression yourself? Perhaps a few of his poems are slyly encrypted in some unsuspected node of gray or white matter? Jesse

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220. **Jesse Glass**
Robert Lax--Neglectorino

Fri 10 Feb 2006

A puzzle for me--Robert Lax has always had more of a following in Europe than in the U.S., though he's published by New Directions, etc. Though he's not as obscure as say, Lindley Williams Hubbell, he's still what I'd call a Neglectorino. Jess

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221. **Laura Hinton**
Re: POETICS Digest - 7 Feb 2006 to 8 Feb 2006 (#2006-40)

Fri 10 Feb 2006

To add to the discussion of Endocrinology, those interested in Berssenbrugge's and Smith's artist book should see my interview with the poet and photos of the artist book itself in Jacket 27, published several months ago. Here's the website: <http://jacketmagazine.com/27/hint-bers.html>

Laura Hinton
Associate Professor of English
The City College of New York
[REDACTED]

At 09:00 PM 2/8/2006, you wrote:

>-----

>

>Date: Wed, 8 Feb 2006 09:32:41 -0800

>From: Stephen Vincent <[REDACTED]>

>Subject: Mei-mei Berssenbrugge/Kiki Smith book

>
>I just want to draw some quick attention to "Endocrinology" - a Kelsey
>Street Press book (1997) - in my opinion an extraordinary art-poem
>collaboration between Kiki Smith and Mei-mi Berssenbrugge. It's newly
>visible/available in the San Francisco Museum of Modern Art bookshop (in
>conjunction with the Kiki Smith show), and, I would suspect/hope at the
>Whitney (in conjunction with the Richard Tuttle show). Tuttle, the poet's
>husband, has done a number of covers for her books (and possibly full
>collaborations?) The books were were are on display with Tuttle's other book
>projects in the show - at least they were in San Francisco.
>
>Anyway in "Endocrinology" the level of dialogue between the art and the
>language is genuinely tops. It could well be that the poem could sit alone -
>but its integration and maximization of interpretation through the play with
>the art I find incredibly smart and a veritable treat - and in no way could
>this email begin to exemplify.
>
>Possibly available through SBD - I did not look - or direct from Kelsey - if
>you are distant from those Museum stores.
>
>Stephen V
><http://stephenvincent.net/blog/>
>
>
>
>
>
>-----

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222. **Bill Marsh**

Re: belz blog

Fri 10 Feb 2006

Or... if blogs are public and therefore "published," then anything posted is no longer "unpublished." So... post everything to the blog, call it published, load the CV, and let the editors starve. The "blogolution" will not be televised.

bmarsh

On Feb 9, 2006, at 1:23 PM, Carol Novack wrote:

Hi blogging comrades --- I just got my blog going, though I'm still rather weak-kneed in the techno dept. I'd love to put my unpublished

writings up,
but I know that many editors (including my self), consider writings on
public blogs "previously published." So I'll be posting excerpts or
beginnings of new things. I gather neither of you has similar
concerns?

Carol

On 2/9/06, Flora Fair <[REDACTED]> wrote:

I completely agree with you about the need for an editorial eye. I
think
for me the blog is useful simply because it compels me to write.
Whether
it's good or bad, it's the process toward an end product that
hopefully is
worthwhile. I hope you keep up the blogging, and I will keep reading!

Flora

Aaron Belz <[REDACTED]> wrote:

Flora, thanks.

Yeah, I sort of regret that caveat about having had a blog so many
years
ago
and canceling it. It might appear vanity to veteran bloggers even to
have
concerns such as that, or to share them. Actually it's more accurate
to
say
that it has taken me this long to beat the learning curve re: new
publishing
technology. Although I have published poetry at meaningless.com for
about
six years and other stuff at belz.net for longer than that, the
blogolution
somehow eluded me.

Maybe in some sense it still eludes me. I prefer online publishing at
places like Jacket, Salon, McSweeney's, No Tell Motel, etc. --
websites
whose contents pass editorial muster. I know that my writing, even

at its
best, is rarely ready for publication until other eyes are on it. I
just
can't edit myself, and I'm willing to bet there are only a few
writers who
can. When I put poems online at meaningless.com it's often for the
joy of
reading the handful of emails I receive in response to them. I
believe
I've
gotten a better sense of my strengths and weaknesses by testing
poetry at
meaningless.com, as I hope to at the new [myspace](http://myspace.com) blog.

The idea of posting open letters just doesn't intrigue me. I'll say
this;
I'm happy Ron Silliman is doing it. I'm happy for a handful of the
blogs I
see. But in general, the open call-and-response that happens on most
blogs
strikes me as vague. I think the older model of processing a piece
through
an editor, a copyeditor, etc., and working within someone else's
editorial
agenda, helps writers to focus what they're saying. It also helps
them to
take more time in saying it. It's more careful.

Hey, though- Mike Topp has a blog now. The world is a better place.
<http://red-boldface.blogspot.com>

That's all for today.

Aaron

*Brings words and photos together (easily) with
PhotoMail - it's free and works with Yahoo! Mail.*

--

*MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in
the Age
of Dementia: <http://www.madhattersreview.com>
[http://www.newpages.com/magazinestand/litmags/2005_7/
july2005litmags.htm#Mad_](http://www.newpages.com/magazinestand/litmags/2005_7/july2005litmags.htm#Mad_)
<http://carolnovack.blogspot.com/>
<http://www.webdelsol.com/eSCENE/series20.html>*

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223. **Adam Fieled**

Re: Electronic Lit and a call for print/poetry publishers

Fri 10 Feb 2006

Jason,

I'm interested in this for my blog-journal PFS Post
(www.artrecess.blogspot.com), but would need a good bit of help setting it up
(I'm shaky with links). If you can stand giving me the "dummy version", I'd like
to work with you.

Best,

Adam Fieled  www.adamfieled.blogspot.com

Jason Nelson <> wrote:

Sidenote: damnit 3rdbed is gone now as well. Alas...

I suppose this is a wide shotgun blast of a call, a request, an offer. There is an
increasing number of successful literary magazines/journals moving towards
offering content on the web. With that in mind it would seem some (or most) of
those sites would ideal places to begin creating Electronic Lit sections. Hell, all
it takes is grabbing an e-lit editor to look through a few works a month, and
then loading and linking the work chosen.

So.....I am willing to act as facilitator to any and all journals wanting to feature
e-lit work on their sites. Either I will do it myself, or I will connect you with oth-
ers who can help you create an online gallery and begin looking for, accepting
and featuring e-lit works.

Again...please contact me either through back channel or this list and would be more than happy to help any journals (or find others to help) start an e-lit section on their sites.

cheers, Jason Nelson

Relax. Yahoo! Mail virus scanning helps detect nasty viruses!

What are the most popular cars? Find out at Yahoo! Autos

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224. **Mark Weiss**

Re: Elliot Coleman

Fri 10 Feb 2006

Coleman never showed us his poetry--do workshop leaders ever show their poetry to the group?--and I don't think any of my classmates had ever read him--we tended to share things, and no one offered. I googled, but no luck. Barth and Kenner came a couple of years after I was gone--the year I took the workshop was of course 1965, not 1966 as stated. No one that I know of disliked Coleman, including me--I think most were fairly indifferent to him. He was a great relief, tho, from the towering egos that dominated the humanities--Charles Singleton, Earl Wasserman, Rene Girard, to name a few. The undergraduate enrollment was pretty small, which meant that most courses we took were a mixture of graduates and undergraduates--in most schools undergraduates rarely meet the true megalos, not so at Hopkins. A great education in a pressure-cooker, and it took a few years to recover from. Each of the great divas were convinced that his system for reading his subject was the only way, and tended to enforce that. And we worked like dogs. In those days the then-brand-new library closed at 9, but if you knocked at the door the night watchman would let you in. Once in, you were locked in until opening time. There were a lot of us working through the night.

By the time I left antiwar protest had escalated on campuses to the point that there were very few where a govt official could speak without nasty demonstrations. Hopkins, whose president was Ike's brother and ex-CIA director Milton Eisenhower, was an exception--Johnson himself spoke there, and there were only a dozen or so protesters. I don't know whether this was a result of apathy, or conservatism, or sheer exhaustion.

Did I mention that the undergraduate program was still all-male? Didn't help the level of tension any. I was one of the few married undergraduates.

Baltimore has since become a much more interesting place, and I go there a couple of times a year to visit friends.

When did Anselm Hollo get to Balto? If he was there in 64-66 I wasn't aware of it.

I just googled Hubbell--lots of info, no poems. Can you post an example or two?

Mark

At 04:49 AM 2/10/2006, you wrote:

>Working from memory here, Mark. The last time I saw any of his work was
>1978. All I can recall was that it was slight, Creeleyesque but without
>Creeley's shapely thought.

>

>Hopkins is a strange institution in regards to poetry. Sydney Lanier
>actually held a chair in prosody there at a time when that kind of thing
>didn't happen--particularly in an American University in the South. Of
>course there's the Stein connection as well.

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>seminar, though apparently, from your posting, he was not universally
>liked, he had a group of supporters, and these people set up the
>Maryland Writers Council in an ancient town house next to the Unitarian
>Church on Franklin street. The place was a wreck and was in fact
>condemned. I enjoyed hopping Clyde's bus and hanging out with these
>people. (I met B.P. Nichol there there one Sat. afternoon.) The
>director, a fellow named Dennis Boyles, gave me the key for the weekends
>with the proviso that I keep the bums out. So I had my own Baltimore
>pad and slept on the top floor and when the bums tried to break in I'd
>scare them off with some ghostly antics.

>

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>I probably had similar complaints about some of the lesser teachers. We
>didn't have many smart asses that I can recall, simply because we had
>people like Hugh Kenner and John Barth to learn from. Richard Howard is
>a brilliant and generous man, though his work didn't do much for me
>then and leaves me cold to this day--still his very presence and many
>accomplishments commanded a certain respect in the classroom. Cynthia
>Macdonald was there. I wonder if anyone on this list knows of her? My
>fellow students--and friends--included Louise Erdrich, Michael Martone,
>and Lucie Brock Broido who was something of a post-modern prodigy.
>There were others but they've faded from memory over the years.

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>Why don't you take a look at Lindley Williams Hubbell, Mark? You might
>like him better than any Coleman that I could cough up through hypnotic
>regression. Or perhaps you should try some hypnotic regression
>yourself? Perhaps a few of his poems are slyly encrypted in some
>unsuspected node of gray or white matter? Jesse

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225. **Adam Fieled**

New (2/4-2/9) at "Stoning the Devil"

Fri 10 Feb 2006

BLOGGER happens to be down (for posting, not viewing) right now, and, as my day is already booked, I won't have a chance to put something new up at STONING THE DEVIL (www.adamfieled.blogspot.com). Fortunately, there's lots of new stuff up anyway. Among the features:

- a review of Steven Spielberg's "Munich"
- "Clement Greenberg & the American work ethic"
- "on Berrigan's collected..."
- "a response to Ron Silliman's comments (to 2/5 post); rediscovering TS Eliot"
- "on Marjorie Perloff, TS Eliot, & Susan Sontag"

Also, several new coming-of-age stories up at www.proustjuice.blogspot.com. Enjoy.

Yahoo! Autos. Looking for a sweet ride? Get pricing, reviews, & more on new and used cars.

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226. **Carol Novack**

Re: Electronic Lit and a call for print/poetry publishers

Fri 10 Feb 2006

Ok, Jason. I'd be interested in adding electronic lit to Mad Hatters' Review (<http://www.madhattersreview.com>), a year-old multimedia-literary starlet, now hosted by Web Del Sol. We're expanding to include all sorts of fascinating fusions. Two visual poems by our new Director of Digital Multimedia Fusions (Don Bergland -- bergland.com) will appear in the Whatnots section of our next issue, and Don's working on a potentially interactive multimedia exhibition.

So --- please contact me via my email address here.

Thanks.

Carol

On 2/10/06, Jason Nelson <[REDACTED]> wrote:

>

> Sidenote: dammit 3rdbed is gone now as well. Alas...

>

> I suppose this is a wide shotgun blast of a call, a request, an offer.

> There is an increasing number of successful literary magazines/journals
> moving

> towards offering content on the web. With that in mind it would seem

> some (or most) of those sites would ideal places to begin creating

> Electronic Lit sections. Hell, all it takes is grabbing an e-lit editor to

> look through a few works a month, and then loading and linking the work
> chosen.

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> So.....I am willing to act as facilitator to any and all journals

> wanting to feature e-lit work on their sites. Either I will do it myself,

> or I will connect you with others who can help you create an online gallery

> and begin looking for, accepting and featuring e-lit works.

>

> Again...please contact me either through back channel or this list and

> would be more than happy to help any journals (or find others to help) start

> an e-lit section on their sites.

>

> cheers, Jason Nelson

>

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>

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>

> -----

> Relax. Yahoo! Mail virus scanning helps detect nasty viruses!

>

--

MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the
Age

of Dementia: <http://www.madhattersreview.com>

http://www.newpages.com/magazinestand/litmags/2005_7/july2005litmags.htm

#Mad_

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

<http://www.webdelsol.com/eSCENE/series20.html>

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227. **Dan Waber**

x365

Fri 10 Feb 2006

Thirty days ago I announced that I was starting a project to mark my 40th birthday wherein I make a list of 365 people I'd met in my life, whose first names I remembered, and who had impacted me in some way, and/or had been interesting; then take that list and write 40 words a day, one day for each of the names on the list, for a year. I also challenged others to try it themselves.

Think about it for a moment. Do you know 365 people you could write your age worth of words about? Maybe you do. Maybe you don't. In either case the number is large enough that you can't be certain and small enough that it should be easily provable one way or the other.

The process of making the list and condensing full personalities into extremely limited space has turned out to be a rich and rewarding experience on many levels, from the craft of writing to the spiritual awareness of both individuality and interconnectedness.

I'm writing this, today, because I think it's worth mentioning that as of this writing, 30 days into the project, there are 30 others from around the world who have taken up the challenge and have started posting their own versions of 40x365. Some have stuck very close to the original template, some have varied it to suit. We have a 15 year old, and a 66 year old. We have a person doing a haiku a day about a person they've known, we have one posting appropriate images in conjunction with their writing, we have one who has further structured it to be 10 lines of 5 words each to accomplish her 50x365.

Instead of flash fiction, think of flash biographies. Character studies. Snapshots of the essential. How much of an individual's individuality can you convey in a number of words equal to your age? There's only one way to find out.

I invite you all to visit and read the range of work being done.

I invite you all to join in and try this for yourself. You will not be disappointed in the experience. You have my word.

<http://www.logolalia.com/40x365/>

Regards,
Dan

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228. **Charles Bernstein**

Gary Sullivan's "Poetry Phone" on PennSound

Fri 10 Feb 2006

Gary Sullivan's Segue/Bowery Poetry Club reading, from this past Saturday in New York, is now on-line at PennSound.

Not to be missed is the first piece he read, the hilarious and brilliantly performed "Hello and welcome to poetry phone" (track 2). Then go on from there ...

<http://writing.upenn.edu/pennsound/x/Sullivan.html>

Charles Bernstein

<http://epc.buffalo.edu/authors/bernstein/blog>

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

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229. **C Daly**

Re: Elliot Coleman

Fri 10 Feb 2006

all the time, all the time; they even adopt their own books for classes -- just like literature teachers

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

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

Behalf Of Mark Weiss

Sent: Friday, February 10, 2006 6:28 AM

To: ██████████

Subject: Re: Elliot Coleman

Coleman never showed us his poetry--do workshop leaders ever show their poetry to the group?

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230. **Mark Weiss**

Re: Elliot Coleman

Fri 10 Feb 2006

Seriously? I've taught maybe a half dozen workshops at different universities. Students invariably ask, and I tell them it's inappropriate--that the course is about their work, not mine, but they can always check the library if their curious.

Aside from ethical questions, the last thing one would want, I'd think, is for the nature of one's own work to become a controversy in the class--for some students the work would increase one's standing as an authority, for some, inevitably, it would diminish it. In either case, it would likely interfere with the task at hand.

Mark

At 11:44 AM 2/10/2006, you wrote:

>all the time, all the time; they even adopt their own books for classes --

>just like literature teachers

>

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

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

>Behalf Of Mark Weiss

>Sent: Friday, February 10, 2006 6:28 AM

>To: ██████████

>Subject: Re: Elliot Coleman

>

>Coleman never showed us his poetry--do workshop leaders ever show

>their poetry to the group?

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231. **Jack Kimball**

Pantaloons update

Fri 10 Feb 2006

Poetics topics Feb. 1-10 at
<http://pantaloons.blogspot.com>

Tony Towle and Alan Davies reading at the Poetry Project.

Michael Gizzi reading in Cambridge.

Brandon Brown's "My Life as a Lover."

Marshall Reese and Gary Sullivan reading at Segue.

A narrative link between the Steelers win and voting in Ohio.

The New York School on the Web.

Tommy H, a one-paragraph depth analysis.

Plus archives-search functions for hundreds of reviews.

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232. **Simon DeDeo**
rhubarb is susan updates
Fri 10 Feb 2006

Hi all --

Two end-of-week poems on rhubarb; both from writers appearing on Poetry Foundation's blog. We have Gary Lilley and Olena Kalytiak Davis blasting their way to poetry planet:

<http://rhubarbissusan.blogspot.com/2006/02/gary-lilley-prayer-to-saint-james-byrd.html> <http://rhubarbissusan.blogspot.com/2006/02/olena-kalytiak-davis-francesca-can-too.html> <http://rhubarbissusan.blogspot.com/>

Thanks for tuning in, and have a good weekend all,

Simon

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233. **Lori Emerson**
Wild Horses of Fire weblog
Fri 10 Feb 2006

Hi all, Thom Donovan asked me to pass this along to you ...

- Lori

Dear friends and colleagues,

Wild Horses of Fire weblog is at it's 50th post and I would like to officially invite everyone to visit the site: whof.blogspot.com. The blog is an attempt to put forth an open notebook towards discourse, correspondence, critical inquiry and off-line publication.

If you also have a weblog or website, I would be very pleased if you would link to WHOF or send the link on to others.

Thanks for your attention and help!

Thom Donovan



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234. **Murat Nemet-Nejat**

Re: Elliot Coleman

Fri 10 Feb 2006

In a message dated 2/10/2006 11:57:33 AM Eastern Standard Time, Mark Weiss <[REDACTED]> writes:

Seriously? I've taught maybe a half dozen workshops at different universities. Students invariably ask, and I tell them it's inappropriate--that the course is about their work, not mine, but they can always check the library if their curious.

Aside from ethical questions, the last thing one would want, I'd think, is for the nature of one's own work to become a controversy in the class--for some students the work would increase one's standing as an authority, for some, inevitably, it would diminish it. In either case, it would likely interfere with the task at hand.

Mark

*At 11:44 AM 2/10/2006, you wrote:
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Behalf Of Mark Weiss

Sent: Friday, February 10, 2006 6:28 AM

To: [REDACTED]

Subject: Re: Elliot Coleman

Coleman never showed us his poetry--do workshop leaders ever show their poetry to the group?

But who you are -where you are coming from as a poet- makes a lot of difference on what and how you are teaching.

Murat

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235. **Jerome Rothenberg**

February schedule

Fri 10 Feb 2006

Diane Rothenberg and I will be traveling for the next two weeks -- to New York City and a number of reading stops in the midwest. We will be reachable through this email address -- jrothenberg at cox.net -- and on our cell phone --

██████████. For most of the time in New York we will be at the Gershwin Hotel, 7 East 27th Street, NYC 10016, ██████████.

Readings during this time include the following:

Feb. 14, 7:30 p.m., Stoddard Hall Auditorium, Smith College, Northampton, MA, reading with Charles Bernstein at the Poetry Center, in conjunction with the exhibition "Too Much Bliss: Twenty Years of Granary Books,"

Feb. 20, 3:00 p.m., Eastern Illinois University (Charleston, IL), in Lumpkin Auditorium.

Feb. 21, 7:30 p.m., Butler University (Indianapolis), Visiting Writers Series, Robertson Hall Johnson Room

Feb 23, 7:30 pm, Notre Dame University, Hospitality Room of Reckers, South Dining Hall

If this fits in with anyone's schedule, we remain as always open to visits.

Jerome Rothenberg "Language is Delphi."
1026 San Abella --Novalis
Encinitas, CA 92024

██████████
██████████

<http://writing.upenn.edu/epc/authors/rothenberg/>

new ethnopoetics web site: <http://ubu.com/ethno/>

j.r. in spanish: <http://writing.upenn.edu/epc/authors/rothenberg/esp/>

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236. **Stephen Vincent**
On Blogs - some speculations
Fri 10 Feb 2006

That bang-bang issue/argument

"Content Determines Form"

Versus

"Form Shapes Content"

Now maybe gets switched to,

"Content Determines Blog"

Versus

"Blog Determines Content."

If the last determination here is true, the baby is still learning to swim in the sink! Which is to say, at least I find, the architecture of blog space is still an ephemeral affair. Enormous amounts of language, pix and sound - singularly or in multiples - occupying the monitor space, variously performing as poems, critically talking, gossiping, formally experimenting, etc. about them, or, on a simple level providing 'upcoming' information, networking new, often long distance relationships. And it is quite amazing that the Cyber gods can host all this stuff. (It's certainly the antithesis state of going to Harvard circa 1923 with x small number of other boy poets, publishing your poems in the Crimson - or whatever it was Review - and launching an already - by virtue of education a career). But to what degree is the blog world still primarily an incubatory architecture for work that must ultimately stabilize and endure on (ideally) acid free paper? I was troubled recently, for example, in the discussion of Richard Long's sculptural and text work, that those unfamiliar with it went to the Richard Long web site and used the experience of the material presented there as a means to make judgments about its value. Apart from its informational value, the web site - even with the pictures - diminishes the value of the work which is much more alive ('real') in books and on exhibit. In any case I did not want to use the web site as a basis of an argument about Long's work. (I guess we always get back to old Benjamin issues of aura, authenticity and reproduction!)

My own sense is that a blog - in terms of what graphic designers call 'final art' before going into design - remains an intermediary, exploratory state that is remarkable as a cyber playground. But just in the way basketball players begin to establish their moves and skills on asphalt, it is no substitute for 'making the team' - getting coached, refereed, and going one on one a formal gym court in competition with your peers.

This latter process - in terms of the Net - seems to be best played out in the best of Online magazines - where there is the opportunity for editorial filters, quality graphic design, etc.

Which still begs the question of where work in the 21st century will most endure. At bottom, are we still going to look at books, or, say, a good, front edge magazine on paper, like "Poker" and trust it as a better measure/pulse/ and tangible frame of what is most valuable. (I.e., that online works - no matter production and editing value - are still ephemeral - including the fact that cyber "page view" time is inherently rapid, and will never constitute a space for 'close reading.'

My suspicion is that - at least for poetry - that we are not about to leave the cyber-tangible (printed on paper) partnership. In fact I believe we are in a time now where (at least I am) split between whipping around on the Internet - creating the work on my own blog and enjoying the exposure to the work of others

- while still craving the tangible (turning real pages back and forth) and very much appreciating the books on my shelves.

But I don't know how a twenty something is relating to the new technology. My daughter tells me that on her I-Pod she can listen to 67 days and 2 hours straight of music and the new I-Pods will carry audio and text versions of books, plus pictures and videos. Poetry must already be on board. So the book and printed word may becoming an alien adventure or an adventure for us new aliens!

Stephen Vincent

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

Currently trying to 'translate' "Tender Buttons."

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237. **Julia Klein**

POEM PRESENT: Christopher Middleton, 2/16-2/17

Fri 10 Feb 2006

POEM PRESENT Reading and Lecture Series

CHRISTOPHER MIDDLETON

READING : Thursday, February 16
 5:30pm, Rosenwald 405
 1101 E. 58th Street

LECTURE: Friday, February 17
 1:00pm, Rosenwald 405
 1101 E. 58th Street

Poet, essayist, and translator Christopher Middleton is the David J. Bruton Jr. Centennial Professor Emeritus of Modern Languages at the University of Texas at Austin. Middleton was Robert Walser's first translator into any language and has translated *The Walk and Other Stories*, Jakob von Gunten, *Selected Stories*, and, most recently, *Speaking to the Rose: Writings, 1912-1932*. He has also translated work by, among others, Friedrich Nietzsche, Hölderlin, Gottfried Benn, Paul Celan, Günter Grass, Gert Hofmann, and Christa Wolf. Middleton's published books of poetry include *Poems* (1944), *Nocturne in Eden* (1945), *Torse 3* (1962), *Our Flowers & Nice Bones* (1969), *The Lonely Suppers of W. V. Balloon* (1975), *Carminalienia* (1980), *Intimate Chronicles* (1996), *Faint Harps and Silver Voices* (2000), *The Word Pavilion* (2001), and most recently, *The Anti-Basilisk* (2005). He has also published several books of short prose. Middleton has received various awards, including the Geoffrey Faber Memorial Prize and the Schlegel-Tieck Translation Prize.

Middleton's visit is co-sponsored by Chicago Review.

Issue 51:3 of CR featured a section on Middleton: http://humanities.uchicago.edu/orgs/review/index_5112.shtml

Persons who believe they may need assistance are asked to call [REDACTED] in advance of the event.

Julia Klein, Coordinator
Committee on Creative Writing
Program in Poetry and Poetics
University of Chicago
Walker 411 / [REDACTED]

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238. **Jim Andrews**
Ted Warnell is blogging

Fri 10 Feb 2006

Many of you will know Ted Warnell (aka Poem By Nari) and his site <http://warnell.com>. Ted is a visual poet who's had a strong influence on quite a few writers. Anyway, Ted's now blogging at <http://pbnanarchy.blogspot.com>

ja

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239. **Gary Sullivan**
bill bissett & Adeena Karasick, Segue @ BPC Saturday

Fri 10 Feb 2006

This event is tommorow. It's going to be great.

bill bissett & Adeena Karasick
Segue Reading Series @ Bowery Poetry Club
308 Bowery, 1 block north of houston, NYC

bill bissett is one of the most unique poets writing today. His rhythms, based on physical pauses not grammatical form, make him one of the world's leading sound poets. His latest book is northern wild roses/deth interrupts th dancing.

Adeena Karasick is an internationally acclaimed and award winning poet, media-artist and author of six books of poetry and theory, including *The House That Hijack Built*, *The Arugula Fugues*, and *Dyssemia Sleaze*, all marked with an urban, Jewish, feminist aesthetic that continually challenges linguistic habits and normative modes of meaning production. She teaches at St. John's University in NYC.

For more information, please visit www.segure.org/calendar,
<http://bowerypoetry.com/midsection.htm> or call [REDACTED]. Curator for February: Mitch Highfill

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240. **Simon DeDeo**

Re: Elliot Coleman

Fri 10 Feb 2006

In a message dated 2/10/2006 11:57:33 AM Eastern Standard Time, Mark Weiss <[log in to unmask]> writes:

Seriously? I've taught maybe a half dozen workshops at different universities. Students invariably ask, and I tell them it's inappropriate--that the course is about their work, not mine, but they can always check the library if their curious.

Aside from ethical questions, the last thing one would want, I'd think, is for the nature of one's own work to become a controversy in the class--for some students the work would increase one's standing as an authority, for some, inevitably, it would diminish it. In either case, it would likely interfere with the task at hand.

Mark

I have to agree. My brief impression (teaching younger students -- 17-18 'gifted' types) is that the main reason students want to see your poetry is to compare it to theirs to see how close they've gotten to the "right" answer. Even if you try -- as I did -- to communicate how multifarious poetry can be, it is hard for students to shake the idea.

And of course, it makes sense: in any other class, the teacher "knows" how to write, e.g., a solid critical essay.

That said, if I was really good and if I had some distance on my work (e.g., if it were something I wrote a decade or more ago), I could see how it would be helpful, a kind of cheap way to bring a different poet into the room.

--

Feynman i ptitza -- bol'shie druz'ia

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241. **David Baratier**

Re: Elliot Coleman

Fri 10 Feb 2006

| Cynthia Macdonald was there. I wonder if anyone on this list knows of her?

Jess-- I do,
do I win something?

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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242. **David Baratier**

Re: elliot

Fri 10 Feb 2006

I have Cynthia's book (w)holes

and since people are already heckling me back channel
about knowing everyone, here's one more for yr list
PSP workers gave the novelist James Frey plenty to write about
he still won't talk with them, not even Ratboy
here's a nice photo his DWI from that night in Columbus suburbs
<http://www.nndb.com/people/691/000110361/>

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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243. **Jim Andrews**

Re: On Blogs - some speculations

Fri 10 Feb 2006

My own feeling is that the forms of literary endeavour amid the digital will simply continue to proliferate and mutate. For instance, net art is now entering the realm of the cellular phone. And, more generally, the network is getting into all sorts of appliances and wearables and whatnots. That will continue. And as it continues, artists will respond via the literary, the visual, the sonic, the programmerly, etc. A computer is a machine that can be any machine.

But books won't go away. Especially ones that aren't better experienced on a monitor. Such as collections of poemy poems. And long prose works. Reference material may more commonly be digital because reference material is better searched (if not better browsed) in the digital. There are all sorts of types of books that are better experienced in book form than on a monitor.

There are also all sorts of approaches to poetry and other literary art forms that are better experienced on a monitor than in print. Such as programmed work. Or a lot of visual poetry. And stuff involving audio. Or video. Or discussion of literary matters (who does snail mail correspondence anymore?).

My site is my 'book'. I have published no books. I don't dislike books. I buy and read lots of them. But I am too busy making my site to put the work I'd think was appropriate into a book. My site is my 'proof' that significant and innovative literary work can take the form of a Web site.

I try to take advantage of what digital media has to offer poetry and poets. And experience things other than the written word on a monitor, in the digital, and see what that has to offer poetry and poets. And get into visual art, audio art, video art, programmed art, and see how that can be brought into relation with the literary. I think of the 'spirit of poetry' wafting like smoke through digital media. Computers are language machines.

When we think of visual art, we can agree that it can happen in many different media. When we think of poetry, still there is a tendency to think of either words on a page or words spoken by a person. Over time, the idea that poetry can happen in many media will make inroads into the culture. Of course this has been ongoing for some time already.

I'm told that many of those odd quantum physicists now see matter as behaving more like information than matter. As though the map really was the territory. I have no idea. But certainly we are embarking on profound understandings involving language and automata. Probably in our lifetimes we will come to understand how the brain codes and stores information. That will be a breakthrough in molecular biology on a par with the discovery of DNA and Darwin's theory and will have profound implications for our understanding of ourselves and the soft machine.

Language is crucial to computers and crucial to our own cognitive processes, and to those of animals, also. There is an understanding of language on the tip of our tongues that will change the world. Poetry must go there too.

ja

<http://vispo.com>

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244. **mIEKAL aND**

'pataphysical sobriety test enters social networking

Fri 10 Feb 2006

tribes » Other »

hide

'pataphysics

public - created 02/08/06

the science of imaginary solutions comes to social networking. the satrap is currently working on a 25 ft blue glass bird operated time machine. join the network & explode the unimagined.

<http://tribes.tribe.net/pataphysicalsobrietytest>

moderated by

mIEKAL's profile

online mIEKAL

Wisconsin

0 friends

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245. **Hugh Steinberg**

Re: Elliot Coleman

Sat 11 Feb 2006

Hi Mark,

I was at Hopkins 20 years after you, and of course Coleman wasn't ever brought up except in various historical mentions (the spot where Dylan Thomas vomited had a much greater place in program lore to us undergrads). The campus was much more politically active, especially around divestment from S. Africa and anti-star wars protests geared towards the applied physics laboratory (aka "the death lab"). Poetry in the writing seminars was pretty much dominated by conservatives and new formalists, Wyatt Prunty, Elizabeth Spires, Charles Martin, Peter Sacks (well before he hooked up with Jorie Graham). Fiction was much more open to experiment and play; while the poetry side's discourse revolved around mastery and craft.

I think Hollo was affiliated with MICA in the late seventies, early eighties, part of a scene that included Andrei Codrescu, Joe Carderelli, Tom DiVenti and the Apathy Press people.

Hugh Steinberg

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

Coleman never showed us his poetry--do workshop leaders ever show their poetry to the group?--and I don't think any of my classmates had ever read him--we tended to share things, and no one offered. I googled, but no luck. Barth and Kenner came a couple of years after I was gone--the year I took the workshop was of course 1965, not 1966 as stated. No one that I know of disliked Coleman, including me--I think most were fairly indifferent to him. He was a great relief, tho, from the towering egos that dominated the humanities--Charles Singleton, Earl Wasserman, Rene Girard, to name a few. The undergraduate enrollment was pretty small, which meant that most courses we took were a mixture of graduates and undergraduates--in most schools undergraduates rarely meet the true megalos, not so at Hopkins. A great education in a pressure-cooker, and it took a few years to recover from. Each of the great divas were convinced that his system for reading his subject was the only way, and tended to enforce that. And we worked like dogs. In those days the then-brand-new library closed at 9, but if you knocked at the door the night watchman would let you in. Once in, you were locked in until opening time. There were a lot of us working through the night.

By the time I left antiwar protest had escalated on campuses to the point that there were very few where a govt official could speak without nasty demonstrations. Hopkins, whose president was Ike's brother and ex-CIA director Milton Eisenhower, was an exception--Johnson himself spoke there, and there were only a dozen or so protesters. I don't know whether this was a result of apathy, or conservatism, or sheer exhaustion.

Did I mention that the undergraduate program was still all-male? Didn't help the level of tension any. I was one of the few married undergraduates.

Baltimore has since become a much more interesting place, and I go there a couple of times a year to visit friends.

When did Anselm Hollo get to Balto? If he was there in 64-66 I wasn't aware of it.

I just googled Hubbell--lots of info, no poems. Can you post an example or two?

Mark

At 04:49 AM 2/10/2006, you wrote:

Working from memory here, Mark. The last time I saw any of his work was 1978. All I can recall was that it was slight, Creeleyesque but without Creeley's shapely thought.

Hopkins is a strange institution in regards to poetry. Sydney Lanier

actually held a chair in prosody there at a time when that kind of thing didn't happen--particularly in an American University in the South. Of course there's the Stein connection as well.

I never met Mr Coleman, though I met a few of the grads of that first seminar, though apparently, from your posting, he was not universally liked, he had a group of supporters, and these people set up the Maryland Writers Council in an ancient town house next to the Unitarian Church on Franklin street. The place was a wreck and was in fact condemned. I enjoyed hopping Clyde's bus and hanging out with these people. (I met B.P. Nichol there there one Sat. afternoon.) The director, a fellow named Dennis Boyles, gave me the key for the weekends with the proviso that I keep the bums out. So I had my own Baltimore pad and slept on the top floor and when the bums tried to break in I'd scare them off with some ghostly antics.

My time at Hopkins seems to have been quite different from yours, though I probably had similar complaints about some of the lesser teachers. We didn't have many smart asses that I can recall, simply because we had people like Hugh Kenner and John Barth to learn from. Richard Howard is a brilliant and generous man, though his work didn't do much for me then and leaves me cold to this day--still his very presence and many accomplishments commanded a certain respect in the classroom. Cynthia Macdonald was there. I wonder if anyone on this list knows of her? My fellow students--and friends--included Louise Erdrich, Michael Martone, and Lucie Brock Broido who was something of a post-modern prodigy. There were others but they've faded from memory over the years.

Why don't you take a look at Lindley Williams Hubbell, Mark? You might like him better than any Coleman that I could cough up through hypnotic regression. Or perhaps you should try some hypnotic regression yourself? Perhaps a few of his poems are slyly encrypted in some unsuspected node of gray or white matter? Jesse

Do You Yahoo!?

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

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246. **Ward Tietz**

Re: Robert Lax--Neglectorino

Sat 11 Feb 2006

I was surprised, too, to see how popular Lax was in Europe. In Geneva in '97, we put on a two-night production of his Black/White Oratorio, a piece for nine

speaking voices, at the Théâtre du Grütli for Geneva's big Festival de la Bâtie. It was very well attended.

WT

*From: Jesse Glass <[REDACTED]>
Subject: Robert Lax--Neglectorino*

A puzzle for me--Robert Lax has always had more of a following in Europe than in the U.S., though he's published by New Directions, etc. Though he's not as obscure as say, Lindley Williams Hubbell, he's still what I'd call a Neglectorino. Jess

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247. **Mark Weiss**
Re: Elliot Coleman

Sat 11 Feb 2006

Thanks for the updaye, Hugh.

While I was still living in California on a visit to Balto I went to the Hopkins library. At the time I was teaching a course at UCSD, where I imagine that the undergrads do lots of serious work, but with as casual an appearance as possible--the library was never crowded, and students seemed very relaxed. At Hopkins the library was jammed with students who looked seriously anxious, sleep-deprived and unwashed. You could smell the brain-sweat. Ah, home-sweet-home.

The poetics list's ridiculously tight limit on messages bounced back my reply to the following:

But who you are -where you are coming from as a poet- makes a lot of difference on what and how you are teaching.

Murat

Of course my students know where I'm coming from. The workshops I've taught always include a lot of assigned readings and discussions of same, and I make it clear upfront that if they want to learn about Elizabeth Bishop they'll have lots of teachers who can teach her work with far more sympathy--the students get what wisdom I can offer. I don't need them to be passionate about my work, and

I'd guess that many of them enjoy being treated as a captive audience as little as I do.

In scholarly fields (or in the case of anthologies) the assignment of one's own work makes a lot more sense, tho I'm aware that one motive for assigning them is to increase sales. Presumably one's books present one's own synthesis of the field.

That said, I'm aware that most of the students I've taught lack all but the most basic awareness of English language poetry before, say, 1910. The director of undergrad creative writing at one university (OK, Arizona) told me that the kids have all read the full canon in high school (nuff said), and that the U emphasized "the contemporary voice," which happened not to include any of the poets I love. That's about twelve years ago, and I hope things have changed. But I doubt that the writing students are being encouraged to read a lot of Jonson, Donne and Milton, or even Blake, to name a few. And the lack isn't just in poetry. One very bright kid, asking me for a basic reading list "of books I should have read in college," told me (this was just before she graduated) that she'd never read Plato--she'd actually been discouraged from doing so. And that was the tip of the iceberg.

Mark

At 04:40 AM 2/11/2006, you wrote:

>Hi Mark,

>

>I was at Hopkins 20 years after you, and of course Coleman wasn't

>ever brought up except in

>various historical mentions (the spot where Dylan Thomas vomited had

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>Charles Martin, Peter Sacks

>(well before he hooked up with Jorie Graham). Fiction was much more

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>Press people.

>

>Hugh Steinberg

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

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> > brother and ex-CIA director Milton Eisenhower, was an
> > exception--Johnson himself spoke there, and there were only a dozen
> > or so protesters. I don't know whether this was a result of apathy,
> > or conservatism, or sheer exhaustion.

> >

> > Did I mention that the undergraduate program was still all-male?
> > Didn't help the level of tension any. I was one of the few married
> > undergraduates.

> >

> > Baltimore has since become a much more interesting place, and I go
> > there a couple of times a year to visit friends.

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> > When did Anselm Hollo get to Balto? If he was there in 64-66 I wasn't

> > aware of it.
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> > Mark
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> > At 04:49 AM 2/10/2006, you wrote:
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> > >1978. All I can recall was that it was slight, Creeleyesque but without
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> > >Hopkins is a strange institution in regards to poetry. Sydney Lanier
> > >actually held a chair in prosody there at a time when that kind of thing
> > >didn't happen--particularly in an American University in the South. Of
> > >course there's the Stein connection as well.
> > >
> > >I never met Mr Coleman, though I met a few of the grads of that first
> > >seminar, though apparently, from your posting, he was not universally
> > >liked, he had a group of supporters, and these people set up the
> > >Maryland Writers Council in an ancient town house next to the Unitarian
> > >Church on Franklin street. The place was a wreck and was in fact
> > >condemned. I enjoyed hopping Clyde's bus and hanging out with these
> > >people. (I met B.P. Nichol there there one Sat. afternoon.) The
> > >director, a fellow named Dennis Boyles, gave me the key for the week-
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> > >with the proviso that I keep the bums out. So I had my own Baltimore
> > >pad and slept on the top floor and when the bums tried to break in I'd
> > >scare them off with some ghostly antics.
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> > >My time at Hopkins seems to have been quite different from yours,
though
> > >I probably had similar complaints about some of the lesser teachers. We
> > >didn't have many smart asses that I can recall, simply because we had
> > >people like Hugh Kenner and John Barth to learn from. Richard Howard
is
> > >a brilliant and generous man, though his work didn't do much for me
> > >then and leaves me cold to this day--still his very presence and many
> > >accomplishments commanded a certain respect in the classroom. Cynthia
> > >Macdonald was there. I wonder if anyone on this list knows of her? My
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> > >There were others but they've faded from memory over the years.
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>Do You Yahoo!?
>Tired of spam? Yahoo! Mail has the best spam protection around
><http://mail.yahoo.com>

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248. **David Goldstein**

Re: Elliot Coleman

Sat 11 Feb 2006

Dear All, I'm a relatively new member of the list and haven't posted yet, though I've been greatly enjoying the conversation. I wanted to join in on the discussion of the Hopkins Writing Seminars, having attended them in the mid-90s. Hugh's description of his experience as an undergrad there isn't dissimilar from my own as a graduate student (except for the fact that I never heard Coleman's name mentioned at all). The department was informed mostly by traditional (though not really formalist at that point) writing. I remember that our workshop, after ploughing earnestly through Bishop, Glück, and Heaney, collectively begged our teacher, Peter Sacks, to spend a class on Ashbery, which--it should be added--he was happy to do. I had the vague feeling for most of the year that the poets I was reading in reams were not the ones who would be most helpful to my writing. Then one professor suggested I go read Susan Howe. Sitting in that library full of "brain-sweat," as Mark put it, struggling through The Non-conformist's Memorial, was an experience from which I hope never to recover. Cheers, David

David B. Goldstein

Assistant Professor of English and Creative Writing

The University of Tulsa



On Feb 11, 2006, at 3:40 AM, Hugh Steinberg wrote:

Hi Mark,

I was at Hopkins 20 years after you, and of course Coleman wasn't ever brought up except in various historical mentions (the spot where Dylan Thomas vomited had a much greater place in program lore to us undergrads). The campus was much more politically active, especially around divestment from S. Africa and anti-star wars protests geared towards the applied physics laboratory (aka "the death lab"). Poetry in the writing seminars was pretty much dominated by conservatives and new formalists, Wyatt Prunty, Elizabeth Spires, Charles Martin, Peter Sacks (well before he hooked up with Jorie Graham). Fiction was much more open to experiment and play; while the poetry side's discourse revolved around mastery and craft.

I think Hollo was affiliated with MICA in the late seventies, early eighties, part of a scene that included Andrei Codrescu, Joe Carderelli, Tom DiVenti and the Apathy Press people.

Hugh Steinberg

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

Coleman never showed us his poetry--do workshop leaders ever show their poetry to the group?--and I don't think any of my classmates had ever read him--we tended to share things, and no one offered. I googled, but no luck. Barth and Kenner came a couple of years after I was gone--the year I took the workshop was of course 1965, not 1966 as stated. No one that I know of disliked Coleman, including me--I think most were fairly indifferent to him. He was a great relief, tho, from the towering egos that dominated the humanities--Charles Singleton, Earl Wasserman, Rene Girard, to name a few. The undergraduate enrollment was pretty small, which meant that most courses we took were a mixture of graduates and undergraduates--in most schools undergraduates rarely meet the true megalos, not so at Hopkins. A great education in a pressure-cooker, and it took a few years to recover from. Each of the great divas were convinced that his system for reading his subject was the only way, and tended to enforce that. And we worked like dogs. In those days the then-brand-new library closed at 9, but if you knocked at the door the night watchman would let you in. Once in, you were locked in until opening time. There were a lot of us working through the night.

By the time I left antiwar protest had escalated on campuses to the point that there were very few where a govt official could speak

without nasty demonstrations. Hopkins, whose president was Ike's brother and ex-CIA director Milton Eisenhower, was an exception--Johnson himself spoke there, and there were only a dozen or so protesters. I don't know whether this was a result of apathy, or conservatism, or sheer exhaustion.

Did I mention that the undergraduate program was still all-male? Didn't help the level of tension any. I was one of the few married undergraduates.

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249. **Jesse Glass**
Hubbell

Sat 11 Feb 2006

Hi Mark,

www.sendeck.com/ahadada/ Just check the archives for Notes & Queries. You'll
get a pretty good sense of his poetry from what's there. Where you there when
Karl Shapiro was around, or was that before your time? Trying to recall when
he went to Chicago...Jesse

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250. **Ron Silliman**
Elliot Coleman

Sun 12 Feb 2006

Bruce Andrews took a course with Coleman as an undergraduate, I do believe. But Bruce so far as I know never went through a period of conservative writing that then later 'opened up' (as happened with a lot of the rest of us in those years). I think his exposure to, knowledge of, all kinds of music -- which was way ahead of anyone I knew in the 1960s -- led him to feel much more comfortable with that level of freedom.

Ron Silliman

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251. **Mark Weiss**
Re: Hubbell

Sun 12 Feb 2006

Nope, it was just Coleman and Macksey.

I'll check out the site.

Mark

At 03:37 PM 2/11/2006, you wrote:

>Hi Mark,

>

>www.sendeck.com/ahadada/ Just check the archives for Notes & Queries.

>You'll get a pretty good sense of his poetry from what's there.

>Where you there when Karl Shapiro was around, or was that before your

>time? Trying to recall when he went to Chicago...Jess

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252. **Jim Andrews**
Re: On Blogs - some speculations

Sun 12 Feb 2006

This latter process - in terms of the Net - seems to be best played out in the best of Online magazines - where there is the opportunity for editorial filters, quality graphic design, etc.

It isn't clear to me that quality graphic design can do much for poetry poems on the Net.

A piece of work that is all textual simply needs to be made readable. Introducing visual elements that deflect the focus of attention from the text itself may do

the text a disservice in making it less readable, though visually interesting. There are many exceptions to this sort of observation. I'm thinking mainly of poemy poems here, ie, poems in which the author intended no visual or other media beyond the text itself.

Good graphic design, concerning purely textual works, consists in creating an eminently readable text on a monitor. Establish focus on the text itself. Perhaps by centering it horizontally and perhaps also vertically. Don't make the font too small. The color of the text should contrast with the background color significantly but not in a jarring manner. And, as designer, get out of the text's way. Don't upstage it.

Visually attractive graphical design can confer status on texts. But it rarely makes them eminently readable. If they aren't eminently readable, they will not be read, though they may be admired.

ja

<http://vispo.com/kearns>

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253. **Loss Pequeño Glazier**

New @ EPC

Sun 12 Feb 2006

New @ the EPC

We are happy to announce major revisions to Peter Gizzi's and Kevin Killian's author pages and a new author page for C.S. Giscombe. Under construction: author pages for James Schuyler and Dodie Bellamy. Also note that our extensive links to e-poetry resources, to web and print magazines and presses, and to poetry web sites have been updated. Check out these and other EPC resources at our new "New" Page (<http://epc.buffalo.edu/new/>).

We welcome suggestions for new links (please send them via <http://epc.buffalo.edu/forms/comment.html>).

Over the past year, the EPC has provided content to about one million unique users. The EPC continues to grow, but a great deal of our effort goes into maintaining and revising our extensive existing pages. For the ongoing development of the many resources here, we would especially like to thank Jack Krick, EPC Associate Editor for his many contributions and Julia Block, for her work on the Killian and Bellamy pages. For those of you who maintain web listings on your own sites and blogs, we appreciate your links to EPC's home page, as well as to favorite EPC resources.

Electronic Poetry Center (<http://epc.buffalo.edu/>)
Loss Pequeño Glazier, Director
Charles Bernstein, Editor

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254. **mIEKAL aND**

Re: On Blogs - some speculations

Sun 12 Feb 2006

I couldn't disagree more. I think web design, page layout, graphic sensibility contribute a lot to a considered reading of a "poemy poem".. Not all that different than print publishing. My own pet peeve is poetry ezines where the whole issue is one long long scrolling page, no real separation between poems & if you're lucky maybe there's an index with anchor tags on the top of the page. I find poorly designed & implemented ezines very frustrating to navigate thru & really a contradiction to all the possibilities of css & xhtml. The exception to this are sites which are aesthetically anti-design, txt based, or thoughtful in their resistance to conventions. With so many cms packages that are easily extensible out of the box there is no reason not to create sites which are easy to navigate & visually enticing.

~mIEKAL

On Feb 12, 2006, at 5:16 AM, Jim Andrews wrote:

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255. **Loss Pequeño Glazier**

New @ EPC (Correct copy)

Sun 12 Feb 2006

[Re-posted: please excuse my typographical errors in the previous version. This is the correct copy.]

New @ the EPC

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Electronic Poetry Center (<http://epc.buffalo.edu/>)
Loss Pequeño Glazier, Director
Charles Bernstein, Editor

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256. **Stephen Vincent**
Re: On Blogs - some speculations
Sun 12 Feb 2006

Miekal, in terms of 'text centered' work, I believe what Jim says is essentially true. That, a typography that draws attention to itself gets in the way. That said, as you argue, a seamless, well executed design, including choice of type, page lay out, etc. is a real skill (if not art) in and of itself.

In terms of my attention blogs - compared to a well designed, well edited web page - Blogs (including my own) are as haphazard as flea markets (which I like, and are part of their charm). Links, photos, commentary, poems, etc. variously colliding against each other - occasionally a great stretch of photos, or a screed - and yet all the other stuff bouncing off the eye. In no way is it 'finished art' - but, as I have suggested, an 'incubator', a place to draw from, give birth to a formal work (poem, essay), appearance in an ezine, ebook, or what have you.

And,yet, as Jim suggests, in his much longer post, the internet and these virtual sites do become a manner of cyber thinking - a profile in and of themselves of 'how we are' - and, consequently, real important, preservable graphs of the

culture. In the history of this list, for example, I have either participated in or watched, real important arguments and points of view unfold that would not have so easily happened in print and other media. On the other hand, I have not explored whether or not: 1. If, for example, the Buffalo listserv archive, has any kind of sophisticated search mechanism that would go within 'posts' - or if it's limited to searching thread 'subject' lines. Or, if Charles B. & Company have any plans to catalog and organize the posts into folders, and more keyword and line search accessible. (??). 2. I further don't know if folks are using material on the list for any kind of academic, etc. research. I suspect yes. Is it hugely cumbersome?

My original question - I believe - was on the question durability. How is the cyber world ever going to be appropriately and in what manner archived. The technology and its platforms are so liquid that say, in 20 years, looking for a web based magazine of 2004 is, I suspect, going to be real complex or impossible (unless somebody keeps migrating the mag from one platform to another, etc.) And I suspect, given money and time issues in the poetry world, that will be highly unlikely. (O well, one cynically thinks, the Poetry Foundation already has a program in place for this(?) - but which works will they choose to put in the cyber poetry archive library vault for ezine, ebook, blog, website?

Maybe it's a good idea to get out those Number 2 pencils and write out our collected works on acid free paper and keep them in a fire proof vault.

On the other hand, the 'preservation of memory' as we have come to know it in the West, might becoming 'history.' As Jim seems to suggest, the way the new technology is stretching the instrumentation of thinking and interfacing with the world (within an entirely new 'soft' architecture), the nature of memory and how we preserve it (durability) may be totally redefined. Jim Andrews - to his credit - seems to very involved in imagining and enjoying the prospects there and its interesting to hear his 'grip' on it.

Well, sorry, I have wandered a bit here. Thanks for your patience.

Stephen V

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

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257. **C Daly**

FW:POETRY SUPER HIGHWAY 76 poets exchanging books so far

Sun 12 Feb 2006

40 more poets offered to send their book to someone else this week in exchange for receiving a book from another randomly selected participant in our 5th Annual GREAT POETRY EXCHANGE.

Join in...send your book to someone, get a book from someone else. Click on "GREAT POETRY EXCHANGE <<http://PoetrySuperHighway.com/pshgpe.html>>" from the main Poetry Super Highway menu for the details as well as to see the

76 books pledged so far (or e-mail [REDACTED] to have the guidelines e-mailed to you.

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258. **ONE LESS**

One Less Magazine: Call For Submissions

Sun 12 Feb 2006

One Less Magazine

[art on the range]

Call For Submissions: # 3 Film

We would be pleased to read your work for One Less: Art on the Range: #3 Film.

We're inviting you to make a film (on paper). This means all processes and techniques of filmmaking and film viewing are welcome. The screen is blank, now project.

Here is our ideal scenario. You send us your: black & white film/video/dvd stills (found or original), excerpts from film scripts, project ideas, an interview with a filmmaker, storyboards, set designs, scenes that you block out (diagrams, maps, list) reviews, dialogue, criticism essays manifestos, documentaries, experimental shorts, avant-garde explorations, poems, short stories, etc. Work from existing films and genres or invent your own. Write, shoot, process, splice, and project.

Please send either (by postal mail or electronic files):

3-5 Pages of Poetry;

5-10 Pages of Prose;

1-5 Pages of Artwork (Imageable size: 5" x 7")

(Please be aware that we can only print images in black and white. Please send JPEG or TIFF files at 300dpi for photographic/filmic works and 600dpi for line drawings.)

Send your submission and cover letter to:

One Less Magazine

c/o Nikki Widner

6 Village Hill Road

Williamsburg, MA 01096

Or by email: [REDACTED]

Deadline (Issue Three: Film): April 1st, 2006

Enclose a self-addressed, stamped envelope (with adequate postage) if you would like to have your work to be returned.

Do not send us originals.

We will read work in April and reply in early June at the latest.

brought to you by:

the editors @

One Less Magazine

Nikki Widner & David Gardner, Editors

One Less

6 Village Hill Road

Williamsburg, MA 01096

Check out our New Blog: onelessmag.blogspot.com

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<http://mail.yahoo.com>

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259. **alexander saliby**

Re: On Blogs - some speculations

Sun 12 Feb 2006

Edward R. Tufte's work, *The Visual Display of Quantitative Data*; Graphics Press, Cheshire, CT 1983 © Edward Tufte, does a remarkable job of demonstrating the importance of presentation of information. While it is true that professor Tufte's work was designed more toward an engineering perspective of displaying data, one need only study the material to see the relevance of the thought as it applies to the arts in general. From Balanchine's work presenting dancers to Warhol's materials in paint, to Zukofsky's *A*, poem, presentation plays a critical role in the artistic processes.

Poetry is just another form of presenting information, and IMHO, layout and typography play a critical role in presenting the poem to the reader. That point appears relevant to me whether the work appears on a blog or on a page within a printed magazine or an expensive hand-bound volume.

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

From: Stephen Vincent<mailto:[REDACTED]>

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

Sent: Sunday, February 12, 2006 9:31 AM

Subject: Re: On Blogs - some speculations

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260. **lawrence.upton**

Re: On Blogs - some speculations

Sun 12 Feb 2006

from SOME PERSPECTIVES Poetry is just another form of presenting information

but that doesn't mean that reading a poem is like reading a balance sheet or a stock report

the *way of meaning that a poem develops is quite unlike the way of meaning of most other informational communication

If layout and typography of a poem are not PART OF the poem then their use - and they must be used - is going to be of a different order

L

Original Message:

From: alexander saliby [REDACTED]
Date: Sun, 12 Feb 2006 11:11:08 -0800
To: [REDACTED]
Subject: Re: On Blogs - some speculations

Poetry is just another form of presenting information, and IMHO, layout and typography play a critical role in presenting the poem to the reader. That point appears relevant to me whether the work appears on a blog or on a page within a printed magazine or an expensive hand-bound volume.

mail2web - Check your email from the web at
<http://mail2web.com/> .

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261. **Peter Ciccariello**

Re: On Blogs - some speculations

Sun 12 Feb 2006

Actually Stephen, I think that part of the success of the blog format is the inherently invisible formatting and structure of the pre-designed blog page. Rather than being "as haphazard as flea markets" they are well-designed (as is yours)

in their familiarity and so they look like a blog, like a well-designed book simply looks like a book. I am not saying that this conformity is necessarily a good thing, other than in the obvious efficient transmission of information.

-Peter Ciccariello

BLOG - <http://invisiblenotes.blogspot.com/>

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

From: Stephen Vincent <[REDACTED]>

To: [REDACTED]

Sent: Sun, 12 Feb 2006 09:31:52 -0800

Subject: Re: On Blogs - some speculations

Miekal, in terms of 'text centered' work, I believe what Jim says is essentially true. That, a typography that draws attention to itself gets in the way. That said, as you argue, a seamless, well executed design, including choice of type, page lay out, etc. is a real skill (if not art) in and of itself.

In terms of my attention blogs - compared to a well designed, well edited

web page - Blogs (including my own) are as haphazard as flea markets (which

I like, and are part of their charm). Links, photos, commentary, poems, etc.

variously colliding against each other - occasionally a great stretch of photos, or a screed - and yet all the other stuff bouncing off the eye.

In no way is it 'finished art' - but, as I have suggested, an 'incubator', a

place to draw from, give birth to a formal work (poem, essay), appearance in

an ezine, ebook, or what have you.

And, yet, as Jim suggests, in his much longer post, the internet and these virtual sites do become a manner of cyber thinking - a profile in and of themselves of 'how we are' - and, consequently, real important, preservable graphs of the culture. In the history of this list, for example, I have either participated in or watched, real important arguments and points of view unfold that would not have so easily happened in print and other media. On the other hand, I have not explored whether or not: 1. If, for example, the Buffalo listserv archive, has any kind of sophisticated search mechanism that would go within 'posts' - or if it's limited to searching thread 'subject' lines. Or, if Charles B. & Company have any plans to catalog and organize the posts into folders, and more keyword and line search accessible. (??). 2. I further don't know if folks are using material on the list for any kind of academic, etc. research. I suspect yes. Is it hugely cumbersome?

My original question - I believe - was on the question durability. How is the cyber world ever going to be appropriately and in what manner archived. The technology and its platforms are so liquid that say, in 20 years, looking for a web based magazine of 2004 is, I suspect, going to be real complex or impossible (unless somebody keeps migrating the mag from one platform to another, etc.) And I suspect, given money and time issues in the poetry world, that will be highly unlikely. (O well, one cynically thinks, the Poetry Foundation already has a program in place for this(?) - but which works will they choose to put in the cyber poetry archive library vault for ezine, ebook, blog, website?

Maybe it's a good idea to get out those Number 2 pencils and write out our collected works on acid free paper and keep them in a fire proof vault.

On the other hand, the 'preservation of memory' as we have come to know it in the West, might becoming 'history.' As Jim seems to suggest, the way the new technology is stretching the instrumentation of thinking and interfacing with the world (within an entirely new 'soft' architecture), the nature of memory and how we preserve it (durability) may be totally redefined. Jim Andrews - to his credit - seems to very involved in imagining and enjoying the prospects there and its interesting to hear his 'grip' on it.

Well, sorry, I have wandered a bit here. Thanks for your patience.

Stephen V

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

(Jim Andrew - exerpt)

- > A piece of work that is all textual simply needs to be made readable.
- > Introducing visual elements that deflect the focus of attention
- > from the
- > text itself may do the text a disservice in making it less
- > readable, though
- > visually interesting

Miekal -

- > I couldn't disagree more. I think web design, page layout, graphic
- > sensibility contribute a lot to a considered reading of a "poemy
- > poem".. Not all that different than print publishing. My own pet
- > peeve is poetry ezines where the whole issue is one long long
- > scrolling page, no real separation between poems & if you're lucky

> maybe there's an index with anchor tags on the top of the page. I
> find poorly designed & implemented ezines very frustrating to
> navigate thru & really a contradiction to all the possibilities of
> css & xhtml. The exception to this are sites which are aesthetically
> anti-design, txt based, or thoughtful in their resistance to
> conventions. With so many cms packages that are easily extensible
> out of the box there is no reason not to create sites which are easy
> to navigate & visually enticing.
>
> ~mIEKAL
>
> On Feb 12, 2006, at 5:16 AM, Jim Andrews wrote:
>
>
>>
>> A piece of work that is all textual simply needs to be made readable.
>> Introducing visual elements that deflect the focus of attention
>> from the
>> text itself may do the text a disservice in making it less
>> readable, though
>> visually interesting. There are many exceptions to this sort of
>> observation.
>> I'm thinking mainly of poemy poems here, ie, poems in which the
author
>> intended no visual or other media beyond the text itself.

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262. **mIEKAL aND**

Fwd: Shadow Train e-zine launched

Sun 12 Feb 2006

Begin forwarded message:

*From: mallin1 <[REDACTED]>
Date: February 12, 2006 1:01:55 PM CST
To: [REDACTED]
Subject: FW: Shadow Train e-zine launched
Reply-To: mallin1 <[REDACTED]>*

Shadow Train - an e-zine of poetry / new writing is launched

*Shadow Train is edited by Ian Seed and the contributors to Issue 1
are Rosamarie Waldrop, Douglas Messerli, Martin Stannard, Rupert
Loydell, K.M. Dersley and Rupert Mallin*

<http://shadowtrain.com>

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263. **Chris Stroffolino**

Re: Fwd: Shadow Train e-zine launched

Sun 12 Feb 2006

Wow----a magazine named after the book of 16-line poems by JA....

C

>From: mIEKAL aND <[REDACTED]>
>To: [REDACTED]
>Subject: Fwd: Shadow Train e-zine launched
>Date: Sun, Feb 12, 2006, 12:40 PM
>

Begin forwarded message:

*From: mallin1 <[REDACTED]>
Date: February 12, 2006 1:01:55 PM CST
To: [REDACTED]
Subject: FW: Shadow Train e-zine launched
Reply-To: mallin1 <[REDACTED]>*

Shadow Train - an e-zine of poetry / new writing is launched

*Shadow Train is edited by Ian Seed and the contributors to Issue 1
are Rosamarie Waldrop, Douglas Messerli, Martin Stannard, Rupert
Loydell, K.M. Dersley and Rupert Mallin*

<http://shadowtrain.com>

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264. **Patricia SpearsJones**

Okay another shameless promotion

Sun 12 Feb 2006

PATRICIA SPEARS JONES

READINGS/EVENTS—SPRING 2006

March 10 International Women's Month Reading

With Janet Kaplan, Kimberly Lyons and JoAnne MacFarland

Le Dakar Restaurant
285 Grand Avenue, Brooklyn
8 p.m.

██████████ or www.dakarcafe.net

March 11 CUKOR'S WOMEN, a film series
Introduction of The Women

Makor
35 W. 67th Street, Manhattan
7:00 p.m.

tix online at www.makor.org or ██████████

April 27 Just Buffalo Literary Series
With Dennis Maloney, publisher of White Pine Press
Big Orbit Gallery
30 d Essex Street, Buffalo, NY
7:00 p.m.

██████████ or www.justbuffalo.org

MAY 8 BOOK PARTY FOR FEMME DU MONDE

Bowery Poetry Club
308 Bowery (at Bleeker Street), Manhattan
7:00 p.m.

██████████
BUY MY BOOK!!!! BUY A DRINK OR THEIR REALLY REALLY GOOD COFFEE

May 16 Passwords, a lecture on Lorenzo Thomas
Poets House
72 Spring Street, Manhattan
7:00 p.m.

██████████
June 3, EAR INN
With Elinor Nauen and Gregory Pardlo
326 Sprng Street, Manhattan
3:00 p.m.

██████████

"Most people
are afraid to say extravagant things definitively" Maureen Owen

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265. **Jim Andrews**

Re: On Blogs - some speculations

Sun 12 Feb 2006

What you mention (no real separation between poems) makes the individual poems less readable.

So does having too many of them in a publication, regardless of the quality of the layout and design. The poems become insignificant subjects of the publisher.

If you want somebody to read something, you have to indicate that you want them to read it both in what leads up to their encounter with the work (so they get there at all) and the presentation of the work itself. These are matters of visual rhetoric.

'Good design' concerning the presentation of poemy poems is not so much 'visually attractive' as it places focus on the text or texts, makes them readable, and is aware of its own unspoken rhetoric of establishing focus and concentration.

I'm not quite sure what you're disagreeing with that you couldn't disagree with more.

ja

<http://vispo.com/kearns>

I couldn't disagree more. I think web design, page layout, graphic sensibility contribute a lot to a considered reading of a "poemy poem".. Not all that different than print publishing. My own pet peeve is poetry ezines where the whole issue is one long long scrolling page, no real separation between poems & if you're lucky maybe there's an index with anchor tags on the top of the page. I find poorly designed & implemented ezines very frustrating to navigate thru & really a contradiction to all the possibilities of css & xhtml. The exception to this are sites which are aesthetically anti-design, txt based, or thoughtful in their resistance to conventions. With so many cms packages that are easily extensible out of the box there is no reason not to create sites which are easy to navigate & visually enticing.

~mIEKAL

A piece of work that is all textual simply needs to be made readable. Introducing visual elements that deflect the focus of attention from the text itself may do the text a disservice in making it less readable, though visually interesting. There are many exceptions to this sort of

observation.

I'm thinking mainly of poemy poems here, ie, poems in which the author intended no visual or other media beyond the text itself.

ja

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266. **Brenda Coultas**

Paul Auster, Feb 13, 5pm

Sun 12 Feb 2006

Visiting Writer Series / Study Abroad on the Bowery Program Feb 13, Monday
5-730 PM

Paul Auster will hold a discussion of his work, and read from his latest novel.

Bowery Poetry Club

308 Bowery, NYC.

General admission \$10/ \$5 students.

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267. **Stephen Vincent**

US group implants electronic tags in workers

Sun 12 Feb 2006

Are you ready, are your children ready or, Jeesus - it's here!

US group implants electronic tags in workers By Richard Waters in San Francisco
Published: February 12 2006 22:02 | Last updated: February 12 2006

22:02 An Ohio company has embedded silicon chips in two of its employees - the first known case in which US workers have been ³tagged² electronically as a way of identifying them.

CityWatcher.com, a private video surveillance company, said it was testing the technology as a way of controlling access to a room where it holds security video footage for government agencies and the police.

*

Amazing, and the company calls itself, "City Watcher" - a superficially benign self-definition, if there ever was one. I am actually thinking of those people who wake up - after an evening drink of a special sort in a distant City - and find themselves missing a kidney. Chip implants or their removal will be the next phase of that kind of surgical practice. Or spare the surgery, and may the hackers on the left unite and bring down those chips. Certainly, parents are going to be demanding devices to insure their children are not carrying government

implants - or, conversely, there will be those parents looking to give their children implants, along with the V chips in their home computer systems. But workers at any job potentially required to submit to this?

Ain't we humans all so lovely. Or as Rumsfeld says, "Goodness gracious."

Or, imagining Cheney, after firing his gun into a fellow hunter's face, "I want to assure my fellow Americans this incident is not a metaphor for the way I normally operate."

What's a lyric poem - or any poem - supposed to do with all this??

Stephen V

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

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268. **Betsy Andrews**
women poets and alcohol

Sun 12 Feb 2006

Here's a weird request: this performance space here in Brooklyn is doing a "Drunken Poets" benefit where people are going to read work by famous soused poets, i.e. Bukowski, Dylan Thomas, Sexton, Edna St. Vincent Millay, etc. They're trying to find more women in that category. Any suggestions? Either gender, really, but they want to make sure women poets are amply represented in pickled mix. Please backchannel. Thanks, betsy.

What are the most popular cars? Find out at Yahoo! Autos

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269. **Aaron McCollough**
New GutCult Issue Up -- Winter 2006

Mon 13 Feb 2006

Dear All-

I'm writing to announce that the new issue of GutCult is up, and it would mean a lot to me and the authors if you would take a look.

<http://www.gutcult.com>

The overall look of the site has changed a little, and this may well be the last issue based on zones of the calendar. In the future, look for a more open-ended set of "thematically"-based issues.

The current issue contains work by:

Donald Revell
Isaac Sullivan
Catherine Theis
Janet Holmes
Jared Stanley
Kent Johnson
Brandon Shimoda (a review of Stan Apps' Soft Hands)
Kathleen Peterson
Robert Strong
Lauren Levin
Broc Rossell
Jim Goar
Martin Corless-Smith
Nathan Parker
John Mercuri Dooley
Randall Williams (a review of Anna Eyre's Metaplastic)

Many of these poets may be new to you (I hope so). I think you will find something to like in this issue. I think it's really good.

Best-

Aaron

Relax. Yahoo! Mail virus scanning helps detect nasty viruses!

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270. **Jesse Glass**

Bruce Andrews In None of the Above, Richard Hugo, et. al.

Mon 13 Feb 2006

Yes, I recall Bruce Andrews' work from that time as represented in Michael Lally's *None of the Above*, which took the form of a performative text--rather Cage-like, I thought when I read it.

When I left Hopkins I scrawled "Artaud Died for Your Sins, JHU!" in the official Writing Seminars john. I wonder if any of you 90's fellows noticed it? I'm sure it's been framed and put under glass.

Yes, Elizabeth Spires was in my class as well. She was an earnest young woman. She couldn't understand why I liked the opening poem of Hart Crane's "The Bridge" better than "My Grandmother's Love Letters." I still love "For the Marriage of Faustus and Helen" the best. Beth Joselow drifted through as well as Daniel Mark Epstein--a guy I recall from a few years earlier--1976--writing poems about the Civil War and wanting to be a boxer.

It's strange to look out of my window on a late afternoon in Japan and write about the Baltimore of so many years ago.

More names: Ed Cox, and a native-American writer who did some interesting work by the name of Drum.

Speaking of poets however, what about those who were lionized and whose stars have fallen well below zero? I have to admit that I used to read The American Poetry Review back in the days of Jim Wright and Richard Hugo and now I find both of them dated. I picked up Hugo's collected and I just can't see what the fuss was all about now that all the bells and whistles have stopped. Wright, of course, in his "leaping poetry" days was either right on or just plain silly--those kinds of images either work or they don't. But Hugo??? The language at its best is like a pale echo of Roethke (whom I love), and at its worst seems spavined and self-pitying and verbose. He unerringly picks the worst five cent words to stick at the crucial places in a poem. Just yesterday I almost threw the book against the wall when Hugo congratulates himself and a chum in one of his "letter poems" about how both of them became directors of big writing programs! Well, who would have thunk it!!! Of course, this was the time when writing programs were springing up all over the U.S. as a way of bringing in more students. It was big business in the U.S. of A. I guess it still is. And there's Richard Hugo telling his fellow big poet about how he likes to fish, feel lonely, and head a department in Montana. Give that man an official Po-Biz cigar! Someone said that all the big poets and their epigones wrote "stone" poems way back in ye olde seventies, and by god there's a whole section of Hugo's stone poems just lined up and waiting to be hefted!

I'm sure there are those out there who love Hugo--or knew him--and that's fine. Maybe these near-blind eyes are missing something. But take O'Hara's language and stack it up against Hugo's tired, repetitive stuff, and there's simply no comparison.

There's another "letter poem" from Hugo to Gary Snyder in which he tells Snyder how much he's missed among the students in Montana and honest to dixie--at least in terms of language--I can see why. Jess

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271. **K Zervos**

Re: women poets and alcohol

Mon 13 Feb 2006

Where?

komninos zervos

homepage: http://www.gu.edu.au/ppages/k_zervos

broadband experiments:

<http://users.bigpond.net.au/mangolegs>

--

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.1.375 / Virus Database: 267.15.6/257 - Release Date: 10/02/06

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272. **Jim Andrews**

interesting dbcinema searches

Mon 13 Feb 2006

interesting dbcinema searches at <http://vispo.com/dbcinema>

geof huth

(a great selection of geof's visual poetry)

jim leftwich

(ditto)

miekal and

(ditto)

any visual artist you like

(you get an eyeful of their work)

satori

(classical zen satori to roast beef satori)

artists' book

(a different look at the book)

sooke potholes

(i like swimming there)

machu picchu

(amazing place)

burning man

(2000 images of that amazing phenom)

rio de janeiro

(incredible city)

istanbul

(gorgeous)

minsky

(marvin (of AI fame) and richard (of artists' book fame))

beautiful beach
(2000 beautiful beaches around the world)

sunset
(yegods 2000 sunset photos)

- * click an image to open the web page
- * image size is adjustable
- * Thumb Browser is useful
- * click '?' for Help

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273. **Marcus Bales** ***call for submissions***

Mon 13 Feb 2006

Gallery 324 at the Galleria at Erieview is hosting a show of Visual Poetry work called Blends & Bridges: A Survey of International Contemporary Visual Poetry. The show will be curated by Bob Grumman, Wendy Sorin, and John Byrum. For more information please call Marcus Bales, Gallery 324, 216/[REDACTED], or email

Wendy Sorin -- [REDACTED]

John Byrum -- [REDACTED]

Bob Grumman -- [REDACTED]

Marcus Bales -- [REDACTED]

The show will be held in the Gallery 324 Annex, the same room Walter Allen Rogers, Jr's "Black History Celebration Show" is going on through the end of February: on the first floor of the Galleria, two doors west of Gallery 324 (where the Bruce Conforti one-man show "recentworks" can be seen through March 10) and two doors east of the "Beyond The Printed Page" show (work by the staff artists of Cleveland, Ohio, and Inside Business magazines, running through March 17) off the Palm Court. The Galleria is between East 9th and East 12th Streets, and between Lakeside and St Clair, with entrances on 9th, 12th, and St Clair. The Galleria is open weekdays 10-6 and Saturdays 10-4.

To have your work considered, please send a jpg of the piece or pieces you select to:

Wendy Sorin -- [REDACTED]

John Byrum -- [REDACTED]

Bob Grumman -- [REDACTED]

To give you a flavor of what is meant by "Visual Poetry", works by the following people are currently under consideration:

Crag Hill http://scorecard.typepad.com/crag_hills_poetry_score/

Bob Grumman <http://www.geocities.com/SoHo/Cafe/1492/>

K. S. Ernst <http://www.thing.net/~grist/ld/ernst/ke-p-01.htm>

> Marilyn Rosenberg

<http://www.thing.net/~grist/l&d/rosenbrg/marcam01.htm>

> Karl Kempton

http://www.logolalia.com/minimalistconcretepoetry/archives/cat_kempton_karl.html

> Wendy Sorin

http://sleepingfish.net/5cense/Sorin_Luis_TellThisMuch.htm

Sheila Murphy <http://www.foame.org/Issue2/poems/murphyS.html>

John M. Bennett <http://www.johnmbennett.net/>

Geof Huth <http://dbqp.blogspot.com/>

Michael Basinski <http://epc.buffalo.edu/authors/basinski/>

> Marton Koppany

http://scorecard.typepad.com/crag_hills_poetry_score/2005/11/marton_koppanys.html

John Byrum <http://www.generatorpress.com/pages/2/>

> David Baptiste Chirot

http://www.logolalia.com/minimalistconcretepoetry/archives/cat_chirot_davidbaptiste.html

mIEKAL aND <http://epc.buffalo.edu/authors/and/>

Andrew Russ <http://www.phys.psu.edu/~endwar/izen/izen.html>

> Carlos Luis <http://dbqp.blogspot.com/2004/11/reverberations-of-keith.html>

Nico Vassilakis http://www.eratiopostmodernpoetry.com/nico_v_3.html

Bill Austin <http://williamjamesaustin.com/>

> luc fierens <http://users.pandora.be/hans.vansebroeck/fierens-mailart/luc08.html>

> C. Mehrl Bennett

<http://library.osu.edu/sites/rarebooks/avant/bennett2.html>

Joel Lipman <http://www.thing.net/~grist/ld/lipman/shine1.htm>

> Kevin Thurston

http://www.logolalia.com/alterredbooks/archives/cat_unmarked_man_w_kevin_thurston.html

> Dan Waber <http://pages.britishlibrary.net/poetry.express/log/DW01-001.html>

Reed Altemus <http://tonerworks.blogspot.com/>

Jukka-Pekka Kervinen <http://nonlinearpoetry.blogspot.com/>

The deadline for submissions is pretty loose, around March 15, but submissions after that will be considered on an "if there's room" basis.

The show will run from April 1 through April 30, 2006, with an opening reception on Saturday, April 1 from 5 - 9 pm. Light refreshments will be served.

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274. **Ron Silliman**

Silliman's Blog

Mon 13 Feb 2006

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

RECENT POSTS

What I Heard About Iraq:
a day of action

The Poetry Tool -
some categories from the Poetry Foundation

Wilbur Wood on William Anderson

Belgian Prose Poetry
and the role of context

Arturo Giovannitti -
Bard of the Wobblies

An anthology of innovative African-American poetry -
Every Goodbye Ain't Gone

Daisy Fried is the real deal
and her new book proves it

Women with long lines:
Eleni Sikelianos and Mong-Lan

Shakespeare on current events

Some neglected poets
(Darrell Gray and Jack Beeching)

Mayakovsky and voice

Close reading a bad poem:

"Alligator Dark" by Stephen Dobyns

When a 19-year-old creates a dance company:

ASH Contemporary Dance in Philadelphia

The poetry of Harold Dull

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

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275. **Gerald Schwartz**

Looking for DC readings in May

Mon 13 Feb 2006

I'll be in Washington from May 8th to the 14th and
am interested in reading... and taking in readings--

Please back-channel possibilities. Thanks!

Gerald Schwartz



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276. **Vernon Frazer**

Blue Poets in Red States is Online at Big Bridge

Mon 13 Feb 2006

As many of you know, Michael Rothenberg has spent much of the past year soliciting poets for his Blue Poets in Red States project. He contacted approximately seventy poets from Red states who wanted to incorporate their views into a collaborative poem that reflects their thoughts and concerns about the State of this country after the 2004 election. Michael emailed the poem to one poet, who added their poetry and returned it to him, then he forwarded it to the next poet, until everyone had contributed to the poem. The poets were free to place their lines at the beginning, middle or end, allowing them to create a random work addressing specific concerns while generating a collective energy.

The Blue Poets in Red States collaboration is a statement filled with many moods and attitudes, some of them far different from the expected, flowing in a manner as fluid and disjunctive as a cry of unity from diverse voices.

The work is interesting, and sometimes startling. I suggest you check it out at

<http://www.bigbridge.org/bluepoets.htm>

Vernon

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277. **amy king**

Re: women poets and alcohol

Mon 13 Feb 2006

Dorothy Parker ...?

Seems like the drunken status of women writers isn't really celebrated.

Betsy Andrews <[REDACTED]> wrote:

Here's a weird request: this performance space here in Brooklyn is doing a "Drunken Poets" benefit where people are going to read work by famous soused poets, i.e. Bukowski, Dylan Thomas, Sexton, Edna St. Vincent Millay, etc. They're trying to find more women in that category. Any suggestions? Either gender, really, but they want to make sure women poets are amply represented in pickled mix. Please backchannel. Thanks, betsy.

What are the most popular cars? Find out at Yahoo! Autos

Yahoo! Autos. Looking for a sweet ride? Get pricing, reviews, & more on new and used cars.

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278. **mIEKAL aND**

Re: women poets and alcohol

Mon 13 Feb 2006

you can't leave out Abraham Lincoln Gillespie...

On Feb 13, 2006, at 9:50 AM, amy king wrote:

Dorothy Parker ...?

Seems like the drunken status of women writers isn't really celebrated.

Betsy Andrews <[REDACTED]> wrote:

Here's a weird request: this performance space here in Brooklyn is doing a "Drunken Poets" benefit where people are going to read work by famous soused poets, i.e. Bukowski, Dylan Thomas, Sexton, Edna St. Vincent Millay, etc. They're trying to find more women in that category. Any suggestions? Either gender, really, but they want to make sure women poets are amply represented in pickled mix. Please backchannel. Thanks, betsy.

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279. **Bill Marsh**
The Assassin's Blog
Mon 13 Feb 2006

<http://www.factoryschool.org/btheater/works/2cities/assassin/>

RECENT POSTS

Pledge We Our Faith!

liberty herself and the majesty of law

Mankind At Salute -

showing great deftness of expression

Emotions in Verse

Lux E Tenebris

by Chicago's own George T. Pardy

Czolgosz (a portrait)

Respecting the Defense

Free Access

premeditations and preparations for the crime

The Machinery of Justice

in eight and a half hours

Suffering History -

on idlers

Pronounced Dead

last clip in the sequence "Events: Execution"

<http://www.factoryschool.org/btheater/works/2cities/assassin/>

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280. **David Goldstein**
Re: women poets and alcohol
Mon 13 Feb 2006

Elizabeth Bishop. (Learned that at Hopkins...)

--David

David B. Goldstein

Assistant Professor of English and Creative Writing

The University of Tulsa

██████████

On Feb 12, 2006, at 10:51 PM, Betsy Andrews wrote:

Here's a weird request: this performance space here in Brooklyn is doing a "Drunken Poets" benefit where people are going to read work by famous soused poets, i.e. Bukowski, Dylan Thomas, Sexton, Edna St. Vincent Millay, etc. They're trying to find more women in that category. Any suggestions? Either gender, really, but they want to make sure women poets are amply represented in pickled mix. Please backchannel. Thanks, betsy.

What are the most popular cars? Find out at Yahoo! Autos

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281. **David Baratier**

Ray Bianchi

Mon 13 Feb 2006

Ray--

need you to backchannel, have not recieved any replies

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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282. **Haas Bianchi**

Re: Ray Bianchi

Mon 13 Feb 2006

David

I am sorry- I will get the changes to the site done this week been really swamped and had some family issues

Ray

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

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

Behalf Of David Baratier

Sent: Monday, February 13, 2006 10:33 AM

To: ██████████

Subject: Ray Bianchi

Ray--

need you to backchannel, have not recieved any replies

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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283. **David A. Kirschenbaum**

Re: Ray Bianchi

Mon 13 Feb 2006

on 2/13/06 11:33 AM, David Baratier at [REDACTED] wrote:

Ray--

need you to backchannel, have not recieved any replies

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

i before e except after c

be good,

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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284. **D Coffey**
quote identification?

Mon 13 Feb 2006

Hi - anybody recognize this? (All usual reference librarian channels have been exhausted.)

"I accept horizons
but refuse all maps
the place where I go
shall be nameless."

TIA & feel free to backchannel (I resubbed to the Poetics listserv primarily because I missed that word).

Dan

--

<http://hyperhypo.org>

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285. **Steve Halle**
Robert Archambeau on Seven Corners

Mon 13 Feb 2006

Check out featured poet *Robert Archambeau's* new poem, "Called Leon, a Leonardo" on *Seven Corners* (www.sevencornerspoetry.blogspot.com) this week.

Thanks for your support.

Best,
Steve Halle
Editor

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286. **Michael Kelleher**
JUST BUFFALO E-NEWSLETTER 2-13-06

Mon 13 Feb 2006

ORBITAL SERIES

Anna Moschovakis, Genya Turovskaya, & Matvei Yankelevich

Poetry Reading by editors from Ugly Duckling Presse

Thursday, February 16, 7 p.m.

Big Orbit Gallery, 30 d Essex St.

Listen to their interview on WBFO at:

<http://www.justbuffalo.org/events/sar.shtml>

Anna Moschovakis is the author of two chapbooks, *The Blue Book* from Phylum Press and *Dependence Day Parade* from Sisypheus; her first full-length book of poems will be published in 2006 by Turtle Point Press. She is also a translator from the French and an editor, designer and printer at Ugly Duckling Presse.

Originally from Kiev, Ukraine, Genya Turovskaya is a poet and translator currently living in Brooklyn, New York. She is the author of *Calendar* (Ugly Duckling Presse 2002). Her poetry and translations from Russian have been published widely. She is the Associate Editor of the Eastern European Poets Series at Ugly Duckling Presse.

Matvei Yankelevich is the editor of the Eastern European Poets Series at Ugly Duckling Presse, and co-edits *6x6*, a poetry periodical. His writing and translations have appeared in various little magazines. He is the co-translator, with Eugene Ostashevsky, of *An Invitation For Me To Think*, the *Selected Poems of Alexander V Vvedensky*, forthcoming from Green Integer.

OPEN READINGS, Hosted by Livio Farallo

The Book Corner

1801 Main St., Niagara Falls (Meets monthly on the third Thursday)

Featured: Dan Sicoli and Jim Daniels

Thursday, February 16, 7 P.M.

10 slots for open readers

Rust Belt Books

202 Allen Street, Buffalo (Meets the monthly on the third Sunday)

Featured: Dave Lewitzky

Sunday, February 19, 7 P.M.

10 slots for open readers

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: Spam Poet Rob Read, February 19 & 20

All shows are now available for download on our website, including features on

John

Ashbery, Paul Auster, and more...<http://www.justbuffalo.org/events/sar.shtml>

WINTER/SPRING WORKSHOPS

Call [REDACTED] to register today. Visit our website for detailed workshop descriptions: <http://www.justbuffalo.org/workshops/index.shtml>

Creating a Family History

2 Saturdays, February 25 and March 4, 12-4 p.m.

Instructor: Christina Abt

\$90, \$70 members

Playwrighting: Scene And Un-Scene

6 Tuesdays, 2/21 3/28 7 - 9 p.m.

Instructor: Kurt Schneiderman

\$185, \$150 for members

Independent Publishing And Print-On-Demand

Saturday, 3/11, 12-4 p.m.

Instructor: Geoffrey Gatza

\$50, \$40 members

The Working Writer Seminar

Instructor: Kathryn Radeff

Individual workshops: \$50, \$40 members

All four sessions prepaid: \$185, \$150 members

1. You Can Get Published

Saturday, March 18, 12 - 4 p.m.

2. Travel Writing

Saturday, April 8, 12 - 4 p.m.

3. Boost Your Freelance Writing Income

Saturday, April 29, 12 - 4 p.m.

4. Power of the Pen

Saturday, May 13, 12 - 4 p.m.

Between Word and Image

A multimedia workshop with Kyle Schlesinger and Caroline Koebel

Saturday, April 22, 12-4 p.m.

\$50, \$40 members

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

Nancy Welch

Reading and booksigning for, "The Road from Prosperity"

Wednesday, February 15, at 7 pm.

Main St. Store.

Robert Swados

Book-signing and discussion for:

"Counsel in the Crease: A Big League Player in the Hockey Wars"

Thursday, February 16, at 7 p.m.

Elmwood Avenue Store

STUDIO ARENA THEATRE

Ghosts, by Henrik Ibsen.

Feb. 10 - Mar. 5.

Call [REDACTED] for tickets.

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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287. **Maria Damon**

Re: women poets and alcohol

Mon 13 Feb 2006

wow, i think she's famous for it...there's a movie about her and algonquin circle, vicious circle i think it's called.

At 7:50 AM -0800 2/13/06, amy king wrote:

>Dorothy Parker ...?

>

> Seems like the drunken status of women writers isn't really celebrated.

>

>

>Betsy Andrews <[REDACTED]> wrote:

> Here's a weird request: this performance space here in Brooklyn is
>doing a "Drunken Poets" benefit where people are going to read work
>by famous soused poets, i.e. Bukowski, Dylan Thomas, Sexton, Edna
>St. Vincent Millay, etc. They're trying to find more women in that
>category. Any suggestions? Either gender, really, but they want to
>make sure women poets are amply represented in pickled mix. Please
>backchannel. Thanks, betsy.

>

>

>-----

>

>What are the most popular cars? Find out at Yahoo! Autos

>

>

>

>

>-----

> Yahoo! Autos. Looking for a sweet ride? Get pricing, reviews, &
>more on new and used cars.

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288. **Alex Jorgensen**

Re: TIBET WRITERS

Mon 13 Feb 2006

Dear Ray,

Just returned to Beijing, and this is my back channel.
Might not be reasonable to be explicit via e-mail,
given my location. Sounds a bit, you know, but is the
real situation. In March, I'll be returning Stateside
for some readings, then back here -- the end of spring
it'll be back to whence I've just come. Your
suggestions would be appreciated.

Regards,
Alex

--- Haas Bianchi <[REDACTED]> wrote:

Alex

Backchannel me regarding this

Ray

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

From: UB Poetics discussion group

[mailto:[REDACTED]] On

Behalf Of Alex Jorgensen

Sent: Sunday, February 05, 2006 6:40 AM

To: [REDACTED]

Subject: TIBET WRITERS

*Looking for some publications that might be
interested in the work of some
talented writers writing in exile.
Talking about gritty stuff, often critical of
Western sentiments and
supposed understanding of both what's become
in/outta fashion Tibetan issues
and Buddhism -- in addition to issues of Tibetan
identity and less parochial
range of expected work pertaining to the self in
relationship to humanity.*

*Back-channel if might be able to offer suggestions,
opportunities.*

AJ

--- "Walter K. Lew" <[REDACTED]> wrote:

*Among the most neglected poets in America are the
many that don't
write in English. Unlike James, Kees, Cha, etc.,
disappearing doesn't
even become part of how they are remembered. Aside
from the very few
who get translated (or translate themselves), they
have no aura, leave
no trace. Just some fishy odor.*

*Also, those that were struck down by aerial
bombardment, napalm, etc.
They weren't in America, but America got to them,
into and all around
them. Definitely hit by neglectorinos. Kim
Young-nang, for example,
one of the great lyric poets of modern Korean.
Forgesigxis.*

-- Walter K. Lew

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

Do You Yahoo!?

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

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289. **Alex Jorgensen**
Another apology -- RE: TIBET WRITERS

Mon 13 Feb 2006

I just seem rather inept, I know, and which is
probably the case. Another apology, he said,
grimacing. I will try to be more careful.

AJ

Do You Yahoo!?

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

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290. **C Daly**
drunk women

Mon 13 Feb 2006

jean garrique

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291. **Rob McLennan**

Jessica Smith's Shifting Landscapes

Mon 13 Feb 2006

new from above/ground press

Shifting Landscapes by Jessica Smith
\$4

Originally from Alabama, Jessica Smith received her M.A. in Comparative Literature from SUNY Buffalo, where she participated in the Poetics Program and started the poetry magazine name. She is now a Ph.D. student in English at UVA. These poems are from her first book, *Organic Furniture Cellar*, which will be available from Outside Voices in April 2006. Her blog can be found at <http://www.looktouch.blogspot.com/>

=====

published in ottawa by above/ground press. subscribers rec' complimentary copies. to order, add \$1 for postage (or \$2 for non-canadian; in US funds please) 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 & Dennis Cooley. 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 ...11th coll'n - name , an errant (Stride, UK) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmclennan.blogspot.com/>

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292. **furniture_press**

Re: drunk women

Mon 13 Feb 2006

my mother, elizabeth bishop.

no, really.

I swear.

Really!

--

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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293. **Matt Henriksen**

New at The Burning Chair

Mon 13 Feb 2006

Andrea Baker reviews Corinne Lee's *_Pix_*.

www.typomag.com/burningchair

Do You Yahoo!?

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

<http://mail.yahoo.com>

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294. **Rob McLennan**

two rob mclennan chapbooks

Mon 13 Feb 2006

new from above/ground press

six strains: variations

(a selection from variations: plunder verse)

\$5

nine small(er) essays

\$6

published for two or three upcoming readings in Montreal, Ottawa + Toronto

<http://robmcclennan.blogspot.com/2006/02/two-upcoming-readings-outside-canada.html>

rob mclennan lives in Ottawa, Canada's glorious capital city, even though he was born there (once). The author of ten trade poetry collections, he has two more in 2006: *name*, an errant (Stride, England) & *aubade* (Broken Jaw Press, Fredericton). A collection of literary essays is scheduled to appear with ECW Press in fall 2007.

=====

published in ottawa by above/ground press. subscribers rec' complimentary copies. to order, add \$1 for postage (or \$2 for non-canadian; in US funds please) to rob mclennan, 858 somerset st w, main floor, ottawa ontario k1r 6r7. backlist catalog & submission info at www.track0.com/rob_mclennan

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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 & Dennis Cooley. 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 ...11th coll'n - name , an errant (Stride, UK) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmclennan.blogspot.com/>

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295. **Aaron Belz**

Re: belz blog

Mon 13 Feb 2006

Carol-

I've never run into these concerns, but I'm fairly new at this. If an editor were to ask me to take something down, I'd happily do so.

Aaron

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296. **Dan Wilcox**

Third Thursday Open Mic, Albany, NY

Mon 13 Feb 2006

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, February 16, 2006

7:00 sign up; 7:30 start

Featured Poet: Miriam Axel-Lute

\$3.00 donation.

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

Your host: Dan Wilcox, every Third Thursday.

Miriam is a performance-oriented poet who writes about politics, religion, sex, love, history, urban living and the human condition (and any other topic that raises its head). She has been published in several journals and anthologies and her poetry has been performed by her and others in bars, bookstores, and pulpits around the country. Her latest chapbook is *Packing to Stay*, and her web site is www.mjoy.org. She is also currently the news editor of *Metroland*.

Here's a sample of Miriam's poetry to whet your appetite:

"Which One's the Boy?*

Between us we make one femme
She shaves her legs and pits
I tweeze the stray whiskers from my chin,
bleach between the eyebrows
When we dress up she goes for lipstick,
I for heels

Between us we make one butch
She built our bed from scratch, carries my bags
I'm called on to capture wasps
and get them safely out of the kitchen
In her closet you'll find men's shirts
In my dresser, men's underwear

Between us we make two women
Falling into habits like soft couches
rolling out of them again an hour, a month,
a year later

constantly slipping between roles
sometimes in chorus-line unison
sometimes like relay runners
passing the gender baton
hair short, hair long
on top, underneath
until no one can remember who began where

and between us we share
one fit of laughter
at the spectators' confusion
as we sail beyond
either/or
and neither.

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297. **Stephen Vincent**
US: The End of the Internet
Mon 13 Feb 2006

Finally a cure for a nation's addiction (!!) or the end of the Homestead Act,
the Railroad (aka Phone) Companies are getting the juiciest dibs. The Wild West is coming to an end(?).
A familiar American story in progress, so it seems. Read on:

US: The End of the Internet

by Jeffrey Chester, The Nation

February 6th, 2006

<http://corpwatch.org/article.php?id=13245>

The nation's largest telephone and cable companies are crafting an alarming set of strategies that would transform the free, open and nondiscriminatory Internet of today to a privately run and branded service that would charge a fee for virtually everything we do online.

Verizon, Comcast, Bell South and other communications giants are developing strategies that would track and store information on our every move in cyberspace in a vast data-collection and marketing system, the scope of which could rival the National Security Agency.

According to white papers now being circulated in the cable, telephone and telecommunications industries, those with the deepest pockets -- corporations,

special-interest groups and major advertisers -- would get preferred treatment. Content from these providers would have first priority on our computer and television screens, while information seen as undesirable, such as peer-to-peer communications, could be relegated to a slow lane or simply shut out.

Under the plans they are considering, all of us -- from content providers to individual users -- would pay more to surf online, stream videos or even send e-mail. Industry planners are mulling new subscription plans that would further limit the online experience, establishing "platinum," "gold" and "silver" levels of Internet access that would set limits on the number of downloads, media streams or even e-mail messages that could be sent or received.

To make this pay-to-play vision a reality, phone and cable lobbyists are now engaged in a political campaign to further weaken the nation's communications policy laws. They want the federal government to permit them to operate Internet and other digital communications services as private networks, free of policy safeguards or governmental oversight. Indeed, both the Congress and the Federal Communications Commission (FCC) are considering proposals that will have far-reaching impact on the Internet's future. Ten years after passage of the ill-advised Telecommunications Act of 1996, telephone and cable companies are using the same political snake oil to convince compromised or clueless lawmakers to subvert the Internet into a turbo-charged digital retail machine.

The telephone industry has been somewhat more candid than the cable industry about its strategy for the Internet's future. Senior phone executives have publicly discussed plans to begin imposing a new scheme for the delivery of Internet content, especially from major Internet content companies. As Ed Whitacre, chairman and CEO of AT&T, told Business Week in November, "Why should they be allowed to use my pipes? The Internet can't be free in that sense, because we and the cable companies have made an investment, and for a Google or Yahoo! or Vonage or anybody to expect to use these pipes [for] free is nuts!"

The phone industry has marshaled its political allies to help win the freedom to impose this new broadband business model. At a recent conference held by the Progress and Freedom Foundation, a think tank funded by Comcast, Verizon, AT&T and other media companies, there was much discussion of a plan for phone companies to impose fees on a sliding scale, charging content providers different levels of service. "Price discrimination," noted PFF's resident media expert Adam Thierer, "drives the market-based capitalist economy."

Net Neutrality

To ward off the prospect of virtual toll booths on the information highway, some new media companies and public-interest groups are calling for new federal policies requiring "network neutrality" on the Internet. Common Cause, Amazon, Google, Free Press, Media Access Project and Consumers Union, among

others, have proposed that broadband providers would be prohibited from discriminating against all forms of digital content. For example, phone or cable companies would not be allowed to slow down competing or undesirable content.

Without proactive intervention, the values and issues that we care about -- civil rights, economic justice, the environment and fair elections -- will be further threatened by this push for corporate control. Imagine how the next presidential election would unfold if major political advertisers could make strategic payments to Comcast so that ads from Democratic and Republican candidates were more visible and user-friendly than ads of third-party candidates with less funds.

Consider what would happen if an online advertisement promoting nuclear power prominently popped up on a cable broadband page, while a competing message from an environmental group was relegated to the margins. It is possible that all forms of civic and noncommercial online programming would be pushed to the end of a commercial digital queue.

But such "neutrality" safeguards are inadequate to address more fundamental changes the Bells and cable monopolies are seeking in their quest to monetize the Internet. If we permit the Internet to become a medium designed primarily to serve the interests of marketing and personal consumption, rather than global civic-related communications, we will face the political consequences for decades to come. Unless we push back, the "brandwashing" of America will permeate not only our information infrastructure but global society and culture as well.

Why are the Bells and cable companies aggressively advancing such plans? With the arrival of the long-awaited "convergence" of communications, our media system is undergoing a major transformation. Telephone and cable giants envision a potential lucrative "triple play," as they impose near-monopoly control over the residential broadband services that send video, voice and data communications flowing into our televisions, home computers, cell phones and iPods. All of these many billions of bits will be delivered over the telephone and cable lines.

Video programming is of foremost interest to both the phone and cable companies. The telephone industry, like its cable rival, is now in the TV and media business, offering customers television channels, on-demand videos and games. Online advertising is increasingly integrating multimedia (such as animation and full-motion video) in its pitches. Since video-driven material requires a great deal of Internet bandwidth as it travels online, phone and cable companies want to make sure their television "applications" receive preferential treatment on the networks they operate. And their overall influence over the stream

of information coming into your home (or mobile device) gives them the leverage to determine how the broadband business evolves.

Mining Your Data

At the core of the new power held by phone and cable companies are tools delivering what is known as "deep packet inspection." With these tools, AT&T and others can readily know the packets of information you are receiving online -- from e-mail, to websites, to sharing of music, video and software downloads.

These "deep packet inspection" technologies are partly designed to make sure that the Internet pipeline doesn't become so congested it chokes off the delivery of timely communications. Such products have already been sold to universities and large businesses that want to more economically manage their Internet services. They are also being used to limit some peer-to-peer downloading, especially for music.

But these tools are also being promoted as ways that companies, such as Comcast and Bell South, can simply grab greater control over the Internet. For example, in a series of recent white papers, Internet technology giant Cisco urges these companies to "meter individual subscriber usage by application," as individuals' online travels are "tracked" and "integrated with billing systems." Such tracking and billing is made possible because they will know "the identity and profile of the individual subscriber," "what the subscriber is doing" and "where the subscriber resides."

Will Google, Amazon and the other companies successfully fight the plans of the Bells and cable companies? Ultimately, they are likely to cut a deal because they, too, are interested in monetizing our online activities. After all, as Cisco notes, content companies and network providers will need to "cooperate with each other to leverage their value proposition." They will be drawn by the ability of cable and phone companies to track "content usage...by subscriber," and where their online services can be "protected from piracy, metered, and appropriately valued."

Our Digital Destiny

It was former FCC chairman Michael Powell, with the support of then-commissioner and current chair Kevin Martin, who permitted phone and cable giants to have greater control over broadband. Powell and his GOP majority eliminated longstanding regulatory safeguards requiring phone companies to operate as nondiscriminatory networks (technically known as "common carriers"). He refused to require that cable companies, when providing Internet access, also operate in a similar nondiscriminatory manner. As Stanford University law professor Lawrence Lessig has long noted, it is government regulation of the phone

lines that helped make the Internet today's vibrant, diverse and democratic medium.

But now, the phone companies are lobbying Washington to kill off what's left of "common carrier" policy. They wish to operate their Internet services as fully "private" networks. Phone and cable companies claim that the government shouldn't play a role in broadband regulation: Instead of the free and open network that offers equal access to all, they want to reduce the Internet to a series of business decisions between consumers and providers.

Besides their business interests, telephone and cable companies also have a larger political agenda. Both industries oppose giving local communities the right to create their own local Internet wireless or wi-fi networks. They also want to eliminate the last vestige of local oversight from electronic media -- the ability of city or county government, for example, to require telecommunications companies to serve the public interest with, for example, public-access TV channels. The Bells also want to further reduce the ability of the FCC to oversee communications policy. They hope that both the FCC and Congress -- via a new Communications Act -- will back these proposals.

The future of the online media in the United States will ultimately depend on whether the Bells and cable companies are allowed to determine the country's "digital destiny." So before there are any policy decisions, a national debate should begin about how the Internet should serve the public. We must insure that phone and cable companies operate their Internet services in the public interest -- as stewards for a vital medium for free expression.

If Americans are to succeed in designing an equitable digital destiny for themselves, they must mount an intensive opposition similar to the successful challenges to the FCC's media ownership rules in 2003. Without such a public outcry to rein in the GOP's corporate-driven agenda, it is likely that even many of the Democrats who rallied against further consolidation will be "tamed" by the well-funded lobbying campaigns of the powerful phone and cable industry.

Jeffrey Chester is executive director of the Center for Digital Democracy (www.democraticmedia.org).

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298. **Matt Henriksen**
The Burning Chair Readings Winter/Spring 2006
Mon 13 Feb 2006

The Burning Chair Readings
recommence

w/ Brandon Lorber & Dustin Williamson
Friday, February 17th, 7:30PM
The Fall Café
307 Smith Street
Between Union & President
Carroll Gardens, Brooklyn
F or G to Carroll Street

and continue through June

The Fall Café ~ Fridays 7:30 PM
February 17th ~ Brendan Lorber & Dustin Williamson
March 17th ~ Samuel Amadon, kari edwards, & Thomas Hummel
April 7th ~ Brian Howe & Christian Peet
May 12th ~ Anna Moschovakis & Sheila Squillante
June 16th ~ John Coletti & Stacy Szymacek

The Cloister Café ~ Sundays, 4PM
February 26th ~ Brenda Shaughnassy & Craig Teicher
March 19th ~ Cannibal Release Party: Jim Behrle,
Anthony Hawley, & Tao Lin
March 26th ~ Kate Greenstreet, Brenda Iijima, & Joe Massey
Mid-April(tbd) ~ Slope Editions: Matt Hart & Amanda

Nadelberg

April 30th ~ Timothy Donnelly, Sarah Manguso, & Eugene Ostashevsky

May 21st ~ Edmund Berrigan & Joshuamarie Wilkinson

May 28th ~ Matthea Harvey, Aaron Kunin & Peter Shippy

June 25th ~ Anne Boyer, Phil Cordelli & Brandon Shimoda

Directions

The Fall Café ~ Fridays 7:30 PM

307 Smith Street

Between Union & President

Carroll Gardens, Brooklyn

F or G to Carroll Street

The Cloister Café ~ Sundays, 4PM

238 East 9th Street

Between 2nd & 3rd Avenues

East Village, NYC

Author bios

Friday, February 17th, 7PM, The Fall Café

Brendan Lorber edits The Poetry Project Newsletter and Lungfull! Magazine. He runs the Zinc Talk Reading Series and has received several grants from the New York State Council on the Arts and The Council of Literary magazines and Presses. The author of The Address Book, Dash, Corvid Aurora, and several other chapbooks, he has a longer work, Allot of Little Extra, in the pipeline.

When Dustin Williamson has edited furrow: an undergraduate literary & art review and the free monthly magazine Rust Buckle. His poems appear or are forthcoming in Dusie, Lungfull!, Cannibal, Can We Have Our Ball Back?, Puppy Flowers, Cock Now, Dodo Bird, Gam, and Shampoo.

Sunday, February 26th, 4PM, The Cloister Café

Craig Morgan Teicher's poems have appeared or are forthcoming in Boston Review, Pleiades, The Paris Review, Octopus, Typo, and American Letters & Commentary. He reviews widely and is an Assistant Editor at Publishers Weekly.

Brenda Shaughnessy's first book of poems, *Interior with Sudden Joy* (Farrar, Straus & Giroux) was nominated for the PEN/Joyce Osterweil Award for Poetry, a Lambda Literary Award, and the Norma Farber First Book Award. She is the recipient of a Bunting Fellowship at the Radcliffe Institute for Advanced Study at Harvard University, a Japan/U.S. Friendship Commission Artist Fellowship, the Isabella Gardner Fellowship of the McDowell Colony, and was a 1999 Village Voice Writer on the Verge. Her poems have appeared in *Best American Poetry 2000*, *Bomb*, *Boston Review*, *Conjunctions*, *Nerve.com*, *The New Yorker*, *The Paris Review*, *The Yale Review*, *Jubilat* and elsewhere. She is the poetry editor at Tin House and teaches creative writing at Columbia University and Lehman College/CUNY. She lives in Brooklyn, New York.

Friday, March 17th, 7:30PM, The Fall Café

Samuel Amadon is from Hartford, but lives in New York. His poems have appeared or will appear in such publications as *American Letters & Commentary*, *American Poetry Review*, the *Canary*, *New England Review*, *TYPO*, *Unpleasant Event Schedule*, and *Verse*. He is the co-curator of the FREQUENCY reading series with Shafer Hall.

kari edwards is a poet, artist and gender activist whose *iduna* (O Books) was named Book of the Year by Small Press Traffic in 2004. edwards' other books include *obedience* (Factory School), *a day in the life of p.* (subpress collective), *a diary of lies* (Belladonna Books), and *post/(pink)* (Scarlet Press). edwards' work appears in *Best American Poetry 2004*, *Civil Disobediences: Poetics and Politics in Action*, *Biting the Error: writers explore narrative*, *Bisexuality and Transgenderism: InterSEXions of the Others*, *Experimental Theology*, *Blood and Tears: Poems for Matthew Shepard*, *Aufgabe*, *Tinfish*, *irage/Period(ical)*, *Van Gogh's Ear*, *Boog City*, *88: A Journal of Contemporary American Poetry*, *Narrativity*, *Fulcrum: an annual of poetry and aesthetics*, *Pom2*, *Shearsman*, and *Submodern Fiction*.

Thomas Hummel's work has appeared or is forthcoming in Conjunctions, CROWD, Denver Quarterly, Fence, La Petite Zine, and elsewhere. He works for the Poetry Society of America and lives in Harlem.

Sunday, March 19th, The Cloister Café
Cannibal Release Party

Jim Behrle's chapbooks include (Purple) Notebook of the Lake, City Point, and Recent Sonic News. He edits Can we have our ball back? and posts cartoons at <www.unicornsandbunnies.blogspot.com>. He is the star of "Can't get a Date," a reality dating show from VH1.

Anthony Hawley's first full-length collection, The Concerto Form, is to be published March 1 by Shearsman Books. Michael Palmer says, "With The Concerto Form, Anthony Hawley joins that international company of exploratory poets who celebrate at once the fugitive music and the mysteries of the tangible world." Also the author of two chapbooks, Afield (Ugly Duckling Presse) and Vocative (Phylum Press) both published in 2004. Recent poems appear in LIT, The Hat, Denver Quarterly, Colorado Review, Verse, Volt, 26, Octopus, Cannibal, and elsewhere. After 10 years in NYC, Hawley relocated to Lincoln, Nebraska where he teaches on the faculty of UNL.

Tao Lin's poetry-collection, You Are A Little Bit Happier Than I Am, will be published by Action Books in October, 2006. His web site is called Reader of Depressing Books. He lives in Manhattan.

Sunday, March 26th, 4PM, The Cloister Café

Kate Greenstreet's chapbook, Learning the Language, was published by Etherdome Press in 2005. Her first full-length book, case sensitive, will be out from Ahsahta Press in 2006.

Brenda Iijima is the author of Around Sea (O Books). Animate, Inanimate Aims is forthcoming from Litmus Press. Chapbooks include, Early Linoleum (Furniture Press), Color and its Antecedents (Yen Agat), In a Glass Box (Pressed Wafer), among others. She runs

Portable Press at Yo-Yo Labs. Other preoccupations include painting, drawing and environmental activism.

Joseph Massey lives in Arcata, California. His four chapbooks are *Minima St. (Range)*, *Eureka Slough* (Effing Press), *Bramble (Hot Whiskey)*, and *Property Line* (forthcoming from Fewer & Further Press).

Friday, April 7th, 7:30PM, The Fall Café

Brian Howe is a writer living in Chapel Hill, North Carolina, where he carouses with the Lucifer Poetics Group. He writes about music for Pitchforkmedia.com and *Paste Magazine*, and his poems have appeared in various journals he's too much of a gentleman to mention by name. He's sitting on a nearly complete manuscript called *F7*, portions of which will appear as a chapbook called *Beta Test*, forthcoming from Atlanta's 3rdness Press in early 2007.

Christian Peet's chapbook, *The Nines*, will be published by Palm Press in the Spring of 2006. His poetry and prose appears in *Bird Dog*, *Drunken Boat*, *Fence*, *Octopus*, *Parakeet*, *Pom2*, *SleepingFish*, *Unpleasant Event Schedule*, and other great independent journals. He teaches Poetry and Creative Writing classes at Brooklyn College and at Hunter College, CUNY, and edits *Tarpaulin Sky* <www.tarpaulinsky.com>.

Mid-April, To Be Determined, The Cloister Cafe
Slope Editions

Amanda Nadelberg grew up in Boston, Massachusetts. Her first book, *Isa the Truck Named Isadore*, was selected by Lisa Jarnot for the Slope Editions Book Prize. Some of her poems have appeared in *Typo*, *Unpleasant Event Schedule*, *Can we have our ball back?* and *McSweeney's*. She currently lives in Minneapolis, where she works in an ice cream store.

Matt Hart was born in Evansville, Indiana in 1969. He studied philosophy at Ball State University and Ohio University before going on to receive his MFA in poetry from the Warren Wilson College MFA Program. His poems have been published in numerous journals including *The Canary*, *Conduit*, *Ploughshares*, *Salt Hill*

and Spinning Jenny. Online his work can be seen in such journals as Diagram, H_NGM_N, Octopus, Stirring and Typo. A chapbook, *Revelated*, was released in 2005 by Hollyridge Press. Twice nominated for a Pushcart Prize, and in 2003 for Best American Poetry, he has also been awarded fellowships from both the Bread Loaf Writer's Conference and the Warren Wilson MFA Program for Writers. He is a co-founder and editor of *Forklift, Ohio: A Journal of Poetry, Cooking, & Light Industrial Safety*. In addition, he is also managing editor of *Incliner*, a student-run journal of visual and literary arts out of the Art Academy of Cincinnati, where he teaches writing, literature and aesthetics. A twenty year veteran of the punk rock music scene, his music has appeared in major motion pictures and on MTV. He lives in Cincinnati with his wife Melanie, their dog, Daisy, and cat, Jackson.

Sunday, April 30th, 4PM, The Cloister Café

Timothy Donnelly's first book of poetry, *Twenty-seven Props for a Production of Eine Lebenszeit*, was published by Grove Press in 2003. His poems have appeared in such journals as *Crowd*, *The Denver Quarterly*, *Fence*, *jubilat*, *The Paris Review*, *Verse*, *Volt*, and many others, and they have also appeared in such anthologies as *Isn't It Romantic: 100 Love Poems* by Younger American Poets, *Poetry Daily: Poems from the World's Most Popular Website*, and *Legitimate Dangers: American Poets of the New Century*. He has been poetry editor of *Boston Review* since 1995 and teaches at Columbia University and lives in Brooklyn, New York.

Sarah Manguso is the author of the poetry collections *Siste Viator* (Four Way Books) and *The Captain Lands in Paradise* (Alice James Books), which was named a *Village Voice* Favorite Book of the Year. She is also the author of the story collection *Hard to Admit* and *Harder to Escape*, forthcoming from McSweeney's Books. Her writing has won a Pushcart Prize and been anthologized in three volumes of the Best American Poetry series. It has also appeared in *The Believer*, *The Paris Review*, *The New Republic*, *Ploughshares*, and

The London Review of Books. Born and raised in Massachusetts, Manguso lives in Brooklyn and teaches at the Pratt Institute.

Eugene Ostashevsky is the author of *Iteratute* (Ugly Duckling Presse). His poems appear in *Jubilat*, *The Germ*, *Octopus*, and elsewhere. He lives in Brooklyn and is currently translating the poetry of 1930s Russian absurdism.

Friday, May 12th, 7:30PM, The Fall Café

Anna Moschovakis is the author of two chapbooks, *The Blue Book* and *Dependence Day Parade*, and of a full-length collection, *I Have Not Been Able to Get Through to Everyone*, forthcoming in the fall from Turtle Point Press. She is also a freelance editor, translator, book designer, and printer, and an active member of the Brooklyn-based publishing collective, Ugly Duckling Presse. She currently teaches in the Comparative Literature department of Queens College.

Sheila Squillante's poems have appeared in such journals as *Quarterly West*, *Prairie Schooner*, *The Southeast Review*, *Connecticut Review*, *Clackamas Literary Review* and others. She is the associate director of the MFA program at Penn State, where she also teaches composition and creative writing.

Sunday, May 21st, 4PM, The Cloister Café

Edmund Berrigan lives and works in New York City. He is the author of *Disarming Matter* from Owl Press, as well as several chapbooks including *Your Cheatin' Heart* from furniture press and *In the Dream Hole*, a collaborative book with Anselm Berrigan from Man Press. His poems have appeared fairly recently in *Drill*, *Lungfull!*, *Van Gogh's Ear*, and *Cannibal*. He also performs music under the guise *I Feel Tractor*, in and around New York City. With Alice Notley and Anselm Berrigan he co-edited *The Collected Poems of Ted Berrigan*.

Joshua Marie Wilkinson's most recent book, *Lug Your Careless Body out of the Careful Dusk*, is a long poem in conversation with Lucian, Freud, Fassbinder, and

Bill Morrison, and is due out from University of Iowa Press next month as winner of the 2005 Iowa Poetry Prize chosen by Graham Foust. Wilkinson is also the author of the recent illustrated chapbook, *A Ghost as King of the Rabbits* (New Michigan Press), and the book-length poem *Suspension of a Secret in Abandoned Rooms*, based on an imagined correspondence between Egon Schiele and Ludwig Wittgenstein, which was released last summer by Pinball Publishing. Born exactly seventeen years after Harold Pinter's *The Dwarfs* first debuted on the BBC, Wilkinson grew up in North Seattle, and has since lived in Turkey, Slovakia, Tucson, and Dublin, and has earned an MFA in poetry (University of Arizona) and an MA in film studies (University College Dublin). His writing has appeared or is forthcoming in *14 Hills*, *Meridian*, *Eye Rhyme*, *Phoebe*, *CutBank*, *Barrow Street*, *Redactions*, *Typo*, *42 Opus*, *Pontoon*, *Backwards City Review*, *Double Room*, *Tarpaulin Sky*, *Burnside Review*, and elsewhere. His first film, a tour documentary about the band Califone entitled *Made a Machine by Describing the Landscape*, is due out from Thrill Jockey Records later this year. He makes his home in Denver, Colorado, where he teaches literature and writing, works as an editor for the *Denver Quarterly*, is finishing an anthology with poet Christina Mengert, and is completing a doctorate in English and creative writing. He publishes under a pseudonym after his late paternal grandmother Marie Wilkinson who was a poet and published her writing in rural Montana in the 1930s. Mr. Wilkinson is presently at work on two new books and will embark on a little reading tour of the south in mid March with Eric Baus and the inimitable Noah Eli Gordon.

Sunday, May 28th, 4PM, The Cloister Café

Matthea Harvey's books include *Sad Little Breathing Machine* (Greywolf Press) and *Pity the Bathtub Its Forced Embrace of the Human Form* (Alice James Books). She serves as poetry editor of *American Letters and Commentary*.

Aaron Kunin's first book of poems, *Folding Ruler Star*, appeared on Fence Books in 2005. He is also the author of a chapbook, *The Mauberley Series* (ubu editions). His poems have appeared in numerous journals, including *The Germ*, *No: a journal of the arts*, *The Poker*, and *Octopus*. He teaches at Pomona College.

Peter Jay Shippy's first book, *Thieves' Latin* (University of Iowa Press) won the 2002 Iowa Poetry Prize. BlazeVOX Books will publish *Alphaville*, an abecedarian suite, as an e-book in 2006. About *Thieves' Latin*, Bin Ramke, editor of the *Denver Quarterly* wrote, "Shippy's strange little machines of words are all kinetic, disturbing, and weirdly graceful, unlike anything else available in American poetry. A dazzling book." Claudia Keelan called it, "... a surrealist elegy for the earth... a fierce accomplishment." His work has been published in numerous journals, including *The American Poetry Review*, *Fence*, *FIELD*, *The Iowa Review*, *McSweeney's*, *Internet Tendency* and *Ploughshares*, among others. Shippy has been awarded writing fellowships from the Massachusetts Cultural Council and the National Endowment for the Arts. In 2005 he received a Gertrude Stein Award for innovative poetry. He teaches at Emerson College and lives with his wife in Jamaica Plain, Massachusetts.

Friday, June 16th, 7:30PM, The Fall Café

John Coletti grew up in Santa Rosa, California and Portland, Oregon before moving to New York City twelve years ago. He is the author of *Physical Kind* (Portable Press at Yo-Yo Labs/Boku Books), *The New Normalcy* (BoogLit), and *Street Debris* (Fell Swoop), a collaboration with poet Greg Fuchs with whom he also co-edits *Open 24 Hours Press*.

Stacy Szymaszek recently moved from Milwaukee to New York to take the position of Program Coordinator at The Poetry Project at St. Mark's Church. Her book, *Emptied of All Ships*, is out from Litmus Press. She is a co-editor of *Instance Press* and editor of *Gam: A*

Survey of Great Lakes Writing, which is always given as a gift. Sections of her long poem in process, hyper glossia, have appeared as a Belladonna chap book, online with Fascicle and in print with The Boston Review. She is also the author of the chapbooks Mutual Aid, Pasolini Poems, Some Mariners and There Were Hostilities.

Sunday, June 25th, 4PM, The Cloister Café

Anne Boyer was born in Kansas in 1973. She grew up in Salina, a small city in the very enter of the country, just south of the World's Largest Ball of Twine. A life-long Midwesterner, she earned degrees at Kansas State University and Wichita State University, lived for a time in Kansas City, Missouri, and now lives in central Iowa where she raises her daughter and teaches creative writing at Drake University. Her poetry and prose can be found in a variety of journals, including Typo, The Denver Quarterly, The Canary, and Lit. Her chapbook, Cloven by Cloven, will be released this summer by Narwhal Collective.

Phil Cordelli and Brandon Shimoda have been collaborating on various projects since the early 1990s. Their collaborative writing has appeared under the name "The Pines" in such journals as POOL, BlazeVOX, Cannibal, and elsewhere, as well as in the ongoing book series, The Pines. Volume One: Southern California and Volume Two: Ridgefield Connecticut, were both released in 2005, with Volume Three: The Knights of Columbus following in March of 2006. Together and apart they have lived and worked in Acadia National Park, Albany, Asheville, Boston, Bronxville, Brooklyn, Capay, Chatsworth, Cottage Grove, Hopkins Village, Jersey City, Mount Vernon, Oaxaca, Overijse, Pacifica, Pleasantville, Point Arena, Ridgefield, Saratoga Springs, Studio City, Troy, Woodfin, and Yonkers, and help to edit CutBank, Ugly Duckling Presse, and Octopus Magazine. They currently live in Manhattan and Missoula, and at thepines.blogspot.com, respectively.

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<http://mail.yahoo.com>

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299. **Haas Bianchi**
Re: TIBET WRITERS
Mon 13 Feb 2006

Understood

Lets talk then

R

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Alex Jorgensen
Sent: Monday, February 13, 2006 12:01 PM
To: ██████████
Subject: Re: TIBET WRITERS

Dear Ray,

Just returned to Beijing, and this is my back channel. Might not be reasonable to be explicit via e-mail, given my location. Sounds a bit, you know, but is the real situation. In March, I'll be returning Stateside for some readings, then back here -- the end of spring it'll be back to whence I've just come. Your suggestions would be appreciated.

Regards,
Alex

--- Haas Bianchi <████████> wrote:

Alex

Backchannel me regarding this

Ray

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

*From: UB Poetics discussion group
[mailto:████████] On Behalf Of Alex Jorgensen
Sent: Sunday, February 05, 2006 6:40 AM
To: ██████████
Subject: TIBET WRITERS*

Looking for some publications that might be interested in the work of some talented writers writing in exile.

Talking about gritty stuff, often critical of Western sentiments and supposed understanding of both what's become in/outta fashion Tibetan issues and Buddhism -- in addition to issues of Tibetan identity and less parochial range of expected work pertaining to the self in relationship to humanity.

Back-channel if might be able to offer suggestions, opportunities.

AJ

--- "Walter K. Lew" <[REDACTED]> wrote:

Among the most neglected poets in America are the many that don't write in English. Unlike James, Kees, Cha, etc., disappearing doesn't even become part of how they are remembered. Aside from the very few who get translated (or translate themselves), they have no aura, leave no trace. Just some fishy odor.

Also, those that were struck down by aerial bombardment, napalm, etc. They weren't in America, but America got to them, into and all around them. Definitely hit by neglectorinos. Kim Young-nang, for example, one of the great lyric poets of modern Korean. Forgesigxis.

-- Walter K. Lew

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300. **C Daly**

FW: THE 2006 ETHNOGRAPHIC POETRY COMPETITION

Mon 13 Feb 2006

SOCIETY FOR HUMANISTIC ANTHROPOLOGY

THE 2006

ETHNOGRAPHIC POETRY COMPETITION

The Society for Humanistic Anthropology announces our annual poetry competition as a means to encourage scholars to use alternative literary genres to explore anthropological concerns. These concerns may be any of those associated with the fields of anthropology: Archaeological, Biological, Linguistic, Socio-Cultural, and Applied Anthropology.

Winning entries and honorable mentions will be recognized at the annual meeting of the American Anthropological Association in San Jose, CA in November 2006, and will be published in the Society's journal, *Anthropology and Humanism*. The winner(s) will receive an award of \$100. There is no entry fee to enter this competition.

Judges will be Kent Maynard [REDACTED] from Denison University and Melisa Cahnmann [REDACTED] from the University of Georgia.

Submissions must include: a) two copies of a cover letter with home and institutional addresses & a short bio, and b) two copies of poems of any length totaling no more than 10 pages in all. Send complete submissions, postmarked by April 1, 2006 to:

Dr. Melisa Cahnmann

Department of Language and Literacy Education

125 Aderhold Hall

Athens, GA 30602

(off.) [REDACTED]

email: [REDACTED]

Electronic or faxed submissions will not be accepted

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301. **Ron Silliman**

Ken Wainio, 1952-2006

Mon 13 Feb 2006

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

Ken was visibly a part of the North Beach scene when I was out west.

Ron

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302. **Francisco Aragon**

Palabra Pura

Tue 14 Feb 2006

A reminder to Chicago residents:

PALABRA PURA launches on February 15, and continues the third Wednesday of the month thereafter (except August and December). Location: California Clipper, 1002 N. California. Doors open at 8 PM.

A collaboration between the Guild Complex and the Institute for Latino Studies at the University of Notre Dame, PALABRA PURA seeks to promote literary expression in more than one tongue through a monthly bilingual poetry reading featuring Chicano and Latino artists. With an aim of fostering dialogue through literature in Chicago and beyond, each evening pairs a local poet with a visiting writer, and a brief open mic. For more information, visit: <http://guildcomplex.org/>

Best,

Francisco Aragon
Director, Letras Latinas
Institute for Latino Studies
University of Notre Dame

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303. **Halvard Johnson**

Hamilton Stone Review, Issue 8, Winter 2006, Now Online

Tue 14 Feb 2006

Hamilton Stone Review, Issue 8, Winter 2006, Now Online!

Featuring fiction by Thaddeus Rutkowski, Raymond Federman, Jason Rice, and Darryl Halbrooks; and poetry by CL Bledsoe, James Cervantes, Jon Leon, Richard Kostelanetz, Harry Nudel, Mary Rising Higgins, Katherine Holmes, Sam Pereira, Alan Sondheim, Bruce Covey, and Cortney Davis.

<http://www.hamiltonstone.org/hsr8.html>

Submissions to the Hamilton Stone Review

Hamilton Stone Review invites submissions of both poetry and fiction for Issue #9, which will be out in June 2006. Poetry submissions should go, only by email, directly to Halvard Johnson at [REDACTED]. Send fiction submissions to Nathan Leslie at [REDACTED].

Hamilton Stone Review is produced by Hamilton Stone Editions

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

PLEASE SEND THIS ALONG TO OTHERS

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304. **Thomas savage**

Re: Elliot Coleman

Tue 14 Feb 2006

Hello Ron, I'm replying to your blog entry about Mayakovsky here because my machine, for some reason wouldn't allow me to comment in the more appropriate space. I was glad to see mention of Arkadi Dragomoshenko's Chinese Sun, which I've recently read in the Ugly Duckling Presse translation and recommend to anyone. Are there any good or interesting reviews out there of this book? I haven't heard of any. Although I read the book thoroughly, I would appreciate reading thoughts it occasioned in other people's brains.

Ron Silliman <[REDACTED]> wrote: Bruce Andrews took a course with Coleman as an undergraduate, I do believe. But Bruce so far as I know never went through a period of conservative writing that then later 'opened up' (as happened with a lot of the rest of us in those years). I think his exposure to, knowledge of, all kinds of music -- which was way ahead of anyone I knew in the 1960s -- led him to feel much more comfortable with that level of freedom.

Ron Silliman

Yahoo! Mail

Use Photomail to share photos without annoying attachments.

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305. **Sarah Trott**

Contemporary Writers Series: Edwin Torres, 2/21

Tue 14 Feb 2006

The Contemporary Writers Series at Mills College presents a reading by:

Edwin Torres

5:30-7:00 pm

Tuesday, February 21, 2006

Mills Hall Living Room

Refreshments will be served.

Free and open to the public.

Bilingual performance poet Edwin Torres first discovered poetry in 1990 at The Nuyorican Poets Cafe and The St. Marks Poetry Project. He has since collaborated with a wide range of artists, creating performances that mingle poetry with vocal/physical improvisation, visual theater, music and sound. He's appeared on MTV's first Spoken Word Unplugged, in the pages of Rolling Stone, and at the Whitney Museum, where an early CD, Holy Kid (Kill Rock Stars, 1998), was included in the exhibit, The American Century Part II. Books include Fractured Humorous (Subpress, 1999) and The All-Union Day of the Shock Worker (Roof Books, 2005). His writing has also appeared in many journals and anthologies including Role Call (Third World Press, 2002), Heights Of The Marvelous (St. Martins Press, 2000), and ALOUD: Voices From The Nuyorican Poets Cafe (Henry Holt Press, 1994).

For directions and a campus map go to: www.mills.edu

Hope to see you there!

Sarah Trott

The Place for Writers

Mills College

5000 MacArthur Blvd.

Oakland, CA 94613

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306. **David Goldstein**

Jen Bervin at the University of Tulsa

Tue 14 Feb 2006

The University of Tulsa Reading Series in Poetry Presents

Jen Bervin

Monday, February 20

7 PM

McFarlin Library Faculty Study
The University of Tulsa

Jen Bervin, poet and visual artist, is the author of *A Non- Breaking Space* (Ugly Duckling 2005), *Nets* (Ugly Duckling 2004), *Under What Is Not Under* (Potes & Poets 2001), and numerous artists' books. Bervin teaches creative writing at Pratt Institute and New York University.

The reading, which is sponsored by the Department of English and the Dean of the College of Arts and Sciences, is free and open to the public.

For more information, please contact
David B. Goldstein
Assistant Professor of English and Creative Writing
The University of Tulsa

[REDACTED]
[REDACTED] =

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307. **Ken Springtail**
Neglectorino...

Tue 14 Feb 2006

Walter Shedlofsky!

K. S.

Shop 'til you
drop at XtraMSN Shopping <http://shopping.xtramsn.co.nz/home/>

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308. **Stephen Vincent**
Re: Neglectorino...

Tue 14 Feb 2006

Bruce Boone

Who has some lovely, real good poems in Keven Killian's current, *Mirage #4/ Period(ical) #127*. A fellow San Fransican, Bruce is one of the smartest cookies on the block and a wonderful writer. Maybe his books - published by Black Star in the 80's - are still in print(check with SPD). He's been way too quiet for too long. Bruce's work is like the invisible shadow of a combination of his good friends, Bob Gluck and Beverly Dahlen!

I forget if these attentions are to go direct to CA Conrad (?) for his project. Or, Conrad are you picking up from this list?

309. **Jennifer Karmin**
Red Rover Series / Experiment #6

Tue 14 Feb 2006

Red Rover Series

{readings that play with reading}

Experiment #6:

Absences

Featuring:

Nathalie Stephens

Jeff Marlin

and "in absentia"

Lise Beaudry

kari edwards

Brane Mozetic

Benny Nemerofksy Ramsay

7pm Sunday, February 26th

at the SpareRoom

2416 W. North Ave, Chicago

suggested donation \$3

<http://www.spareroomchicago.org>

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 Alain-Grandbois and the Prix Trillium (2005); the short fiction, *Underground* (TROIS, 1999) was a finalist in 2000 for the Grand Prix du Salon du livre de Toronto. Stephens has performed and guest lectured internationally, notably in Barcelona, 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, and Slovene. She has translated Catherine Mavrikakis and François Turcot into English and Gail Scott and R. M. Vaughan into French. On occasion, she translates

herself. She lives between. Stephens has new work forthcoming this year from Coach House (Touch to affliction) and Book Thug (a self translation of Je Nathanaël).

JEFF MARLIN is an artist and graphic designer currently living in Chicago. A prolific painter, his work explores the relationship between the body and the machine through various forms of translation that involve human interference. Most recently, his artwork has been featured on the covers of books for Flood Editions, No Press and LVNG magazine, and is forthcoming for Canada's avant-garde press, Coach House Books.

LISE BEAUDRY's photographic work has been exhibited in several Canadian cities, the U.S., Romania, and France during Les Rencontres Internationales de la Photographie. In 2002, her first video: *Le Tourbillon* won her the Best Upcoming Toronto Video/Film make at the Inside Out Film Festival as well as the Audience Award at the Dublin Lesbian & Gay Film Festival. This short has now toured to 26 festivals in Canada, the U.S. and Europe. In 2003, she co-founded Alleyjaunt--local art in local garages--a Toronto alternative annual art event transforming the back alley garages surrounding Trinity Bellwoods Park into venues that showcase visual art, installations, performance, film and video.

KARI EDWARDS is a poet, artist and gender activist. edwards is the winner of New Langton Art's Bay Area Award in literature (2002), author of *obedience*, (Factory School Press, 2005), *iduna* (O Books, 2003), *a day in the life of p.* (subpress collective, 2002), *a diary of lies - Belladonna #27* (Belladonna Books, 2002), and *post/ (pink)* (Scarlet Press, 2000). Work can also be found in Scribner's *The Best American Poetry* (2004), *Civil Disobediences: Poetics and Politics in Action* (Coffee House Press, 2004), *Narrativity: Investigations by Writers* (Coach House, 2004), *Bisexuality and Transgenderism: InterSEXions of the Others* (Hawoth Press, 2004), *Experimental Theology*, *Public Text 0.2.* (Seattle Research

Institute, 2003), and *Blood and Tears: Poems for Matthew Shepard* (Painted Leaf Press, 2000).

BRANE MOZETIC is a noted Slovenian poet, fiction writer, essayist, translator, editor, and gay activist. He edited the gay journal *Revolver* and he has headed the Roza Club, a political group concerned with gay/lesbian issues. At present he is the editor of two literary collections (*Aleph* and *Lambda*) and the director of Center for Slovenian Literature. Mozetic has more than a dozen books to his credit, and his books have been translated into English, French, German, Italian, Croatian, and Spanish. A volume of his poetry in English translation, *Butterflies*, was published by Spuyten Duyvil in 2004; his book of short stories, *Passion*, appeared in 2005 with Talisman Publishers.

BENNY NEMEROFSKY is a Montréal-born artist working predominantly in video, text and sound. Since 2000 his work has brought together song, self-reflexive performance and lyrics from pop music as vehicles for examining the singing voice, the untranslatability of emotions into language and the ways in which emotional expression changes shape when mediated by technology and popular culture. Nemerofsky Ramsay's work has screened in festivals and galleries across Canada, Europe and East Asia and has won prizes at the Hamburg Short Film Festival, the Kasseler Dokumentarfilm- und Videofest and the Kurzfilmtage Oberhausen (all in Germany), the Toronto Inside Out Film and Video Festival as well as First Prize at the Globalica Media Arts Biennale in Wrocław, Poland. He currently divides his time between Canada and Europe. More info at <http://www.bennybenny.ca>

Red Rover Series is curated
by Amina Cain and Jennifer Karmin

Got ideas for reading instructions & experiments?
Email us at 

Coming in March
Experiment #7
with Catherine Daly

Do You Yahoo!?

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

<http://mail.yahoo.com>

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310. **mIEKAL aND**

If a Word Falls in the Blogosphere does it Make a Sound?

Tue 14 Feb 2006

<http://www.nowpublic.com/node/30142>

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311. **amy king**

Had it but lost it: Swensen & Harvey

Tue 14 Feb 2006

I changed computers and lost Cole Swensen's email address. In fact, I've given it to several of you out there...can someone backchannel it to me please?

Also, would someone send me Matthea Harvey's email please?

Thanks,

Amy

Amy King is <http://www.amyking.org> - sometimes.

What are the most popular cars? Find out at Yahoo! Autos

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312. **amy king**

Ding dong - Avon ... for Jacques Debrot

Tue 14 Feb 2006

Has anyone seen him? Have contact? Able to pass along his email address?

Thanks again,

Amy

Amy King is <http://www.amyking.org> - sometimes.

Yahoo! Autos. Looking for a sweet ride? Get pricing, reviews, & more on new and used cars.

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313. **Rob McLennan**

[REDACTED]: Writers Festival Podcast - Open for business.]

Tue 14 Feb 2006

Just to announce that the ottawa international writers festival podcast is up and running.

<http://writersfest.libsyn.com/>

There will be a lot of improvements over the next little while, plus new shows! for further information, including info (soon, perhaps) on the spring edition of the festival can be found at www.writersfest.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 ...11th coll'n - name , an errant (Stride, UK) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

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314. **Joel Weishaus**

Linda Hogan digital critique

Tue 14 Feb 2006

Digital critique of Linda Hogan's "The Book of Medicines":

<http://web.pdx.edu/~pdx00282/Critique/Hogan/intro.htm>

-Joel

Joel Weishaus
Research Faculty
Center for Excellence in Writing
Portland State University
Portland, Oregon

Homepage:
<http://web.pdx.edu/~pdx00282>
On-Line Archive:
www.cddc.vt.edu/host/weishaus/index.htm

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315. **Ishaq**

Notes from New Palestine: Beefin' the blues only (a prayer for chris buck)

Tue 14 Feb 2006

Notes from New Palestine: Beefin' the blues only (a prayer for chris buck)

----- Notes from New Palestine:
Beefin' the blues only (a prayer for chris buck)

...and all your two bit friends ...they talking behind your back saying -
man, you ain't never gonna be no humanbeing
lou reed

i'm callin out
to all my thugs in the ghetto (callin out)
cause it gets hard sometimes
but ya gotta keep ya head up, and be strong
trick daddy

Music don't begin like a song," he said. "Forget all that bullshit you hear. Music can get to be a song, but starts with a cry. That's all. It might be the cry of a newborn baby,...or a man when they put the knife to his balls. And the sound is everywhere. People spend there whole lives trying to drown out that sound.

James Baldwin

brr

In order to come to consciousness and clarity as to what caused a boy in the south shore, trapped in a tattooed room, to come to find life in a group of west-coast punkers turning amerikkkanada upside down with a battlecry of hard-core, I had to step back and travel to a land inwhich louis armstrong and patti smith took me to - one of the dead boys doing all the latest dances and twitches -- of boards and beat up rides transporting everyman egoes to shows with new hopes for a underground society - one of white and black boys who were hell bent on wanting to sing the westend blues.

It was the metaphysical blues -- a poor folk struggle made clear as I read that james baldwin called music a cry at birth. it's a hollering in pubs over your fathers death in you or at the authorities who whip our backs raw or just that you can't make that girl. I was listening to cream and blind faith on repeat. It's what got me feeling kind of half baked and kinda ginger about the situation I had come to -- to make it all clear on how we got here -- it was about jam numbers for one thing. ...and all and all, and all that will became of it, was a call to us after all. X heard that call and transformed a writing class romance into punk a billy holla by rearranging howling wolf. Then lee ving, with fear surrounding him, put the soul back into boloney, of all things, and slayer gave us warning in

“angel of death” and the norwegians heard that viking blues which finally summoned their entry into the world of post industrial individualism and new global frustration.

This was the decry of western culture. I heard it had to be true. It came from richard hell and then the ramones mashed brian wilson’s teenage symphony to god and penelope spheeris filmed the bruhs giving voice to it as some have passed on, one by one, in midskank. I came to reality’s unreality while sitting in my buddy marco’s basement as a kid listening to ufo II then letting hawkwind chant how much I shouldn’t do whatever it was I thinking on , that it was a direct action plan of pure thought made into a sonic performance piece of situationist’s hardcore hootenanny calamity boogie.

...and all the dudes and dudettes heard that cry and all the crowd assembled in rooms basements and floors, beyond colour to become human, to become what some would call lil rotters on the road to ruin in cause of rebellion.

Back in livingrooms and tattooed rooms, I guess it can even inspire loco black men with electronics armed with the giver’s sound, like a couple of norwegians in a house thashing about with recording equipment in accustisc space, making metal immediate and low fi, like the gentlemen of 1/2 japanese did to make real this dream of reel to reel tragedy like royal trux did, hoping it might chill his madness – and all you needed was a macluan space, acetate and the love of murdering the vibration with magnets and resin.

However, as did the blues, punk can be made into audio literature what was taught to me by the dialogue of the l.a. wordcore recordings like “Neighborhood Rhythms” or “English As A Second Language” -- this is where henry rollins had something to say and hadn’t become a poster boy for tattooed quasi homosexuals from the suburbs -- where exene cervenka showed and proved her staying power as not just the chick at the mic. This is where john doe spoke like he sang; where dave alvin collected the thoughts and held the beat of the whole scene with words just like the blasters echoed the rock a billy steady in the back bone of the l.a punk scene. so we must never forget the blues like john doe always knew and so did chris buck too -- the blues was out to express a cry in a pretty lo fi yet effective dub. All songs start with a cry like the change up in darkthrone’s “fucked up and ready to die”.

Now, fenriz, of darkthrone, tells us, black metal has this individual thing going on so it ain’t like punk. people have confused punk rock with a collectivist movement theorim which is a lefty propaganda scheme/a right wing recruitment tool -- the whole sublime inter-motion surrenders to dogma for the boosh-wash looking to organize something into cataloges of behavioural mundanity. It was more about david wojnarowicz’s advice on how to use a camera – first throw away the instructinos then start taking pictures. The fact of the material

was that the u.k., unlike europe, had made the music, like they had the peasant art of opera, into a philosophy for the booshwashes – while the north side of the planet made it about doing, about action, about living with pure thought made loud in sonic disarrangement.

I saw a documentary air on norwegian tv on black metal where a a bloke and fenriz describes the music as a feeling of intense pain – a feeling and pain – blues to hard core or punk rock sensibility is what has made them last and endure. All genres must be not played or performed but lived and felt straight into your gut and many have died living the life or, as rock n roll likes to call it, keepin the faith.

So when I get to the point of no activity, too much philosophy and fucked up by some aspects of black metal and facism or punk and what kind of studs you're rockin on your jacket or whether you have baught into the broken rifle or snapped sticks of anarchy patches to the imposition of feminist doctrine and gay pop culture making people less than human, -- i think of fear in decline of western civiliazation part 1 rapping (chatting with clarity and style): dave alvin, genet a dennis cooper prior to the cool of porn and the internet, an african landing, patti smith's version of rimbaud, some angry samoans doing call and responses on "lights out" or laying down the law in "homo- sexual"; to do whatever, do what it takes, fuck the fakes but never be a 3 letter man. Maybe, then I can overstand now, what I understood then, what caused the bad brains to say what they said about san francisco in the 80's.

i just wanted to transform my madness like jaxson did and make tracks like mott the hoople in "Honoloochie Boogie", compose writs with pacific frontal system, jump in on a chorus with sonic youth or flex a rhyme with patti smith -- maybe be lucky and find a girl like exene. B.u.t. in this country of catagories -- being black and proud and liking music loud -- due to the "intergrate or isolate" policy -- I was made invisible and a bit ridiculous for not finding a label to die in. In punk/hardcore I was just a mug like any other mug, therefore; a man – a dude like all the young bucks thrashing like likkle rotters and tumbling into gutters lost in a permamant angel lust, like all the suckers. Mathematically, it said that if the white boy had the right to sing to blues then I had the right to keep the beat in words on pages over explosions in my livingroom space caught on the digital 7.

Everybody needs a space -- be it in a tattooed room in the south shore or dropping bum tracks in a basement bunker on the westcoast – you can dictate to a heart so much and then it'll summon a cry that will be the blues for a next movement.

From Ramones to Satanic slaughter from celtic frost to allfather the blues like punk was never meant to remain in the same chord -- chris buck knew that. If

so, it would be nostalgia like british skinhead culture, the teddy boy and those lost in an allman brothers' melancholia. It was meant to show and prove a forward flow in a mental state. Metal had to progress too. It became classical music - wagner propelled through marshall amps at full throttle then sent back to basements to be replicated and adored back into the world of black metal lo fi. So must punk rock then and mr buck knew that too.

This was the decline of western sociopathy - that your resistance can be invoked by having too much just as it can be from havng too little to nothing - so penelope said in "the new york rocker". She said too, in "suburbia", of the neglect of care of kids born in wealth to the benign neglect of poverty by the system - it was not a pop planet call to embrace the suburbs, government policies and white wash the massive depression behind brian wilson harmonies and arrangements.

Hearing this, I became the spooky dude who at by the door and thrashed on the floor of the pit watching the gun club's bad indians 'do their war dance'. Those were the bruhs who would rather crash than burn out - it was then - clarity clarity it was then I realized that the 3 letter men fear went on about never thought that jeffery dahmer was evil for what he did b.u.t. christopher scarver and slayer did - so who gets the big up in my fiction or dubbed reality? clarity clarity -- it was then that I had learned that punk wasn't a form of music but a state of mind - metal, like rock a billy, was the way of life - it was a live and die/kiss or kill kind of steez - one to do right by it blues - are you ready teddy? I only play football for the coach too, louie - in this revolutionary suicide called hard core; crying the westend new palestinian fucked up blues - come pause with me in mid air.

all praise be

1427 Lawrence Y Braithwaite (aka Lord Patch)
New Palestine/Fernwood/The Hood
Victoria, BC

see also:

"June Jordan in the documentary A Place of Rage made a comment about caring about issues outside of your own, like Palestine, poverty, the nonsense of lower school budgets in favor of building more prisons, or exploitation of people in general; all that slavery shit. It's all a bit more important than where you're going to spend gay pride or how nobody understands your bisexuality." -- Lawrence Ytzhak Braithwaite -- "The Way Things Are...: a conversation with author Lawrence Ytzhak Braithwaite"

<http://victoria.indymedia.org/news/2004/11/34659.php>

download audio acapella:

http://radio.indymedia.org/uploads/l...acapella_1.mp3
<http://radio.indymedia.org/uploads/logopolis_acapella_1.mp3>

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

"...in time, we will look back to this age with incredulity and amazement -- and victories like Hamas in Israel will be the *best* of our memories." -- mumia abu jamal -- "what state? what union?"

"...these people generate wars in Asia and Africa,...These are the people who, in the last century, caused several devastating wars. In one world war alone, they killed over 60 million people.... In the near future, Allah willing, we will put you to trial in courts established by the peoples...."-- mahmoud ahmadinejad

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<http://www.sidebrow.net/2006/a006-braithwaite-01.php>

\

<http://radio.indymedia.org/news/2005/10/7255.php>

\

<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

\

http://radio.indymedia.org/uploads/en_fins__clichy-sous_bois_amixquiet-_lordpatch_the_giver__.mp3

\

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

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316. **mIEKAL aND**

Fwd: Mapping heartbreak on the net

Tue 14 Feb 2006

Begin forwarded message:

From: Paige Saez <[REDACTED]>
Date: February 14, 2006 5:23:20 PM CST
To: [REDACTED]
Subject: Mapping heartbreak on the net

Love Lost: New & Improved for that Full Flavored Misery

Hello! I made a map of lost loves and heartbreak stories. It's part of a web-based art project I am working on and I thought you might be keen on it.

http://platial.com/paiges/map/1535-hopeless_romantic_map

*Maybe you know someone who would like to contribute a story?
Add your story and I will keep it going for us all.*

Paige Saez



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317. **Catherine Daly**
C.D. Wright & Forrest Gander

Tue 14 Feb 2006

OTIS COLLEGE OF ART & DESIGN'S GRADUATE WRITING PROGRAM
SPRING 2006 READING SERIES AT THE OTIS GOLDSMITH CAMPUS

9045 Lincoln Boulevard, Los Angeles CA 90045

Galef 107: Exhibition Room

All Wednesday readings begin at 7:30 p.m. and are free of charge but seating is limited.

February 15: Forrest Gander and CD Wright

Forrest Gander is the author of five books of poetry, including *Torn Awake* and *Science & Steepleflower*, both from New Directions. Gander also writes literary criticism (*The Nation*, *Boston Book Review*, *The Providence Journal*) and has translated, most recently, *No Shelter: The Selected Poems of Pura López-Colomé* and, with Kent Johnson, *Immanent Visitor: Selected Poems of Jaime Saenz*. He has received two Gertrude Stein Awards for Innovative North American Poetry, fellowships from the NEA, and awards from The Fund for Poetry and The Whiting Foundation.

CD Wright has published eleven collections of poetry, most recently *Cooling Time: An American Poetry Vigil* from Copper Canyon. In December of 2003 she published *One Big Self: Prisoners of Louisiana*, a collaboration with photographer Deborah Luster, which was awarded the Dorothea Lange-Paul Taylor Prize for a work-in-progress from the Center for Documentary Studies at Duke University. Her 2002 selected and new poems *Steal Away* was on the International shortlist for the Griffin Trust award for excellence in poetry. Other titles include the book-length poem *Deepstep Come Shining*, *Tremble*, and *Just Whistle*. *String Light* won the 1992 Poetry Center Book Award given by San Francisco

State University. Wright has composed and published two state literary maps, one for her native state of Arkansas, and one for her adopted state of Rhode Island. She has received fellowships from the NEA, the Guggenheim Foundation, and the Bunting Institute, the Witter Bynner Prize for Poetry from the American Academy and Institute of Arts and Letters, a Whiting Writers' Award, and a Lannan Literary Award. In 1994 she was named State Poet of Rhode Island, a five-year post. Wright is a 2004 recipient of a John D. and Catherine T. MacArthur Fellowship and a newly elected member of the American Academy of Arts and Sciences. Forrest Gander and CD Wright both teach at Brown University and together edit the literary press Lost Roads Publishers.

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318. **kari edwards**
returning to the amerika today

Tue 14 Feb 2006

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319. **Susan Webster Schultz**
POETA EN SAN FRANCISCO has arrived!

Tue 14 Feb 2006

Tinfish Press is proud to announce publication of Barbara Jane Reyes's prize-winning (the James Laughlin Award) volume, POETA EN SAN FRANCISCO. All yours for \$13, no shipping, from Tinfoil. Or go through SPD. Please see details at our website:

<http://www.tinfoilpress.com/books.html>

While you're there, check out our other titles.

We'll have a table at AWP, so please drop by if you're there. There will also be a joint Tinfoil / Action Books reading during the conference. I'll send details soon.

aloha,

Susan M. Schultz
Editor, Publisher, Moneybags

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320. **David Baratier**

Re: Ding Dong Avon

Wed 15 Feb 2006

Amy--

This is going to sound really wierd (go ahead & correct me Dave, I choose to spell this way) but the last time I mailed something to Jacques Debrot it was returned with a post office stamp that said "Deceased" which was boldly stamped in red. If you find out otherwise let me know.

Also, I think you would really like the winner of the book award this year, Rachel Simon, Although you write vastly differently there is something comparable. One of these days I will publish it, for now I am sending out my own poems.

I had no idea how easy it is to be published these days. Holy Cow! Maybe I should create a machine to start writing crappy poems. I would call this machine Andrew Topel.

from your publisher before he sold out of your first chapbook

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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321. **Carol Novack**

Book Review: Baby Beat Generation & The 2nd San Francisco Renaissance

Wed 15 Feb 2006

"If you want to taste the Beat Poets and sample the writers who followed them, *Baby Beat Generation & The 2nd San Francisco Renaissance* is about as good as it will get. The work in this collection is of high quality. I'm not sure why this surprised me. I have read many anthologies and usually come away with a 50% sense of satisfaction, but not this time so I asked Thomas Rain Crowe whose work is featured in the collection and whose preface helped to established historic context. He told me, "Looking back, now I think the poetry that came out of the 2nd San Francisco renaissance is still some of the best, and most interesting, poetry of the last thirty years. These were talented, dedicated, and extremely literate poets, some of whom were 'well educated', but all of whom

were very well read and had been writing for quite a long time, even though many of us were only in our mid-late twenties. This was a very diverse group of poets, who wrote in uniquely different styles from one another and from their beat friends and mentors." The book includes poems by Lawrence Ferlinghetti, Gary Snyder, Jack Micheline, Jack Hirschman, Harold Norse, Diane Di Prima, Nanos Valaoritis, Michael McClure, Bob Kaufman and David Meltzer on the beat side, and poetry by Thomas Rain Crowe, Ken Wainio, Neeli Cherkovski, David Moe, Janice Blue, Paul Wear, Luck Breit, Kaye McDonough, Philip Daughtry, Kristen Wetterhahn, Jerry Estrin, and Roderick Iverson, as well as pictures and an attached CD which includes readings by Lawrence Ferlinghetti, Diane Di Prima, Bob Kaufman, Jack Hirschman, Jack Micheline, Thomas Rain Crowe, Michael Lorraine, Cole Swenson and Ken Wainio."

Charles P. Ries's probing and engaging review of this anthology, followed by elicited remarks by Kaye McDonough concerning the dearth of women poets of that era and place, may be found in Mad Hatters' Review:

http://www.madhattersreview.com/issue4/bookreview_babybeat.shtml

--

MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the Age

of Dementia: <http://www.madhattersreview.com>

http://www.newpages.com/magazinestand/litmags/2005_7/july2005litmags.htm
#Mad_

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

<http://www.webdelsol.com/eSCENE/series20.html>

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322. **David Baratier**
christophe cassimina

Wed 15 Feb 2006

Chris please backchannel-- thanks

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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323. **Wystan Curnow (ARTS ENG)**

(no subject)

Wed 15 Feb 2006

looking for current email addresses for Lyn Hejinian, Nick Piombino and James Sherry.

thanks,
Wystan

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324. **PR Primeau**

dirt 3 under prep

Wed 15 Feb 2006

ladies & gents,

dirt 3 is nearing completion, but space for a few more pieces remains. send minimalist poetry, vispo, or fiction to [REDACTED] (mailto:[REDACTED]) . deadline is march 1.

for more info, go to _http://dirt-zine.tripod.com_
(http://dirt-zine.tripod.com)

best,
pr primeau, editor

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325. **Alex Jorgensen**

Fwd: HELP FOR MARCH

Wed 15 Feb 2006

Dear all,

*I'm as fragile and human as both a juggernaut
and pondering Le Petit Dophin. In March, I'll be
stateside and want to read, read, read. It's been 8
years -- and now a 2nd book. Backchannel whatever
information. I've no pretense, will share a stage
with
whomever, scream and not yawp, sit and listen,
ponder
and drool. I'm in Beijing, monitored, afraid, want
to
change the america that my mass yankee blood born
and
tutored by Creeley, Blau, and Hughes gave life to.*

Help me...please..help me...

AJ

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

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

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326. **David-Baptiste Chirot**

Re: dirt 3 under prep

Wed 15 Feb 2006

dear PR here a couple of minimalist pieces

LIGHT

LIT T

IT

(homage to aram saroyan)

S E E

IL NC

MOTHER EARTH

OTHER EAR

AVOID

A VOID

A BRIDGE

UNABRIDGED

W/O

with

out

wards

RDS

(with/out wo/ards)

N
K O
W

(KO/KNOW/NOW)

>From: PR Primeau <[REDACTED]>
>Reply-To: UB Poetics discussion group <[REDACTED]>
>To: [REDACTED]
>Subject: dirt 3 under prep
>Date: Wed, 15 Feb 2006 07:13:31 EST
>
>ladies & gents,
>
>dirt 3 is nearing completion, but space for a few more pieces remains.
>send
>minimalist poetry, vispo, or fiction to [REDACTED]
>(mailto:[REDACTED]) . deadline is march 1.
>
>for more info, go to _http://dirt-zine.tripod.com_
>(http://dirt-zine.tripod.com)
>
>best,
>pr primeau, editor

Is your PC infected? Get a FREE online computer virus scan from McAfee® Security.
<http://clinic.mcafee.com/clinic/ibuy/campaign.asp?cid=3963>

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327. **Sam Ladkin**

New QUID

Wed 15 Feb 2006

Dear denizens of the deep,

*Following its by now predictably baffling six month production
bottleneck, I'm delirious to announce the coming out of:*

Q U I D 1 6

Featuring

Poems by:

Jules Boykoff
Marianne Morris
Neil Pattison
Kaia Sand
Jefferson Toal
Mike Wallace-Hadrill

Plus:

*J.H. Prynne, Keynote Speech at the Pearl River Poetry Conference,
Guangzhou, China, 2005*

Theodor Adorno, 'Theses on Need'

Kurt Schwitters, 'The Art of Today is the Future of Art'

Josh Robinson, 'The Visual Poetic of Frank O'Hara'

Marianne Morris, 'Reply to Stuart Calton'

Jennifer Cooke, 'Shopping Around: Stuart Calton's United Snap Up'

Sam Ladkin, 'On Listening'

*And you know what? This bumper bag of brain brisket is still only
ONE QUID plus p&p! Please order using the PayPal icon on the left
hand side of the Barque homepage at: www.barquepress.com.*

"QUID: Neoprerafaelite Totalitarianism"

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328. **Alex Jorgensen**

WRITERS

Wed 15 Feb 2006

I wonder, one wonders, among the shit smelled so well,
if it's time for the poets to stand up and remark in
ways that'll make a difference -- bold, brave, and
with indifference to all those pols whose chosen this
trade "'cause it's part of their fashion sense" -- or
'cause they've MFAs. There is art...and something

other...something little...something nice and fine and democratic...but not literary, nor long term, nor of cultural value. Stand up. Our country, the world, an objective mind wonders, is as stake. And to those, including myself, who aint able to muster -- Fuck 'em.

Alex

--- Sam Ladkin <[REDACTED]> wrote:

Dear denizens of the deep,

*Following its by now predictably baffling six
month production
bottleneck, I'm delirious to announce the coming
out of:*

Q U I D 1 6

Featuring

Poems by:

*Jules Boykoff
Marianne Morris
Neil Pattison
Kaia Sand
Jefferson Toal
Mike Wallace-Hadrill*

Plus:

*J.H. Prynne, Keynote Speech at the Pearl River
Poetry Conference,
Guangzhou, China, 2005*

Theodor Adorno, 'Theses on Need'

*Kurt Schwitters, 'The Art of Today is the Future
of Art'*

Josh Robinson, 'The Visual Poetic of Frank O'Hara'

Marianne Morris, 'Reply to Stuart Calton'

Jennifer Cooke, 'Shopping Around: Stuart Calton's
United Snap Up'

Sam Ladkin, 'On Listening'

*And you know what? This bumper bag of brain
brisket is still only
ONE QUID plus p&p! Please order using the PayPal
icon on the left
hand side of the Barque homepage at:
www.barquepress.com.*

"QUID: Neoprerafaelite Totalitarianism"

Do You Yahoo!?

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

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329. **mIEKAL aND**
Re: Ding Dong Avon

Wed 15 Feb 2006

A search on google pulls up this listing...

<http://www.lmunet.edu/Academics/undergrad/english/faculty.htm>

On Feb 14, 2006, at 11:34 PM, David Baratier wrote:

Amy--

*This is going to sound really wierd (go ahead & correct me Dave,
I choose to spell this way) but the last time I mailed something to
Jacques Debrot it was returned with a post office stamp that said
"Deceased" which was boldly stamped in red. If you find out
otherwise let me know.*

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330. **Gerald Schwartz**

Mortality Test

Wed 15 Feb 2006

On this the birthday of
Susan B. Anthony
Semiramis of suffrage
I give our rights a test
of mortality, one game
in which we want a low
score--with Zero to five
indicating our risk of
losing all rights in less
than four years...

Males have greater
rights than woman.

Two points.

Complacency
hitting a critical mass.

One point.

Sugar-coating of the
truth.

Two points.

Overall corrosion.

Two points.

Inability to breathe
free.

Two points.

Lack of heart.

Two points.

Environmental rights.

Two points.

Lack of memory.

Two points.

Draconian cutbacks of
money for the poor.

Two points.

Difficulty going anywhere
without surveillance.

Two points.

Difficulty getting a fair
vote.

Three Points.

Score: 0 to 5 points = less than a 4
% risk of losing it all; 6-9 points = 15
% risk of losing it all; 10-13 points = 42
% risk of losing it all; 14 or more points = 64
% risk.

--Gerald Schwartz

[↑ Contents](#)

331. **amy king**
Re: Ding Dong Avon

Wed 15 Feb 2006

I'm very glad to see that listing. Thank you.

mIEKAL aND <[REDACTED]> wrote:

A search on google pulls up this listing...

<http://www.lmunet.edu/Academics/undergrad/english/faculty.htm>

On Feb 14, 2006, at 11:34 PM, David Baratier wrote:

Amy--

*This is going to sound really wierd (go ahead & correct me Dave,
I choose to spell this way) but the last time I mailed something to
Jacques Debrot it was returned with a post office stamp that said
"Deceased" which was boldly stamped in red. If you find out
otherwise let me know.*

Amy King is <http://www.amyking.org> sometimes.

Relax. Yahoo! Mail virus scanning helps detect nasty viruses!

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332. **raea100900**

Poetry Daily

Wed 15 Feb 2006

There's a new(ish) poem of mine up on the Poetry Daily website today.

www.poems.com

Rae Armantrout

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333. **furniture_press**

Back to School - Help with Rhetoric and Poetry

Wed 15 Feb 2006

Hey,

I'm trying to find a fitting subject for a thesis I'm writing for my Rhetoric class. I'd like to incorporate poetry and rhetoric - but in the modern sense. See, now, I've no clue where to start or how to phrase such a query.

So, who can shout ideas at me - concerning rhetoric and poetry - specifically modern(ist) tendencies, or contemporary, or whatever. See? Open ended.

Cheers,,

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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334. **Geoffrey Gatza**

Re: HELP FOR MARCH

Wed 15 Feb 2006

Hi Alex,

I'm in Buffalo and I could find a spot for you to read. Let me know if you are in New York on your trip! Good luck and be well.

Best, Geoffrey

Geoffrey Gatza

BlazeVOX [books]

www.blazevox.org

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

From: UB Poetics discussion group [mailto:] On
Behalf Of Alex Jorgensen

Sent: Wednesday, February 15, 2006 7:22 AM

To:

Subject: Fwd: HELP FOR MARCH

Dear all,

*I'm as fragile and human as both a
juggernaut
and pondering Le Petit Dophin. In March, I'll be
stateside and want to read, read, read. It's been 8
years -- and now a 2nd book. Backchannel whatever
information. I've no pretense, will share a stage
with
whomever, scream and not yawp, sit and listen,
ponder
and drool. I'm in Beijing, monitored, afraid, want
to
change the america that my mass yankee blood born
and
tutored by Creeley, Blau, and Hughes gave life to.
Help me...please..help me...*

AJ

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

Do You Yahoo!?

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

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335. **amy king**

Rest assured

Wed 15 Feb 2006

Jacques Debrot is alive. Thanks~

mIEKAL aND <[REDACTED]> wrote:

A search on google pulls up this listing...

<http://www.lmunet.edu/Academics/undergrad/english/faculty.htm>

On Feb 14, 2006, at 11:34 PM, David Baratier wrote:

Amy--

This is going to sound really wierd (go ahead & correct me Dave, I choose to spell this way) but the last time I mailed something to Jacques Debrot it was returned with a post office stamp that said "Deceased" which was boldly stamped in red. If you find out otherwise let me know.

Amy King is <http://www.amyking.org> sometimes.

What are the most popular cars? Find out at Yahoo! Autos

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336. **Thomas savage**

Re: If a Word Falls in the Blogosphere does it Make a Sound?

Wed 15 Feb 2006

I'm not sure what the point of this was but if it points out the awkwardnesses of blogs, so be it. What I've found awkward with blogs is the fact that, in order to leave a comment on a blog, you have to have one. Since I have one at shan-tideva2.blogspot.com, this isn't such a problem for me, still it seems unfair that one has to join the club in order to speak. A friend of mine had to enter her comment under my name on my own blog to do so without setting up her own. Being even less proficient with computers than I am, she just insisted she didn't want one, which probably meant simply that she wouldn't know what to do with one if she had it.

mIEKAL aND <[REDACTED]> wrote: <http://www.nowpublic.com/node/30142>

Yahoo! Mail

Use Photomail to share photos without annoying attachments.

[↑ Contents](#)

337. **Murat Nemet-Nejat**

Re: If a Word Falls in the Blogosphere does it Make a Sound?

Wed 15 Feb 2006

Tom,

I think this is an important point. I do not have a blog either, and I do not want to have to register password and username to send a comment. For me this is more than a technical issue; it is my reluctance to contribute to the growth of data base in the name of some company or other, probably to little avail. As a result I contribute many fewer comments than I would otherwise, and when I really want to I e-mail my comments to the owner of the blog. He or she may deal with them whichever way they prefer. Because of their relative openness, I find lists much more satisfactory.

Murat

In a message dated 2/15/2006 11:45:14 AM Eastern Standard Time, Thomas savage <[REDACTED]> writes:

I'm not sure what the point of this was but if it points out the awkwardnesses of blogs, so be it. What I've found awkward with blogs is the fact that, in order to leave a comment on a blog, you have to have one. Since I have one at shantideva2.blogspot.com, this isn't such a problem for me, still it seems unfair that one has to join the club in order to speak. A friend of mine had to enter her comment under my name on my own blog to do so without setting up her own. Being even less proficient with computers than I am, she just insisted she didn't want one, which probably meant simply that she wouldn't know what to do with one if she had it.

mIEKAL aND <[REDACTED]> wrote: <http://www.nowpublic.com/node/30142>

Yahoo! Mail

Use Photomail to share photos without annoying attachments.

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338. **Michael Rothenberg**

Re: dirt 3 under prep

Wed 15 Feb 2006

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

From: "PR Primeau" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, February 15, 2006 4:13 AM

Subject: dirt 3 under prep

ladies & gents,

dirt 3 is nearing completion, but space for a few more pieces remains.

send
minimalist poetry, vispo, or fiction to [REDACTED]
(mailto:[REDACTED]) . deadline is march 1.

for more info, go to [_http://dirt-zine.tripod.com_](http://dirt-zine.tripod.com)
(<http://dirt-zine.tripod.com>)

best,
pr primeau, editor

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339. **Ishaq**

UVIC February 20, 2006: MUHAMMED: The prophet of Islam

Wed 15 Feb 2006

<http://victoria.indymedia.org/news/2006/02/49040.php>

Monday, February 20, 2006 6:00pm - 8:00 pm Room A240 Human & Social Development Building University of Victoria...-- You may be atheist or an agnostic or you may belong to nay of the religious denominations that exist in the world today. You may have been a communist or a believer in democracy and freedom. No matter what you are, and no matter what your religious and political beliefs, personal and social habits happen to be; you still must know this man. ...This lecture is designed to provide a one-hour biography of the life of the most remarkable Man that ever set foot on this earth.

MUHAMMED

The prophet of Islam

Monday, February 20, 2006

6:00pm - 8:00 pm

Room A240

Human & Social Development Building

University of Victoria

You may be atheist or an agnostic or you may belong to nay of the religious denominations that exist in the world today. You may have been a communist or a believer in democracy and freedom. No matter what you are, and no matter what your religious and political beliefs, personal and social habits happen to be; you still must know this man.

The Encyclopedia Britannica calls him "the most successful of all religious personalities of the world." George Bernard Shaw said, "If Muhammad were alive today, he would succeed In solving all those problems which threaten to destroy human civilization in our times."

This lecture is designed to provide a one-hour biography of the life of the most remarkable Man that ever set foot on this earth. He preach a religion, founded a state, built a nation, laid Down a moral code, initiated numberless social and political reforms, and he revolutionized The world of human thought and human thought and human action for all times.

A question & answer session will also be held after the lecture.
Refreshments will be served
As well.

Sponsored by the Muslim student association.

see also:

"Fear and ignorance are a deadly combination, however, and it is our ignorance of Islam in this case that fans the embers of fear that have been smouldering in the ruins of the World Trade Center ever since it was demolished. We need to know what our fellow citizens believe, and it's amazing that our schools do not offer a mandatory course in the principal beliefs of Canada ("principal" being defined by the number of followers, perhaps)." -- paul william roberts -- "A profile of the prophet" A profile of the prophet

<http://victoria.indymedia.org/news/2006/02/49025.php>

Stay Strong

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

--Imam Ali Ibn Abu Talib (as)

"We restate our commitment to the peace process. But we will not submit to a process of humiliation." --patrick o'neil

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

"...in time, we will look back to this age with incredulity and amazement -- and victories like Hamas in Israel will be the *best* of our memories." -- mumia abu jamal -- "what state? what union?"

"...these people generate wars in Asia and Africa,...These are the people who, in the last century, caused several devastating wars. In one world war alone, they killed over 60 million people.... In the near future, Allah willing, we will put you to trial in courts established by the peoples...."-- mahmoud ahmadinejad

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<http://www.sidebrow.net/2006/a006-braithwaite-01.php>
\
<http://radio.indymedia.org/news/2005/10/7255.php>
\
<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>
\
http://radio.indymedia.org/uploads/en_fins__clichy-sous_bois_amixquiet-_lordpatch_the_giver_.mp3
\
<http://www.lowliferecords.co.uk/>

[↑ Contents](#)

340. **Ishaq**

Breakdown FM: Update on New Orlean's Juvenile's Reality Check

Wed 15 Feb 2006

<http://victoria.indymedia.org/news/2006/02/49071.php>

Breakdown FM: Update on New Orlean's Juvenile's Reality Check

<mailto: [REDACTED]>

Juve noted that the government has been quick to repair all the tourist areas. He said the French Quarter and the Superdome are repaired or on their way to being completely fixed up. In the meantime places like the 9th Ward where the majority of the city's population resided has been left to rot. Juve was clear that this has to do with the racial make up of the city's residents....Juvenile told the crowd who showed for his album release party that land developers like Donald Trump have been allowed free access into New Orleans and he is one of many rich land grabbers who is quickly buying up property.

Juvenile Steps Up and Lets Bush, Cheney and Mayor Nagin Have It By Davey D
download mp3:

http://media.odeo.com/6/2/8/Breakdown_FM-JuvenileInterview-06.mp3

The day after last August's devastating Hurricane tore through New Orleans, Juvenile was immediately on the scene trying to help out. This was in spite of the fact that he along with many of his family and friends suffered horrific losses in the Crescent City's 9th Ward.

Juve sat a BET press conference and pledged to do concerts to raise money and use his celebrity status to bring attention to those who had no voice. During that press conference Juvenile refrained from overtly criticizing the government even though it was painfully obvious that FEMA was asleep on the job.

Fast forward to February 2006, Juvenile is pulling no punches. He's doing more than just putting the government on blast for being negligent, he's gone so far as to do a video for his new song Rodeo that was shot in the 9th Ward where he shows caricatures of George Bush, Dick Cheney and New Orleans's Mayor Ray Nagin as the bad guys who contributed to all the devastation.

Juve swung through the Bay Area this past weekend and spoke passionately about all the neglect that is going on in his city. He explained that he and his crew went through a lot of red tape just to shoot the video. Apparently city officials weren't too keen on him showing the world what's really going on. They cited chemical dangers and the threat of contamination as the reasons he could not shoot the video. Juvenile got around that hurdle.

It will be interesting to see if Juve gets any sort of airplay for his video without the faces of Bush, Cheney and Nagin being etched out. Juve was very clear about the statement he wants to make. Those three men need to be held accountable for the slow response and the current exploitation that is taking place in NO.

Juve noted that the government has been quick to repair all the tourist areas. He said the French Quarter and the Superdome are repaired or on their way to being completely fixed up. In the meantime places like the 9th Ward where the majority of the city's population resided has been left to rot. Juve was clear that this has to do with the racial make up of the city's residents.

He pointed out that as a Black man, he could relate to fellow rapper Kanye West's remarks about Bush not caring about Black people. He said he waited and waited for the president to prove Kanye wrong. A quick look at the lack of repair in the 9th Ward is proof positive that Kanye was absolutely right.

Juvenile told the crowd who showed for his album release party that land developers like Donald Trump have been allowed free access into New Orleans and he his one of many rich land grabbers who is quickly buying up property.

Juve also explained that a lot of the money that has been sent to NO has NOT been reaching the community. He urged people to directly get a hold of folks and make sure they are given what's needed. He cited the work that people like Ludacris has been doing where he has brought up houses and personally seen to it that families are housed and taken care of Juvenile also noted that we should be making sure folks get a right to return home and be given the opportunity to rebuild. Currently the city has been playing the racial games by pitting Blacks against Mexicans. He said that they been busing in Mexicans to work in the devastated Black areas even though NO has been a Black and white city. He said it's a slap in the face for both races as they are being played by white folks who are trying to control everything.

Juvenile also shed some light on the some of the military actions that took place shortly after the hurricane. He talked about the infamous scene on the Gretna Bridge where white sheriffs shot at Black folks trying to flee the devastation and made them turn away from the city's only escape route. He explained that the military was sent in with shoot to kill orders and that this added to the heartbreak and devastation.

Juvenile saved his harshest criticism for the media. He called out everyone including MTV, BET, ABC, CBS and FOX News. He talked about their lack of coverage from the perspective of those most victimized. He also talked about how these news agencies would fly helicopters over the ravaged areas where victims were stranded on roof tops and would only film the horrors and not use their resources to drop food supplies and survival kits. Juve was really upset with the racist coverage from Fox News and says he is currently on a 'Fuck Fox Campaign'

download mp3:

http://media.odeo.com/6/2/8/Breakdown_FM-JuvenileInterview-06.mp3

Stay Strong

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

--Imam Ali Ibn Abu Talib (as)

"We restate our commitment to the peace process. But we will not submit to a process of humiliation." --patrick o'neil

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"...in time, we will look back to this age with incredulity and amazement -- and victories like Hamas in Israel will be the *best* of our memories." -- mumia abu jamal -- "what state? what union?"

"...these people generate wars in Asia and Africa,...These are the people who, in the last century, caused several devastating wars. In one world war alone, they killed over 60 million people.... In the near future, Allah willing, we will put you to trial in courts established by the peoples...."-- mahmoud ahmadinejad

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<http://www.sidebrow.net/2006/a006-braithwaite-01.php>

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<http://radio.indymedia.org/news/2005/10/7255.php>

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<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

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http://radio.indymedia.org/uploads/en_fins__clichy-sous_bois_amixquiet-_lordpatch_the_giver_.mp3
\
<http://www.lowliferecords.co.uk/>

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341. **Flora Fair**

Re: If a Word Falls in the Blogosphere does it Make a Sound?

Wed 15 Feb 2006

Can anyone suggest a good news blog?

Murat Nemet-Nejat <[REDACTED]> wrote: Tom,

I think this is an important point. I do not have a blog either, and I do not want to have to register password and username to send a comment. For me this is more than a technical issue; it is my reluctance to contribute to the growth of data base in the name of some company or other, probably to little avail. As a result I contribute many fewer comments than I would otherwise, and when I really want to I e-mail my comments to the owner of the blog. He or she may deal with them whichever way they prefer. Because of their relative openness, I find lists much more satisfactory.

Murat

In a message dated 2/15/2006 11:45:14 AM Eastern Standard Time, Thomas savage writes:

>I'm not sure what the point of this was but if it points out the awkwardnesses of blogs, so be it. What I've found awkward with blogs is the fact that, in order to leave a comment on a blog, you have to have one. Since I have one at shantideva2.blogspot.com, this isn't such a problem for me, still it seems unfair that one has to join the club in order to speak. A friend of mine had to enter her comment under my name on my own blog to do so without setting up her own. Being even less proficient with computers than I am, she just insisted she didn't want one, which probably meant simply that she wouldn't know what to do with one if she had it.

>

>mIEKAL aND

wrote: <http://www.nowpublic.com/node/30142>

>

>

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>-----

> Yahoo! Mail

> Use Photomail to share photos without annoying attachments.

>

Yahoo! Autos. Looking for a sweet ride? Get pricing, reviews, & more on new and used cars.

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342. **Stephen Vincent**

Re: POETA EN SAN FRANCISCO has arrived!

Wed 15 Feb 2006

Hi Susan:

Are you accepting book mss. at this time??

I have finished, Walking Theory and

Sleeping With Sappho

Both getting great toots in the world of online and off line, magazines.

(O gosh, I forgot to send Tinfish anything!)

Yes, they are both fit your Pacific Rim requirement.

Good luck with your table at AWP - of which I have never gone.

Stephen V

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

Tinfish Press is proud to announce publication of Barbara Jane Reyes's prize-winning (the James Laughlin Award) volume, POETA EN SAN FRANCISCO. All yours for \$13, no shipping, from Tinfish. Or go through SPD. Please see details at our website:

<http://www.tinfishpress.com/books.html>

While you're there, check out our other titles.

We'll have a table at AWP, so please drop by if you're there. There will also be a joint Tinfish / Action Books reading during the conference. I'll send details soon.

aloha,

Susan M. Schultz

Editor, Publisher, Moneybags

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343. **mIEKAL aND**

Re: POETA EN SAN FRANCISCO has arrived!

Wed 15 Feb 2006

I think we really ought to publish a best of collection of backchannel comments mistakenly posted front channel.

On Feb 15, 2006, at 1:06 PM, Stephen Vincent wrote:

Hi Susan:

*Are you accepting book mss. at this time??
I have finished, Walking Theory and
Sleeping With Sappho
Both getting great toots in the world of online and off line,
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*Susan M. Schultz
Editor, Publisher, Moneybags*

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344. **Stephen Vincent**

Re: OOPs - POETA EN SAN FRANCISCO has arrived!

Wed 15 Feb 2006

Ooops - this (now erased) was meant to be personal.

S

Tinfish Press is proud to announce publication of Barbara Jane Reyes's prize-winning (the James Laughlin Award) volume, POETA EN SAN FRANCISCO. All yours for \$13, no shipping, from Tinfish. Or go through SPD. Please see details at our website:

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aloha,

*Susan M. Schultz
Editor, Publisher, Moneybags*

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345. **Simon DeDeo**

rhubarb is susan updates

Wed 15 Feb 2006

Hi all --

Two mid-week updates to rhubarb is susan, covering two fantastic poems. One is Cynthia Sillers, appearing in the latest issue of Fascicle, and the other is Sheila Murphy, a prose poem appearing in a recent Green Integer release:

<http://rhubarbissusan.blogspot.com/2006/02/cynthia-sillers-against-interpretation.html> <http://rhubarbissusan.blogspot.com/2006/02/sheila-murphy-36.html> <http://rhubarbissusan.blogspot.com/>

Thanks for tuning in!

-- Simon

--

Feynman i ptitza -- bol'shie druz'ia

346. **Julia Klein**

How to Read. What to Do: The Future of Poetry Criticism

Wed 15 Feb 2006

HOW TO READ. WHAT TO DO: THE FUTURE OF POETRY CRITICISM

<http://poetics.uchicago.edu/critconf.html>

Friday, March 3 - Saturday, March 4, 2006

Is there such a thing as poetry criticism?

Successive waves of theory have worn the sharp edges from most attempts to delineate the genre of lyric, to distinguish poetic from ordinary language, or to describe poetry as a special place where the structure and operation of language reveal themselves. At present, literary criticism tends to regard “poetry” less as a singular practice, and more as a name for a changeable set of desires and cultural ambitions.

But despite the particularizing tendencies of our historicist criticism, there remain critics of poetry who continue to read and to write about poems as though they were part of a single tradition. *How to Read. What to Do: The Future of Poetry Criticism* gathers together critics to make conscious sense of our common-sense practices of reading. Working closely with poems across traditions, periods and languages, we will examine the practical intuition that “poetry is a whole,” and to imagine ways in which it might be considered so.

PARTICIPANTS: Jennifer Ashton, University of Illinois at Chicago / Brett Bourbon, Stanford University / Steve Burt, Macalester College / Jeff Dolven, Princeton University / Oren Izenberg, University of Chicago / Maureen McLane, Harvard University / Mark Payne, University of Chicago / Jennifer Scappettone, University of Chicago / Gabrielle Starr, New York University

FRIDAY, MARCH 3

5:00pm

Poetry Reading w/ Steve Burt, Jeff Dolven, Maureen McLane, Jennifer Scappettone

Smart Museum of Art

5550 S. Greenwood Avenue

SATURDAY, MARCH 4

9:00am-5:00pm

Conference

The Franke Institute for the Humanities

Joseph Regenstein Library

1100 East 57th Street, JRL S-1

Electronic copies of the conference papers, to be read in advance, can be downloaded from <http://poetics.uchicago.edu/critconf.html>. Paper copies can also be picked up from Walker 411, 1115 E. 58th Street. All materials will be available by February 20.

This event is free and open to the public. For more information or persons with a disability who believe they may need assistance, please call [REDACTED] or email [REDACTED] in advance.

Sponsored at the University of Chicago by the Program in Poetry and Poetics, the Franke Institute for the Humanities, the Department of English Language and Literature, the Department of Comparative Literature, The Department of Classics, Chicago Review, the Smart Museum of Art, and the Division of the Humanities. Convener: Oren Izenberg, Department of English, Program in Poetry and Poetics=

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347. **Sam Ladkin**
Cambridge Series Barque Press Launch

Wed 15 Feb 2006

CAMBRIDGE SERIES
POETRY READINGS

A special evening of readings to celebrate the launch of new publications from:
BARQUE PRESS

Thursday February 16th
Keston Sutherland / Matt Ffytche / Neil Pattison

8pm
New Music Room, First Court
St John's College
£3/2 donations hoped for.
Wine will be served

ALL ARE WELCOME

see www.cambridgepoetry.org for further details
or email [REDACTED] to be sent them.

Here is a map of the location of the college:
<http://www.cam.ac.uk/map/v3/drawmap.cgi?mp=main;xx=1700;yy=720;gf=png>
And here is a map of the college itself:
http://www.joh.cam.ac.uk/cms_misc/images/about/CollegePlan.gif

Presented with the generous support of the Judith E Wilson Fund (Faculty of English), St John's College, and Barque Press (see www.barquepress.com)

Keston Sutherland - from NEOCOSIS

Pape zero aleppe: none of this is always what
you eat to survive, surviving to sing
a new tune all about having none of it: something
understood not fit to be wasted on understanding,
not brittle in the crammed mouth sick of air
but instead flatly indisintegrable, banished by love
and its sweetest decree to the fringes of red anti-gut,
where love alone shines in beauty, and the liver
waits agape on brass for its flame, and is licked
forever by that flame like a mirror by your eyelids.

From a review of NEOCOSIS by Robert Potts in The Observer, February 12th 2006

"Within Sutherland's grotesque cabaret, we encounter many real-life characters, such as Roger Ailes, the genius of Republican-biased television since the Nixon era, now head of Fox; Albert Wohlstetter, advocate of precision bombing and limited nuclear war and Michael Levin, an NYU professor who advocates torture. Sutherland's poetry is nearer to scratch video than heroic couplets, farcically remixing the conventional metaphors of political discussion, sampling bin Laden and the chatter of Fox-dominated radio frequencies and wrestling self- consciously with his vestigial literary options. It is ferociously complex; he is picking apart those awkward details and ideas that we don't often find in the media. But his poetry's questions - how to write about (and live within) a reality of money, massacre, media ownership, geopolitics and individual impotence - are clear enough. If you want to know what a committed but undogmatic poetry might look like in the era of Gitmo and Abu Ghraib, this is one place to start."

Matt Ffytche - from WHAT FELL OUT IN LIFE

in front is a ragged case streamed
with alternate wishes, and a home
guidance: this is felt by many to
wind a message out of it right by
teeth. Somewhere clouds of care
delicately balanced aside, that grey
whiplash dawn. So are the wings
tied in facer - bending aside the
same distance, at the first planet
hazard. The pattern melts across
our back, branded with terrific

shouts, iron beams of the cast-
around. Flowers at the wrist the
whole front timed repeating on.

Neil Pattison - from PREFERENCES

We could hang any dawn from here's window, to turn from release to futures to
lift our city out, know all those outreaches of convex preserve her. Then what is
drawn out, and how far ? Emergent codas, punctual, but dispersed across the
making curve, prove our dumb reliance on infinite lift. Cry out, then. Show me.
Show a spirit of not dying, & of not wanting to, sealed in the ornamental smash
of correlation, and the force appointed song.

But this is not our city, & you are sleeping, not yet acquired for. Things we have
needed, places risen to the language, routes opened or recovered, signals to by-
pass. We are in the event. The fast horizon for a kinetic here entails the even-
tual as a decorum glossed with stricture, held against curvation's tact. There
will have its time endure, day's neighbour strung to the brink of placement's
liberal dispense. Acquisition has these assurances. Wake up. Shop.

And then...

Thursday February 23rd

Lucy Sheerman / Jeremy Hardingham / Bill Griffiths

Thursday March 2nd

Performances of

John Cage Four6 (1992)

Cornelius Cardew Treatise (1963-67)

and poetry performances. Curated by Harry Gilonis and Josh Robinson

TUESDAY March 7th

Tom Jones / Peter Robinson / Dell Olsen

(Line-ups may suffer some changes and other additions)

ALSO check out:

- Edna Longley, 'Anthologising (Modern) Irish and British Poetry' [Rod Meng-
ham and John Kinsella's *Vanishing Points* and Don Paterson's *New British
Poets* will be in the frame]. Tuesday, 21 February, 8.45, Benson Hall, Magda-
lene College. All welcome.

- Andrea Brady, Keston Sutherland and Dmitri Prigov reading Fri 24 Feb, Ham-
mersmith Irish Centre, Blacks Road, London W6 (Hammersmith tube), 7.30 pm

- Peter Robinson reading

Wed 8 March, from 6:30, at King's College, The Strand, London.

- Crossing the Line readings
upstairs at The Plough, 27 Museum St., London WC1.
Admissions: £5/£3 (concessions).
Derek Beaulieu, Kai Fierle-Hedrick and Sean Bonney. (Sat. 18 Feb.)
Jeff Hilson and tba (3 March)
Peter Manson and Robert Sheppard (7 April)
John Hall and Ken Edwards (5 May).

WWW.CAMBRIDGEPOETRY.ORG

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348. **Stephen Motika**

Vincent Katz on Sextus Propertius at Poets House Tomorrow

Wed 15 Feb 2006

Vincent Katz on Sextus Propertius
Thursday, February 16, 7pm
Poets House, 72 Spring Street, 2nd Floor, NYC
\$7, Free to Members

Poet and translator Vincent Katz reads and discusses ancient Greek and Roman poems that formed the poetic context of the 1st century BC Roman poet, Sextus Propertius. He discusses Propertius' views on poetry, love poetry in particular, and how Propertius believed that love poetry should be valued as highly as epic poetry. Katz also speaks about the effects of translation vis-a-vis his own poetry and Ezra Pound's writings and thoughts on Propertius.

Vincent Katz won the 2005 National Translation Award for his book, *The Complete Elegies of Sextus Propertius* (Princeton University Press).

Info: [REDACTED].

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349. **Jonathan Penton**

channels

Wed 15 Feb 2006

The best part is that we'd all be certain of inclusion.

--

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

mIEKAL aND wrote:

I think we really ought to publish a best of collection of backchannel comments mistakenly posted front channel.

On Feb 15, 2006, at 1:06 PM, Stephen Vincent wrote:

Hi Susan:

*Are you accepting book mss. at this time??
I have finished, Walking Theory and
Sleeping With Sappho
Both getting great toots in the world of online and off line,
magazines.
(O gosh, I forgot to send Tinfish anything!)
Yes, they are both fit your Pacific Rim requirement.*

Good luck with your table at AWP - of which I have never gone.

Stephen V

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

Tinfish Press is proud to announce publication of Barbara Jane Reyes's prize-winning (the James Laughlin Award) volume, POETA EN SAN FRANCISCO. All yours for \$13, no shipping, from Tinfish. Or go through SPD. Please see details at our website:

<http://www.tinfishpress.com/books.html>

While you're there, check out our other titles.

We'll have a table at AWP, so please drop by if you're there. There will also be a joint Tinfish / Action Books reading during the conference. I'll send details soon.

aloha,

Susan M. Schultz

Editor, Publisher, Moneybags

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350. **D. Ross Priddle**

hey, baratier

Wed 15 Feb 2006

[hmmm, i geuss you'd call that an interpellation?]

what's this i hear you dissin' my man andrew?

maybe you'd like to step outside?

sincere,

dr. geuss

--

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351. **Haas Bianchi**

February March Chicagopostmodernpoetry.com Daniels and Cycholl Poetic Profiles and the Calendar

Wed 15 Feb 2006

FEBRUARY MARCH CHICAGOPOSTMODERNPOETRY.COM

Poetic Profiles Garin Cycholl--Chris Daniels

February, March and April Poetry Calendar

Raymond L Bianchi

chicagopostmodernpoetry.com/

collagepoetchicago.blogspot.com/

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352. **Craig Allen Conrad**

HE'S A FUCKING LIAR!

Wed 15 Feb 2006

Was having drinks with this guy I know who is OBSESSED with the James Frey MILLION LITTLE PIECES controversy.

Overloaded on the bar's whiskey specials he exploded when I asked him why it was such a big deal to him, "HE'S A FUCKING LIAR!"

On one hand the incident over the validity of this book as an honest memoir is a dimple compared to the shit our president wants us to believe he believed about WMDs in Iraq.

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I'm a little more concerned about the "truth" Fox News (aka Newspeak) presents about what's going on in Iraq.

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--William Blake

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353. **derekrogeron**

Visiting Assistant Professor, Creative Writing - Poetry

Wed 15 Feb 2006

Bradford, Pennsylvania

University of Pittsburgh at Bradford seeks visiting assistant professor for three-quarter time position in creative writing with an emphasis on poetry. Ability to teach in some area of American literature is a plus.

Requirements include:

- strong teaching experience
- publications
- MFA or PhD by December 2006

Health insurance and other benefits included.

Send:

- CV
- statement of teaching philosophy
- writing sample

to:

Nancy McCabe
Communication and the Arts
University of Pittsburgh at Bradford

300 Campus Drive
Bradford, PA 16701

Review of applications will begin Feb 27 and continue until the position is filled.

Located in the scenic Allegheny region of northwestern Pennsylvania, the University of Pittsburgh at Bradford (www.upb.pitt.edu) is a college dedicated to high-quality teaching with an emphasis on interdisciplinary and collaborative learning. Through its association with the University of Pittsburgh, Pitt-Bradford offers an extraordinary range of resources for teaching and faculty development. AA/EOE

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354. **Daniel Kane**

Hoa Nguyen: Accepting Applications: Virtual Poetry Workshop for Youth

Wed 15 Feb 2006

----- Forwarded Message

From: "Hoa Nguyen" <[REDACTED]>

Date: Fri, 03 Feb 2006 22:25:07 +0000

To: [REDACTED]

Subject: Accepting Applications: Virtual Poetry Workshop for Youth

Teachers & Writers is offering a FREE online poetry writing workshop to youth 14 to 18. Led by poet Hoa Nguyen, the Virtual Poetry Workshop will take place over 10 weeks, beginning the week of March 9, 2006.

The goal of the workshop is to provide participants with new writing strategies, help develop critical skills, and introduce young writers to contemporary poetry in English. Hoa will provide writing exercises to which participants will respond and offer instructive critique of each participant's poems. One may view the previous workshop online at <http://www.writenet.org/virtualpoetrywrkshp.html>.

Participants will be selected on the merit of a manuscript review. Please encourage interested young poets to submit 4 to 6 poems, in the body of an email message, along with their first and last names and a brief personal introduction.

Manuscripts should be submitted to [REDACTED] no later than February 23, 2006.

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355. **noah eli gordon**

Reading in Lincoln, NE 2/18 @ 6pm

Thu 16 Feb 2006

Hello list folks,

Here's some info about a reading this weekend in Lincoln, NE. Although, if you were to just click on the following link, then you'd get the dirty that much faster: <http://thecleanpart.blogspot.com/>

The Clean Part Reading Series & Tugboat Gallery proudly present:

February 18, 2006 6pm

Noah Eli Gordon

Joshua Marie Wilkinson

Jake Adam York

Free admission & peanuts!

@ Tugboat Gallery

1028 O Street

Behind Gomez Art Supply

Here are some bios, but you'll get a kick out of the photos here:

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

Noah Eli Gordon is the author of *The Frequencies* (Tougher Disguises, 2003), *The Area of Sound Called the Subtone* (Ahsahta Press, 2004), and the forthcoming *A Fiddle Pulled from the Throat of a Sparrow* (New Issues, 2007) as well as numerous chapbooks, reviews, collaborations & other itinerant writings. Currently teaching at the University of Colorado at Denver, his most recent publication is *That We Come To A Consensus*, a chapbook written in collaboration with Sara Veglahn and published by Ugly Duckling Presse.

Joshua Marie Wilkinson's most recent book, *Lug Your Careless Body out of the Careful Dusk*, is due out from University of Iowa Press next month as winner of the 2005 Iowa Poetry Prize. He is also the author of the recent chapbook, *A Ghost as King of the Rabbits*, and the book-length poem *Suspension of a Secret in Abandoned Rooms*, based on an imagined correspondence between Egon Schiele and Ludwig Wittgenstein, which was released last summer. His writing has appeared or is forthcoming in *14 Hills*, *Meridian*, *Burnside Review*, *Eye Rhyme*, *Phoebe*, *CutBank*, and *Backwards City Review*. His first film, a tour documentary about the band Califone entitled *Made a Machine by Describing the Landscape*, is due out from Thrill Jockey Records later this year.

Jake Adam York is the author of *Murder Ballads*. His poems have appeared in *Gulf Coast*, *New Orleans Review*, *Quarterly West*, *Diagram*, *Octopus*, *Southern*

Review, Poetry Daily, and other journals as well as in the anthologies *Visiting Walt* (Iowa University Press, 2003) and *Digerati* (Three Candles, 2006). York is an associate professor of English and Creative Writing at the University of Colorado at Denver and Health Sciences Center, where he directs an undergraduate Creative Writing program and produces *Copper Nickel* with his students. York is also a contributing editor for *Shenandoah*, a co-editor of *storySouth* and a founding editor of *Thicket*. His work of poetic history, *The Architecture of Address: The Monument and Public Speech in American Poetry*, was published by Routledge in 2005. His scholarship has appeared in *The Walt Whitman Quarterly Review*, and his literary essays have appeared in *Shenandoah* and *Florida Humanities Review*.

And here's a newish poem from me for ya:

A NEW HYMN TO THE OLD NIGHT

After Friedrich von Hardenberg

afar lies the world
or down over there, far, lies the world
or the world lies to us Novalis
dead as waking day in joyous light
or just covered in glitter
part cliché, part cage
part musky smell of dust burning off the radiator
another November, another animal moving across the earth
another breeze & someone to call it gentle
any stranger, any shapely mouth, any sound dissolving to noise
noise & its fringe theater sustaining an open call
gull against those clouds, pebble lodged in a sneaker's tread
who isn't a boy in party dress in presence's wide drama
another mark on paper & someone to learn the names
another character gone to the season's closer
snow in the garden on the television facing the window near the taxi stand
snow on the staircase in the house on the ruined street where the novel ends
blue black night, blue-black distant constellations
& someone to call the camp fires happiness

to cull vapid contingencies from vapid rainfall
annulling a vapid image in place of itself
replacing vacancy in one's unawakeness
you try explaining a computer to the long dead
forget almond trees, grapes & poppies
what he wouldn't believe is the inescapable music here
the night filling with beloved firetrucks
cover your ears to cover the passing sirens
praise the passing sirens
praise clouds in the shape of a nightlight
praise meticulousness
praise the trail of the centipede
& the impulsive curve of a halo in impasto on paper
& pursue the legibility of all signs
endless morning's eroded surface & the surface of ordinary sense
praise the redundancy of self-ascribed visionaries pursuing burning dictionaries
is it better to be careful or to care only for fullness
the dog's head drops in shame, cocks in question
praise human complication's damaged form
receding from fight or flight to leaky cathedral
perfect as a linoleum print of lifelike grass
& the wind ribboning an afternoon straight out of Seurat
yield to passing traffic then praise the passing traffic
they look so small down there
soaked in linseed oil, semi-translucent
through the smeared window of a newspaper box
across headlines large as water towers
painted in tandem with a clear day
the quiet house & calm world, too, are deserving of praise
praise the roof against which breaks urbanity & pursue the joyous leak

praise the house, the keeper of the house & those for whom the house is kept
praise Mexico, go to Mexico, be continuously afraid of nothing
find Pancho Villa's Dodge, plastered with bullet holes
proud as supreme realism condensed in the face of a blue flower
what's luminous about a clock, what's a spiky detail
which is worse, the balance beam or the laser beam
dreams don't bring back the dead
they affix microphones to iconography
praising the tissue of sleep, pleated as Sophie's rotting hair
praise wickedness in clocks, sun & all variants on rooftops
the most beautiful insects can only sting once
praise the beautiful insects
the most beautiful insects can only sting once
praise the exhaustion of the most beautiful insects

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356. **Murat Nemet-Nejat**

Re: OOPS - POETA EN SAN FRANCISCO has arrived!

Thu 16 Feb 2006

In a message dated 02/15/06 2:31:53 PM, [REDACTED] writes:

Ooops - this (now erased) was meant to be personal.
S

Well, congratulations anyway.

M.

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357. **Jim Andrews**

Digital Literature in Canada

Thu 16 Feb 2006

If you're Canadian or living in Canada and are involved in digital literature, please contact me backchannel. A bunch of us are putting together a doc petitioning the Canada Council to start funding digital literature. If you think that's a good idea, please contact me backchannel.

ja
<http://vispo.com>

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358. **Chris Stroffolino**
Re: HE'S A FUCKING LIAR!
Thu 16 Feb 2006

CA---good; if you or anybody is curious in some of my thoughts on the somewhat simi8lar JT LEROY scandal, feel free to check out me bloddedy as well (also recent entries on Townes Van Zandt, etc....more detailed list later)

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

>From: Craig Allen Conrad <[REDACTED]>
>To: [REDACTED]
>Subject: HE'S A FUCKING LIAR!
>Date: Wed, Feb 15, 2006, 8:02 PM
>

Was having drinks with this guy I know who is OBSESSED with the James Frey MILLION LITTLE PIECES controversy.

Overloaded on the bar's whiskey specials he exploded when I asked him why it was such a big deal to him, "HE'S A FUCKING LIAR!"

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Could it be that the anger over Frey is some sort of collective, national outcry because people are tired of lies, want "truth"? That at least with this they can have a voice against someone lying when they feel powerless over Bush's lies?

Or is it really that big of a deal?

As I like to point out, James Frey REALLY DID originally say that he wanted the book to be classified as "Fiction" on bookstore shelves, and on the jacket, etc.. The publisher however is riding that WAVE of the memoir fad going on right now, so, was convinced, and convinced Frey that memoir was the way.

I'm a little more concerned about the "truth" Fox News (aka Newspeak) presents about what's going on in Iraq.

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359. **Wanda Phipps**

New email & website address

Thu 16 Feb 2006

Hi:

Just wanted to let you know that
my new e-mail address is

[\[REDACTED\] <mailto:\[REDACTED\]>](mailto:)

and my website address is now:

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

--

Wanda Phipps

Wake-Up Calls: 66 Morning Poems

my first full-length book of poetry

has just been released by Soft Skull Press

available at the Soft Skull site:

<http://www.softskull.com/detailedbook.php?isbn=1-932360-31-X>

and on Amazon.com:

http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item

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

<http://www.mindhoney.com>

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360. **salinger**

Re: HE'S A FUCKING LIAR!

Thu 16 Feb 2006

It's the whole ends justifying the means pabulum that US citizens have been fed (and lapping up) for the last six years. Truthiness comes into play as well. "reality" TV, "fair and balanced reporting" we had two congressmen vying for the

seat of disgraced Tom Delay and the best either could come up with was that he was not as tainted as his opponent. Sprinkle on top the new speak of this administration i.e. patriot act, clean skies initiative and you've got the just deserts of of a disinterested populace.

The reason that Frey rose above the fray, was that his sordid little web snagged the high priestess of pop culture.

If only we could get Oprah to state her opinions on unwarranted wiretapping...

Craig Allen Conrad wrote:

Was having drinks with this guy I know who is OBSESSED with the James Frey MILLION LITTLE PIECES controversy.

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I'm a little more concerned about the "truth" Fox News (aka Newspeak) presents about what's going on in Iraq.

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361. **kevin thurston**

Re: HE'S A FUCKING LIAR!

Thu 16 Feb 2006

It's the whole ends justifying the means pabulum that US citizens have been fed (and lapping up) for the last six years

wow, only 6 years? what was the date? thank god the other party is so truthful, otherwise we'd be in trouble

On 2/16/06, salinger <[REDACTED]> wrote:

>

> It's the whole ends justifying the means pabulum that US citizens have
> been fed (and lapping up) for the last six years. Truthiness comes into
> play as well. "reality" TV, "fair and balanced reporting" we had two
> congressmen vying for the seat of disgraced Tom Delay and the best
> either could come up with was that he was not as tainted as his
> opponent. Sprinkle on top the new speak of this administration i.e.
> patriot act, clean skies initiative and you've got the just deserts of
> of a disinterested populace.

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> snagged the high priestess of pop culture.

>

> If only we could get Oprah to state her opinions on unwarranted
> wiretapping...

>

>

> Craig Allen Conrad wrote:

>

> >Was having drinks with this guy I know who is OBSESSED with
> >the James Frey MILLION LITTLE PIECES controversy.

> >

> >Overloaded on the bar's whiskey specials he exploded when I asked
> >him why it was such a big deal to him, "HE'S A FUCKING LIAR!"

> >

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> >memoir is a dimple compared to the shit our president wants us to
> >believe he believed about WMDs in Iraq.

> >

> > Could it be that the anger over Frey is some sort of collective, national
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texty is sexy

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362. **Craig Allen Conrad**
Re: HE'S A FUCKING LIAR!
Thu 16 Feb 2006

hey Chris, seriously, you wrote a memoir titled RADIO ORPHAN!? That's a great title, and it's also an interesting branch of the conversation to talk about

"the new censorship" for not having the proper amount of circus for readers/publishers/Oprah, etc..

Thrown RIGHT INTO JT LeRoy are we? Okay. This is where I sort of feel like I'm not living up to my casual nature from the other night with this guy on the issue of MILLION LITTLE PIECES, because of the kinds of lies.

Meaning, JT LeRoy claimed to have AIDS. And I was working at Giovanni's Room the year SARAH came out, and we even had the British edition with the much cooler cover (probably one of the few places in US with this edition) there were SO MANY older gay men who bought SARAH, and would stop to tell me heart break after heart break of who they had lost in the 80s. So those men are who are on my mind now with the JT LeRoy scandal. Also, I'm not too fond of people claiming to be poor when they're not, since I've been poor, and at times REALLY poor, especially as a kid.

Chris, did you know the poet Bill Shields? The Vietnam Vet poet who was published by Henry Rollins? It just came out, in fact around the same time that the JT LeRoy outing occurred, that Shields never served in Vietnam. And I defended Bill over and over to people for various reasons to do with everything from mental health to performance poetry, blah blah blah. But to be honest, the more I think about it the more I remember Bill telling me of Vets in hospitals writing him and how he would give them solid advice on one thing or another, and how these guys really FELT his poems of being in the jungles getting shot at, watching friends die. It makes me sad in about a dozen different directions, this situation with Shields. And I'm wondering how Henry Rollins feels about it? Shields was never as famous as JT LeRoy, or man, it would really blow up.

The issue of the liars is something I teeter on. But mostly I'm on the I HATE JT side. Especially when the news was told to me about the involvement JT had with Dennis Cooper. I mean, WHOA, you fucking piece of shit, you're ACTUALLY ON THE PHONE WITH DENNIS COOPER telling him you're sick, and you're asking him for advice on how to deal with your illness, KNOWING FULL WELL HOW MANY FRIENDS THAT MAN LOST TO AIDS!?

I really hope JT LeRoy's band comes to Philadelphia so I can vomit on the drum set, or something! I feel this need to do something vile!

Now I feel like I can't defend James Frey. Well, yes I can actually because it's all so gray, all of this.

BUT BACK TO "the new censorship" you make some great points on your blog about people needing to exploit and even invent in memoir in order to sell it, get it published. And I repeat from my original post on Frey's book, he really

DID SAY FROM THE START that he wanted the book shelved as Fiction. It was the publisher who pushed for the book being classified a Memoir.

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363. **salinger**

Re: HE'S A FUCKING LIAR!

Thu 16 Feb 2006

Let's see...

Lie about an extramarital blow job.

or

Lie about reasons to start a war at a cost of over 2000 lives.

Allow corporate dons to write energy policy in a secret room.

Wink and nod to sweat shops and prostitution rings in Micronesia as being "the epitome of US democracy"

Promise full funding for educational mandates then renege.

Turn the legislator over to crooked lobbyist.

etc. etc. etc. etc.

Yeah, you're right - it's a wash.

*thank god the other party is so
truthful, otherwise we'd be in trouble*

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364. **Geoffrey Gatza**

BlazeVOX2K6 - a new year a new issue

Thu 16 Feb 2006

www.blazevox.org

Winter 2006

+ Allen Itz
+ Adam Fieled
+ P.L. George
+ Andy Martrich
+ Colin James
+ Corey Habbas
+ James Davies
+ James Grinwis
+ Kenji Siratori
+ Megan A. Volpert
+ Michelle Greenblatt
+ Nancy Graham
+ Sarah Parry
+ Phillip Henry Christopher
+ Shishir Gupta
+ Nicholas Manning
+ Gianina Opris

Buffalo FOCUSes : + Kevin Thurston

New Ebook: BetaBet by Mark Young

Be there or be square

www.blazevox.org

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365. **Haas Bianchi**

China and Poetry

Thu 16 Feb 2006

Poetics Listers:

I have noticed some postings regarding China and oppression on the list. I would like to propose that we act rather than talk about this because it is important. As of this writing literally hundreds of writers, poets, and essayists are either in work camps, silenced, or unable to act as writers because of Chinese government policies. I for one had lunch with a poet in Guangzhou last year who today is in internal exile unable to communicate with the outside world because of poems he wrote about environmental destruction on the Pearl River Estuary. It would be unfair to ask academic institutions, for profit presses, or Chinese poets themselves to commit professional or even personal suicide by speaking out stridently against this since the result would be expulsion from China or imprisonment a risk that I do not have to face as an American.

Having said this it is unacceptable because of China's newfound economic power and the fact that so many US companies want to make money in China (Read Google, Yahoo, Microsoft, Walmart) that no one challenges what is happening in China vis a vis free expression. Even Newt Gingrich, no friend of poets, said, "China is a nation that imprisons poets, that is not acceptable". I realize that getting poets to say anything in unison is a problem but I think that it is important that the poetry community globally does not allow financial concerns to result in the acceptance of the imprisonment of poets. The reality is that China is getting a free pass and China is rapidly becoming a major power and it is a power that regularly imprisons people for what they believe.

If there is anyone else who is concerned about this backchannel me so we could discuss I am interested in opinions and experiences.

Regards

Ray

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366. **Craig Allen Conrad**
Re: HE'S A FUCKING LIAR!

Thu 16 Feb 2006

Oprah and wire tapping, yeah, that would be fantastic!

But let me say this about her, well, a couple things.

One, I'm ALWAYS defending her in the bookstore where I work when folks bring up copies of Tolstoy's ANNA KARENINA and freak out about the Oprah book club paper banner, and crumble it up, and insist I throw it away. But I uncrumble it and remark about how SHE put Tolstoy on the NYT best seller list. This new translation kicks major ass, and has people all over reading Tolstoy, hey, that's not bad!

Where Oprah gets on my last fucking nerve though is her TOTAL inability to cross the BIG lines. For instance, I was working for Metropolitan Bakery in Philadelphia the year of Clinton's Presidential Summit, which was held in Philly. Oprah (I heard her with my OWN EARS) get up on stage (while I'm serving bread sticks to Nancy Reagan and the scary others) ACTUALLY giving this fucking speech that's RIGHT OUT OF the Herbert Hoover Rule Book of people gotta pull themselves up by their bootstraps! Man, it was SO HARD to not freak out during that! I was angry (and somewhat depressed) after that convention/summit, which was really Clinton's way of happily disguising his Welfare Reform because every speech was about how lucky you are to WORK for no money and NOT have health insurance, BECAUSE YOU LIVE IN SUCH A GREAT COUNTRY! Aren't you proud!? The Right To Work bullshit came up

more than once, and man, OH, there's just no end to my anger about such things, but my point is that Oprah did NOT have any fucking business saying the things she said. She should have been on Jimmy Carter's side, who of course was the ONLY person on stage NOT talking about how fucking lazy the poor are.

Anyway, yeah, Oprah spit a lot of sparks out on James Frey, so we know she's got it in her. If she and her machine could get wise to what's needed...

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

[_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com) (<http://phillysound.blogspot.com/>)

for CAConrad's tarot services:

[_http://LightOfLakshmi.blogspot.com_](http://LightOfLakshmi.blogspot.com) (<http://lightoflakshmi.blogspot.com/>)

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367. **kevin thurston**

Re: HE'S A FUCKING LIAR!

Thu 16 Feb 2006

a lot of things you sight were not suddenly set in motion 6 years ago, and congress (including Dems) have supported many of these policies, that's all

On 2/16/06, salinger <[REDACTED]> wrote:

>

> Let's see...

>

> Lie about an extramarital blow job.

> or

> Lie about reasons to start a war at a cost of over 2000 lives.

> Allow corporate dons to write energy policy in a secret room.

> Wink and nod to sweat shops and prostitution rings in Micronesia as

> being "the epitome of US democracy"

> Promise full funding for educational mandates then renege.

> Turn the legislator over to crooked lobbyist.

> etc. etc. etc. etc.

>

> Yeah, you're right - it's a wash.

>

> > thank god the other party is so

> >truthful, otherwise we'd be in trouble

> >
> >
> >
> >
> >
> >
>

--

texty is sexy

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368. **Stephen Vincent**
Re: China and Poetry

Thu 16 Feb 2006

*The reality is that China is getting a free pass and
China is rapidly becoming a major power and it is a power that regularly
imprisons people for what they believe.*

I am curious, too, as to what might be China's equivalent of Guantanamo - and few of our other globally located, anonymous USA prisons run by the CIA, not to mention the practices that were revealed at ABU GRAIB, and from what I gather, yesterday, that our surveillance system has 375,000 people under anonymous watch. I know, such as they, can prisoner poets in Guantanamo have been able to write poetry on thin concealable shreds of Styrofoam cups.

I am grateful, as I am sure many of us are, that the USA is beginning not to get a free pass (i.e., not the UN Report on conditions of torture at Guantanamo that was released today).

Yes, Hans, the issues of censorship in China appear very real. Before moving in that direction, I, again as I suspect many of us, get stuck looking in our own government mirror of censorship, repression, torture, etc. - particularly with anything that smacks of opposition to its assumed powers, or, as you say, "for what they believe".

Unlike Newt Gingrich on China, I hope you find the domestic situation on prisons with the Bush/Cheney regime a provocative and troubling enigma, as well.

Stephen Vincent

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

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369. **Alex Jorgensen**

Re: China and Poetry

Thu 16 Feb 2006

Many knods to Ray. I'm currently in midst of organizing NGO is one of hill-stations, with local friends, many refugees, many newcomers. It may not longer be fashionable, as our new superstar multi-national firms compromise what are suppose to be our principals, but the issue is real, people with tears and disempowered forms express themselves or what was today. How say? I'm returning in June.

AJ

--- Haas Bianchi <[REDACTED]> wrote:

Poetics Listers:

I have noticed some postings regarding China and oppression on the list. I would like to propose that we act rather than talk about this because it is important. As of this writing literally hundreds of writers, poets, and essayists are either in work camps, silenced, or unable to act as writers because of Chinese government policies. I for one had lunch with a poet in Guangzhou last year who today is in internal exile unable to communicate with the outside world because of poems he wrote about environmental destruction on the Pearl River Estuary. It would be unfair to ask academic institutions, for profit presses, or Chinese poets themselves to commit professional or even personal suicide by speaking out stridently against this since the result would be expulsion from China or imprisonment a risk that I do not have to face as an American.

Having said this it is unacceptable because of China's newfound economic power and the fact that so many US companies want to make money in China

(Read Google, Yahoo, Microsoft, Walmart) that no one challenges what is happening in China vis a vis free expression. Even Newt Gingrich, no friend of poets, said, "China is a nation that imprisons poets, that is not acceptable". I realize that getting poets to say anything is unison is a problem but I think that it is important that the poetry community globally does not allow financial concerns to result in the acceptance of the imprisonment of poets. The reality is that China is getting a free pass and China is rapidly becoming a major power and it is a power that regularly imprisons people for what they believe.

If there is anyone else who concerned about this backchannel me so we could discuss I am interested in opinions and experiences.

Regards

Ray

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370. **C Daly**

these bootstraps weren't made for walking

Thu 16 Feb 2006

"positive thinking" has by and large replaced "bootstrapping" in the areas of adapted sales techniques and therapy lite talk presenters like Oprah converse with

Dale Carnegie, Norman Vincent Peale, Horatio Alger, et.al., could have been what you meant, but

: From "Heavens to Betsy" by Charles Earle Funk (Harper & Row, New York, 1955): : "TO LIFT (or hoist or pull up) ONESELF BY THE BOOTSTRAPS - You may travel all over the United States, North, South, East or West, or in any part

of Canada or England, and find almost no one who isn't familiar with one form or another of this expression. It is hardly necessary to say that by its use we mean to raise oneself through one's unaided efforts above one's former cultural, social, or economic level. And yet, beyond being able to state positively that the expression cannot be more than 350 years old, I cannot say in what English-speaking country it originated, or even whether it dates back to the time of George Washington and George the Third of England, though I am almost certain that it is considerably older. That is, I myself have not been able to turn up any printed use or record of this common expression at any date earlier than about ten years ago. It occurs on page 456 of 'The Beards' Basic History of the United States' (1944) by Charles A. and Mary R. Beard. Undoubtedly it has appeared earlier, but no dictionary nor other reference work has made note of it. Yet I have seen it in print several times since. In fact, I cannot even tell you nor hazard a guess as to how old the compound word 'bootstrap' may be. The earliest printed record, as far as I have been able to discover, is in the Funk & Wagnalls Standard dictionary, 1894; and there it appears only in the definitions of two related words - boot-hook and strap. But this strap was known to Shakespeare. In 'Twelfth Night,' (1601), Act I, scene 3, Sir Toby Belch makes the comment: 'These cloathes are good enough to drink in: and so bee these boots too; and they be not, let them hang themselves in their owne straps.' the expression (lift oneself by the bootstraps) alludes to the struggle from early date to late date in inserting one's foot into a well-fitting boot. The bootstrap was invented to give the would-be wearer a better purchase."

A good many things go around in the dark besides Santa Claus. Herbert Hoover
Capitalists are no more capable of self-sacrifice than a man is capable of
lifting himself up by his own bootstraps.
Vladimir Lenin

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371. **C Daly**

Managing Editor position - The Georgia Review

Thu 16 Feb 2006

Subject: Managing Editor position - The Georgia Review

>

>Below is the text of an announcement for The Georgia Review's Managing
>Editor position. Please share it with anyone who might be interested, with
>the caveat that we do not have money in our budget to pay travel for an
>interview--so it might be mostly pertinent to folks in this region.
>Application must be made online through the UGA Human Resources department

>(link below); HR will forward qualified applications to us and we will
>contact applicants we'd like to interview. Feel free to contact me (off
>list, please) if you'd like more information.
>Best,
>Brenda
>
>*Position:* Managing Editor
>*Salary:* Commensurate with candidate's background and experience
>*Institution:* The University of Georgia
>*Location:* Athens, GA
>*Date posted:* 2/15/2006
>*Application deadline:* 3/15/2006
>
>The Georgia Review seeks a Managing Editor. The Managing Editor oversees
>magazine production and manuscript control, with primary responsibility for
>copy-editing manuscripts, fact checking, preparing mss. for printing using
>Microsoft Word and InDesign, proofreading page proofs, and working with the
>printer. Other responsibilities include checking digital blueines for text
>and art, supervising outside proofreaders and student workers, and archival
>duties. Job may include soliciting and selecting art.
>
>Qualifications: B.A. required; M.A. preferred. Minimum three years
>experience with print publications, literary or academic preferred.
>Knowledge of desktop publishing programs required.
>
>This is a classified staff position and is a 12-month, 100%-time
appointment
>with regular University benefits. Preferred starting date is April 17,
2006.
>To ensure full consideration, please apply online at
>https://jobapp.humanres.uga.edu/hr_app/approced.html. (After reading the
>information on this web page, click on "View Position Vacancies" and select
>"Professional Positions" on the dropdown menu.) No paper applications will
>be accepted. Interviews may be conducted before the closing date.
>The University of Georgia is an Affirmative Action/Equal Opportunity
>Institution.
>
>Brenda Keen
>Business Manager,
>The Georgia Review
>The University of Georgia
>Athens, GA 30602-9009

> [REDACTED]
> FAX [REDACTED]
> <http://www.uga.edu/garev>

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Direct questions about the list to [REDACTED]
Archive user: crewrt / password: hokeypokey

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372. **Ed Friedman**

Ed Friedman reading at the Zinc Bar/Sun. Feb. 26/7 pm/NYC

Thu 16 Feb 2006

I'll be reading on Sunday, Feb 26th at 7 pm at Zinc (aka the Zinc Bar). Stacey Levine will also be on the program.

I'll be reading from AND THE GREAT WORLD OF MASS STRUGGLE SPREAD OUT BETWEEN TWO LARGE LEMON BUSHES

Please come!

Zinc

90 West Houston Street

north side of the street, between Laguardia & Thompson, NYC

ACEBDF or V trains to west 4th / N or R to prince

Love,

ED

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373. **Janet McAdams**

Hogan, digital 'critique'

Thu 16 Feb 2006

Digital critique of Linda Hogan's "The Book of Medicines":

<http://web.pdx.edu/~pdx00282/Critique/Hogan/intro.htm>

-Joel

Joel,

Your post wandered over to the Wompo list. Here's a copy of the response I

sent
to it:

It's wonderful to see Linda Hogan's extraordinary collection *THE BOOK OF MEDICINES* getting some attention here. I think it is one of the finest books of our time. I had been thinking of Hogan in relation to the discussion on lineation. I've just finished teaching *The Book of Medicines* in my 'Native American Poetry' seminar and spent some time with the students (several of whom are poets) talking about Hogan's deceptively quiet line. And certainly she is an important poet of place, someone who writes about land, body, spirit with great power and beauty and sorrow.

That said, I'm troubled by some aspects of the Hogan digital critique website cited here. Hogan's poems are quoted with little regard for her chosen lineation. Her sensibility is located in a mushy Amerindian-shamanistic-NewAgey cosmos that does it a great disservice. I also feel there are claims on the site that may not actually be in error but which are misleading, touching about complex historical events with such slightness as to leave out crucial complications. These sentences, for instance:
"As Hogan is part-Chickasaw, Amerindian traditions, visions, history and conditions are central to her work. Even while echoing the past, her questions are of current concerns about environment and habitation (sic). . ."

Hogan is mixblood and writes about that aspect of her lived existence in both her poetry and her prose. But she IS Chickasaw, that is, an enrolled member of a sovereign nation. More troubling, though, is the second sentence, which relegates "Amerindian traditions" to "the past."

And this, this is so wierdly offensive I can't think of how to comment on it:

"Many Amerindian poets learned their tradition from stories they heard from grandparents, read in books, picked up at pow-wows and academic conferences.

They entered as they would a tree, embracing it; still it refused them entrance. Some cut it down. Others became obsessed with being "Native American." It is their heritage, after all, their identity."

The rest of the 'history' rendered here is also flawed. The site seems to imply that the Southeastern tribes (there were 5, not 4--the author seems to have disappeared the Seminole) all sided with the Confederacy (in fact there were major divisions in some of the tribes) and that they only did so in order to hold onto their slaves.

I'm also troubled by the way the 'critique' ends, suggesting that Hogan's Book of Medicines is relentlessly focused on destruction. Instead, the volume ends with a poem of faith in renewal:

. . .

so after the long sleep of seeds
all things will grow
and the plants who climb into this world
will find it green and alive.

Janet McAdams
English Department
Kenyon College
Gambier, OH 43022



<http://janetmcadams.org>

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374. **Gabriel Gudding**
now on conchology blog

Thu 16 Feb 2006

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

- In Praise of Tom Raworth
- On the Joy of Translating the Dhammapada

- The Principle Gift of Comedy:
On the Body as the Basement of the Mind
- On the Importance of Being Kind
- Why Jennifer "El" Knox
Reminds Me of Desiderius Erasmus
- My Buttocks Translated into Spanish
by Jorge Guitart
- Green Integer Book Announcement:
Kristin Dykstra's Second Book of Translations of Reina Maria Rodriguez!
- MANDORLA #8 NOW AVAILABLE!!! (SUBSCRIPTION LINK POSTED)
- REVIEW OF LARA GLENUM AND GABRIEL GUDDING AT JACKET
<http://gabrielgudding.blogspot.com/>

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375. **George Bowering**
Re: Digital Literature in Canada

Thu 16 Feb 2006

Well, I write with my fingers
but not with my toes,
except for a bit of rhythm.
Does that count?

On 16-Feb-06, at 12:07 AM, Jim Andrews wrote:

> If you're Canadian or living in Canada and are involved in digital
> literature, please contact me backchannel. A bunch of us are putting
> together a doc petitioning the Canada Council to start funding digital
> literature. If you think that's a good idea, please contact me
> backchannel.

>

> ja

> <http://vispo.com>

>

>

George Bowering

Open to love, especially from dogs.

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376. **Charles Bernstein**
Barbara Guest (1920-2006)

Thu 16 Feb 2006

Barbara Guest died last night in Berkeley. I got the news this afternoon from her daughter Hadley. For now, I want to recast some remarks I made on the occasion of Guest receiving the Frost Medal of the Poetry Society of America in 1999:

I want to thank Barbara Guest for a lifetime of poetry for which we, as readers, have been unprepared -- to thank her for continually testing the limits of form and stretching the bounds of beauty, for expanding the imagination and revisioning -- both revisiting and recasting -- the aesthetic. For we are still unprepared for Guest: she has never quite fit our pre-made categories, our expectations, our explanations. She has written her work as the world inscribes itself, processurally, without undue obligation to expectation, and with a constant, even serene, enfolding in which we find ourselves folded.

Guest's work seeks neither recognition nor acknowledgement but that a fair realism may awake in us as we read, inspired not by the author but by the whirls and words and worlds that she has enacted in these numinous works:

The Location of Things (Tibor de Nagy, 1960)
Poems: The Location of Things, Archaics, The Open Skies (Doubleday & Company, 1962)
The Open Skies (1962)
The Blue Stairs (Corinth Books, 1968)
Moscow Mansions (Viking, 1973)
The Countess from Minneapolis (Burning Deck, 1976)
Seeking Air (fiction) (Black Sparrow, 1977; reprint, Los Angeles: Sun & Moon Press, 1997)
The Türler Losses, (Montréal: Mansfield Book Mart, 1979)
Biography (Burning Deck, 1980)
Quilts (Vehicle Edition, 1981)
Herself Defined: The Poet H. D. and Her World (biography) (Doubleday & Company, 1984)

Fair Realism (Sun & Moon Press, 1989)
Musicality (1988)
Defensive Rapture (Sun & Moon Press, 1993)
Selected Poems (Sun & Moon Press, 1995)
Quill Solitary, Apparition (The Post-Apollo Press, 1996)
Seeking Air (reprint) (Sun & Moon Press, 1997)
Etruscan Reader VI (with Robin Blaser and Lee Harwood)(1998)
Rocks on a Platter (Wesleyan, 1999)
If So, Tell Me (Reality Street Editions, UK, 1999)
The Confetti Trees (Sun & Moon, 1999)
Symbiosis (Berkeley: Kelsey Street Press, 2000)
Miniatures and Other Poems (Wesleyan University Press, 2002)
Forces of Imagination: Writing on Writing. (Kelsey Street Press, 2003)
Durer in the Window: Reflexions on Art (Roof Books, 2003)
The Red Gaze (Wesleyan University Press, 2005)
--Charles Bernstein

Strings

Wings of glass in high up floating
stave of time, or weight, ceilingless and
of crystal time
measured, measure of
pulls own weight, and dainty
protest,
plucked instrument, voiceless hum.
--from

If So, Tell Me (1999)

More information on Barbara Guest at
<http://epc.buffalo.edu/authors/guest/>
<http://jacketmagazine.com/bio/guest-b.html>
<http://writing.upenn.edu/pennsound/x/Guest.html>

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377. **Jim Andrews**

Re: Digital Literature in Canada

Thu 16 Feb 2006

i don't know. do you consider yourself involved in digital literature? do you know canadian writers who probably would consider themselves involved in it?

currently, poets applying to the canada council either apply to the poemy poem program or to media arts. the poemy poem program is geared toward print. the media arts program is geared toward film, visual art, and audio art, and emphasizes performance and gallery installation rather than publishing to things like the web, the net, or cd/dvd. and there's a level of technical sophistication involved in media art that most digital writers don't aspire to. so digital literature doesn't get much money from the canada council.

but things are changing. slowly. there are serious writers whose focus is not publishing in print mags and publishing books but, instead, focus on publishing either online or to cd/dvd or they create installations and whatnot. usually they publish at least the odd thing to print but it isn't their primary focus.

the canada council had an 'electronic word' program a few years ago (the 'spoken word and electronic word' section) but they canned it. because of low application numbers and a sense that the writers had no audience. i've asked them for a doc on why it was canned.

over time, digital literature will grow. because the use of computers and networks is growing; because media can be combined in computers, ie, the inter-medial dimensions; because it's relatively unexplored literary territory; because it's international and fluid; because that's how communication is going and how language is being shaped.

the question is whether it be now. yet it will be.

the canada council will eventually do something. but hopefully there's enough activity now to prompt them to do it now.

we'll see. part of the idea of putting this doc together is to also create a list of the writers/artists in canada creating 'digital literature'.

ja

<http://vispo.com>

*Well, I write with my fingers
but not with my toes,
except for a bit of rhythm.
Does that count?*

If you're Canadian or living in Canada and are involved in digital literature, please contact me backchannel. A bunch of us are putting

together a doc petitioning the Canada Council to start funding digital literature. If you think that's a good idea, please contact me backchannel.

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378. **Jonathan Penton**

'til times are brighter, we're the site in black

Thu 16 Feb 2006

Happy Valentine's Day, Nashville Heroes! Check out the new multimedia update at www.UnlikelyStories.org, featuring:

Three musical mixes by Middle East peaceniks Checkpoint 303

Ten assorted images by Alex Nodopaka

"Defective," dystopia in a handy cartoon, by Oz Thomas

Enjoy!

--

Jonathan Penton

<http://www.unlikelystories.org>

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379. **julia bloch**

Dodie Bellamy and Kevin Killian at the EPC

Thu 16 Feb 2006

The Electronic Poetry Center is pleased to announce a new author page for Dodie Bellamy, including excerpts from *The Letters of Mina Harker*, *Cunt-Ups*, and Bellamy's forthcoming book of essays; interviews and reviews; sound files; and more:

<http://epc.buffalo.edu/authors/bellamy/>

We have also updated links and added material for Kevin Killian's page, which now includes photos, excerpts from *Action Kylie* and sound files:

<http://epc.buffalo.edu/authors/killian/>

Thanks very much to Jack Krick for coding and uploading all the materials!

Best,

Julia Bloch

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380. **Poetry Project**

Events at the Poetry Project 2/17 - 2/22

Thu 16 Feb 2006

Dear Everyone,

Warmth after a blizzard makes for good poetry. Come see for yourselves!

Love,

The Poetry Project

p.s. The Robot Ate Stacy

Friday, February 17, 9:30pm

Annual Fall Workshop Reading

Participants in our fall workshops will present the work they produced.

Monday, February 20, 8:00pm

Gregory Pardlo & Laura Sims

Gregory Pardlo has received fellowships from the New York Foundation for the Arts in poetry, and the National Endowment for the Arts for translation. His poems have appeared in anthologies and journals including Ploughshares, Seneca Review, and Volt. Laura Sims¹ first book, *Practice, Restraint*, was the recipient of the 2005 Fence Books Alberta Prize. She was recently awarded a JUSFC / NEA Creative Artist Exchange Fellowship to spend six months in Japan next year. She lives in Madison, WI, where she teaches creative writing and composition.

Wednesday, February 22, 8:00pm

Jonathan Skinner & Janine Pommy Vega

Jonathan Skinner is a poet, translator and critic, as well as editor of the journal *ecopoetics*. Skinner recently completed his Ph.D. in English at SUNY Buffalo, with a dissertation on ecology and twentieth-century innovative poetry and poetics. His first full-length poetry collection, *Political Cactus Poems*, appeared this year with Palm Press. Janine Pommy Vega is the author of over twelve books and chapbooks since 1968. Her two latest collections are *Mad Dogs of Trieste* and *The Green Piano*. Vega has worked as an educator in schools through various arts in education programs and in prisons through the Incisions/Arts organization.

DENDEWIL PRODUCTIONS COLORS BLACK HISTORY MONTH IN SHADES OF GRAY WITH PRODUCTION OF AMIRI BARAKA'S DUTCHMAN

Dendewil Productions presents *Dutchman* and *Shades of Gray* (Reading Between the Color Lines), an evening of provocative monologues, spirited vignettes, and celebratory songs. The creative work hones in on the volatile and complex generational antagonisms of race relations in America, featuring a performance of Amiri Baraka's (LeRoi Jones') critically acclaimed 1964 American stage classic *Dutchman*.

Performances will be held at the Producers Club Theater located at 358 W. 44th Street (8th/9th Avenues)

Tuesday February 21st at 4:00 PM & 7:00 PM.

Running time: 1 hour and 30 minutes

Tickets are available online at TheaterMania.com or call Theater Mania at

██████████

\$15.00 advance/online. \$20.00 at the door.

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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381. **Thomas Orange**

"The Return of the Muses" (Barbara Guest 1920-2006)

Thu 16 Feb 2006

So much goes away

Forms are now shades,
those solid weights, how empty they are,
mere boxes,
the whispering voice,
the ankle bone only an arch.

Peasants once sowed this valley
there isn't any wheat here or oats

there almost isn't a valley,
only a dent.

This morning was all concaveness,
the clouds drew back into themselves,
the clouds went so far away leaving it blue,
now we're quite convex
and the rain is emptying itself out on me

The rain that took weeks to return,
the rain that left us on Wednesday
after tears, after dark, after that sluicing
about in memory, fishing up

The rain is here now.

'It makes for change and a certain disagreeableness
this coming and going makes one nervous'

The farewells to buildings
and then to the hole in the ground

This hello on one's lips
to a new perspective
finished by the end of the week,
completed a fresh horizon line

The earth is old, no longer fragrant
those planets are promising,

Goodbye, hello.

Yet you who had vanished
you trailing your garments
who went away in that last March stanza
not liking the violins
or standing around waiting
your arms circling each other's waists
or the salt in your mouth
where the sea was whipping itself up in the corner
and foam falling like ash

You departed divine Muses
without warning

And I went on a diet
I stopped eating regularly,
I changed my ways several times

"strict discipline, continuous devotion,
receptiveness"
were mine.
Here you are back again. Welcome.
Farewell, 'strict, continuous, receptive'--
There's that old shawl in the corner
looking like a wave
There's a ringing in my ears
as if a poem were beating on stone
The room fills now with feathers,
the birds you have released, Muses,
I want to stop whatever I am doing
and listen to their marvellous hello.
(from *The Blue Stairs*, Corinth Books 1968)

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382. **Elizabeth Treadwell**

LA: Treadwell & Wertheim reading 2/26 Sunday

Thu 16 Feb 2006

Los Angeles: Sunday, February 26, 2006, 7:30 PM
reading with Elizabeth Treadwell & Christine Wertheim
in the Make Now Series at the Smell
247 South Main Street,
downtown LA between 2nd and 3rd -- doors at 6:30.

Elizabeth Treadwell's fifth book, *Cornstarch Figurine*,
will be published this year by Dusie Press. She lives
with her husband and young daughter in Oakland CA
where she is working on a manuscript titled *Birds &
Fancies*. More info: elizabethtreadwell.com

Christine Wertheim is a faculty member of the School
of Critical Studies at the California Institute of the
Arts. Her critical work has recently appeared in
X-tra, the *LA Weekly*, and *Signs*, as well as numerous
art catalogues and artists monographs. With Matias
Viegner, she edited *Seance* for Make Now Press.

Elizabeth Treadwell
<http://elizabethtreadwell.com>

383. **Haas Bianchi**
Re: China and Poetry

Thu 16 Feb 2006

Cannot say enough about this, Alex get in contact with me anything I can do to support your work I will do

Ray

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

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

Behalf Of Alex Jorgensen

Sent: Thursday, February 16, 2006 11:29 AM

To: ██████████

Subject: Re: China and Poetry

Many knods to Ray. I'm currently in midst of organizing NGO is one of hill-stations, with local friends, many refugees, many newcomers. It may not longer be fashionable, as our new superstar multi-national firms compromise what are suppose to be our principals, but the issue is real, people with tears and disempowered forms express themselves or what was today. How say? I'm returning in June.

AJ

--- Haas Bianchi <████████> wrote:

Poetics Listers:

I have noticed some postings regarding China and oppression on the list. I would like to propose that we act rather than talk about this because it is important. As of this writing literally hundreds of writers, poets, and essayists are either in work camps, silenced, or unable to act as writers because of Chinese government policies. I for one had lunch with a poet in Guangzhou last year who today is in internal exile unable to communicate with the outside world because of poems he wrote about environmental destruction on the Pearl River Estuary. It would be unfair to ask academic institutions, for profit presses, or Chinese poets themselves to commit professional or even personal suicide by speaking out stridently against this since the result would be expulsion from China or imprisonment a risk that I do not have to face as an American.

Having said this it is unacceptable because of China's newfound economic power and the fact that so many US companies want to make money in China (Read Google, Yahoo, Microsoft, Walmart) that no one

challenges what is happening in China vis a vis free expression. Even Newt Gingrich, no friend of poets, said, "China is a nation that imprisons poets, that is not acceptable". I realize that getting poets to say anything in unison is a problem but I think that it is important that the poetry community globally does not allow financial concerns to result in the acceptance of the imprisonment of poets. The reality is that China is getting a free pass and China is rapidly becoming a major power and it is a power that regularly imprisons people for what they believe.

If there is anyone else who is concerned about this backchannel me so we could discuss I am interested in opinions and experiences.

Regards

Ray

Do You Yahoo!?

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

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384. **Lou Rowan**

Golden Handcuffs Website Revamped

Thu 16 Feb 2006

Dear Colleagues, The site has been cleaned up, and the small glitches in past issues eliminated.

The current issue (#6) presents new work by Rachel Tzvia Back, Daniel Borzutsky, Laynie Browne, Bill Dorn, Emily Grosholz, Anna Maria Hong, Jeanne Heuving, Leslie Kaplan, David Karp, Tim Keane, Stacey Levine, Catherine A.F. Macgillivray, Harry Mathews, Douglas Messerli, Robert Mitterthal, Toby Olson, Michael Palmer, Joe Ashby Porter, Matthew Roberson, Jerome Rothenberg, Jacques Roubaud, Lou Rowan, Alan Singer, Dionysius Solomos, Bruce Stater, and James Tierney.

It's in bookstores and news-stands.

thanks, Lou

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385. **Lou Rowan**
Golden Handcuffs Url
Thu 16 Feb 2006

www.goldenhandcuffsreview.com<http://www.goldenhandcuffsreview.com/>
(sorry, the Thai dinner was too good. L)

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386. **Sheila Murphy**
Phoenix Reading Feb. 24th 8:00 p.m. Nico Vassilakis and Sheila E. Murphy
Fri 17 Feb 2006

Nico Vassilakis and Sheila E. Murphy will read in Phoenix on Friday, February 24th at 8:00 p.m. in PHOENIX, AZ at Mama Java's Coffeehouse, 3619 E. Indian School Road (SE corner of 36th Street and Indian School Road). All welcome!

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387. **David Baratier**
Re: hey, baratier
Fri 17 Feb 2006

| *what's this i hear you dissin' my man andrew?*

Yes. Andrew Topel thought it was really cool to incessantly attack me about a friend of mine, Carl Thayler, right after his death, to the point where I needed outside help to block his harrasing e-mails. He deserves a senseless beating. If someone would like to administer it, I hear he now lives in Indiana.

| *maybe you'd like to step outside?*

Outside where, do you mean Canada?

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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388. **Dieter Hammhauser**

Deutsche: Charles Olson and Jan Erik Vold, line indentations

Fri 17 Feb 2006

I should like to clarify what Rolf has said in his post in December - sorry to be so late with this - the publishers firm we have spoken to is linked to the University of Aachen, not the University of Aarhus in Denmark.

The first volume planned are the Collected Charles Olson and the "prose-poems" of Jan Erik Vold (not "Vole" which is a small animal!). We yet have to choose translator for Vold.

The decision to print the German translations of the poems without the original erratic line indentations and eccentric inter-word spacing, but instead with a clean left margin, is not meant as a criticism of the author, as Rolf would seem to think. Rather it is an attempt to establish a scientific reification of the poem as a primary auditory phenomenon which is precisely in accord with Mr Olson's wishes as expressed already in his now-famous Essay on Projective Verse, in which he writes "If a contemporary poet leaves a space as long as the phrase before it, he [sic] means that space to be held, by the breath an equal length of time." This is no doubt his intention at the time of writing his paper.

Yet in the results from the acoustic research myself and many other investigators have conducted, there is a poor positive correlation (in most cases the correlation coefficient is less than .20) between the indentation measured in ems (a typographical measure) and the corresponding "pause" or "neutral verbal space" in vocal performance measured in seconds, even by the same authors of the poems, including Biermann, Vold, Brink, Olson et alia. We have borne many objections to this point, but the graphs are unequivocal here.

Please refer to "The Psychoacoustic Perception of Duration in Performance" (Moritz and Breytenbach, Uppsala universitet, 1966) and "The Presentation of Self: a Vocal Art" (Breytenbach, Universiteit Leiden, 1971), my own PhD thesis "Duration: A Objective Analysis" and Harald Flensing's ground-breaking work on Jan Erik Vold in performance, titled "Graphing the Bard: Two-Dimensional Translation of Verbal Performance as a Psycho-Acoustic Event in Time" (Universitetet i Oslo). Flensing is insightful regarding the lack of fit between the self-perceived performance time and objectively-measured events in the laboratory situations.

The first text has been a long time in process. We are hoping early April for publication.

Dieter H.

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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389. **Pierre Joris**
New on Nomadics Blog
Fri 17 Feb 2006

New on Nomadics Blog:

Barbara Guest (1920-2006)
Reading Schedule for Coming Week
Henry Roth & the Statue
On the Caricatures II
On the caricatures
Henry Roth (1906-1995)
Rereading Vaneigem

go to:

<http://pjoris.blogspot.com>

=====
"Blasphemy is a victimless crime." -- a t-shirt sent to Salman
Rushdie in the days of the Satanic Verses fatwa.
=====

Pierre Joris
244 Elm Street
Albany NY 12202
h: [REDACTED]
c: [REDACTED]
o: 518 442 40 85
Euro cell: 011 33 6 79 368 446
email: [REDACTED]
<http://pierrejoris.com>
Nomadics blog: <http://pjoris.blogspot.com>
=====

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390. **Steve Halle**

William Allegrezza featured on Seven Corners

Fri 17 Feb 2006

Four new poems from *William Allegrezza* are up on *Seven Corners* (www.sevencornerspoetry.blogspot.com). Please check them out. This is part one of two for Allegrezza's work on *7C*; next week's post will feature his electronic poetry.

Have a great Friday and enjoy the long weekend (where applicable)!

Best,

Steve Halle

Editor

www.sevencornerspoetry.blogspot.com

www.stevehalle.blogspot.com

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391. **Charles Bernstein**

The Forward on Bee and Laufer

Fri 17 Feb 2006

Joshua Cohen reviews "Seeing Double" - paintings by Susan Bee and Miriam Laufer - in this week's Forward -- <http://www.forward.com/articles/7344>, The show continues for another two weeks at the A.I.R. Gallery in NY. More info on the show and other announcements and posts at <http://epc.buffalo.edu/authors/bernstein/blog/>.

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392. **charles alexander**

Nathanson & Vassilakis, Tucson, Feb. 23

Fri 17 Feb 2006

Announcing: The Return of POG
in collaboration with CHAX PRESS

A POETRY READING

NICO VASSILAKIS & TENNEY NATHANSON

Thursday, February 23, 2006

7:00 p.m.

At Dinnerware Contemporary Arts
101 West Sixth Street

\$5

(101 W. Sixth Street is between Stone and Granada, on south side of 6th Street.
Entry to Dinnerware is on the east side of the building, or 9th Avenue side of
the building -- Do NOT enter from the Chax Press side of the building)

Dear appliance, dear container port,

Frayed edges of a soluble fish

Uninvited on arrival and completely soaked

Investigates misspellings throughout the city

Show little regard for the pond

The hair draped on purpose

Something ecclesiastic in the conversation

Refrain from smoking please

Nico Vassilakis

69

can recite poetry, want me to? Slug, good man of writing, heard and enjoyed
his hands down at his garments, fruits of the free inflection. not everybody
removed two hands. gibbering comedy body, the dove takes off dropping from
the wall, no wind now, I think the palo verde might be dying. large spacious
quiet around eros ranting. the apocryphal history of frequency relating to con-
sumption of the eyeball, gastric juices, castrated foot surfaces meaning relish
or mullet vitreous form of a swine, capable diagonal cock. then nothing else.
the phone bill, the broom stirring slightly in the new-formed breeze, they're
gathered around you not gathered but around you, not around you. heart-
mind breathing. cracking twigs I will fasten terrible good Fairy, of cheap fac-
tory man shoddy suit. no need for the pocket, treading blood-red thorn-
sticks how will I know way? keep treading, made to willful march. so air
marches on to victory, leaving all mortals in the sky's dust. meanwhile kids
march in in costumes: a lion, an old lady, an I don't know what. writing an-
other book, regretted all particular distinction, you understand kick gang of
thieving damn butts, the cuteness cantering up to get our orders for another
man asked skivvy? right over to bloody bullocks. you the false message? no.
repeal your eyes sir. unmisted water, whortled. day's sure chime abounding.
Hurray, the bedroom. the drink is cool, the low hum of floor until I am ready
sulkily, sombrero from an arm linked out into the passage, walked towards
the door: he sucked the halves in pumping, favor altogether enjoy yours face,

side of the mistake handed out by the mind, roaring out welcome! too generous!
walked back two legs terrible fall with a pipe in him. put him back
where we found your kind permission hiding my own. Tenney Nathanson, from HOME ON THE RANGE

Nico Vassilakis lives in Seattle. He is a member of the Subtext Collective (www.speakeasy.org/subtext). Recent chapbooks include ASKEW (bcc press) and The Amputation of L Mendaz (Writers Forum, UK). More of his work can be found in Chain, Talisman, 3rd Bed, 5trope, Bird Dog & Traverse.

His dvd, CONCRETE: Movies is recently available & has been shown at at Rencontres Internationales Paris/Berlin, Encuentro Internacional de Poesía Visual, Sonora y Experimental (Argentina), ERRATA AND CONTRADICTION: Dudley House (Harvard), soundvision/visionsound III' - 2005 (MA), define: book -2005 (Seattle), Mostra Internacional de Poesia Visual (Brazil), A.V. Text-Fest (Mexico). He was publisher of Sub Rosa Press. Nico is also currently working on a play about Morton Feldman.

Tenney Nathanson is the author of the book-length poem Home on the Range (The Night Sky with Stars in My Mouth) (O Books, 2005) and of the collection Erased Art (Chax Press, 2005). His poems and essays have appeared in such journals as Contemporary Literature, Jacket, Kenning, Social Text, The Massachusetts Review, Antennae, Ironwood, Caterpillar, and RIF/T. His critical study Whitman's Presence: Body, Voice, and Writing in Leaves of Grass (NYU, 1992, rpt. 1994) is still in print. Nathanson is currently at work on a book-length poem, "Ghost Snow Falls Through the Void (After Rilke The Fortune Cookie Poems The Jolly Corner) (Globalization)," and a critical book about the contemporary poets John Ashbery, Charles Bernstein, Leslie Scalapino, Mei-Mei Berssenbrugge, Norman Fischer, and David Shapiro. He teaches American Poetry in the English Department at the University of Arizona.

Also, looking ahead to March -- on March 14-16 POG & Chax Press will present a poet's residency that will include three nights of programming:

1. March 14, a poetry reading (held as part of the Cushing Street Poetry Series) by

Simon Pettet (New York)

Annie Guthrie (Tucson)

David Abel (Portland)

2. March 15, an evening of lexical performance work by

David Abel (Portland)

a Tucson group presenting performance of works created by Jackson Mac Low

3. March 16, a conversation titled:

More Winnowed Fragments: The Ethics and Poetics of the Short Lyric
Poem

featuring Simon Pettet & David Abel

More details will be forthcoming about these events.

Please call [REDACTED] for information.

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393. **mIEKAL aND**

Apple's ode to hackers

Fri 17 Feb 2006

Apple's ode to hackers

Developers embed poetic warning deep in OS X software

(if appears that Apple is desperately in need of a poet in residence...)

Friday, February 17, 2006; Posted: 10:32 a.m. EST (15:32 GMT)

Apple developers embedded a warning deep in its OS X software -- in the form of a poem.

SAN JOSE, California (AP) -- Apple Computer Inc. has resorted to a poetic broadside in the inevitable cat-and-mouse game between hackers and high-tech companies.

The maker of Macintosh computers had anticipated that hackers would try to crack its new OS X operating system built to work on Intel Corp.'s chips and run pirated versions on non-Apple computers. So, Apple developers embedded a warning deep in the software -- in the form of a poem.

Indeed, a hacker encountered the poem recently, and a copy of it has been circulating on Mac-user Web sites this week.

Apple confirmed Thursday it has included such a warning in its Intel-based computers since it started selling them in January.

The embedded poem reads:

"Your karma check for today:
There once was a user that whined
his existing OS was so blind
he'd do better to pirate
an OS that ran great
but found his hardware declined.
Please don't steal Mac OS!

Really, that's way uncool.
(C) Apple Computer, Inc."

Apple also put in a separate hidden message, "Don't Steal Mac OS X.kext," in another spot for would-be hackers. "We can confirm that this text is built into our products," Apple issued in a statement. "Hopefully it, and many other legal warnings, will remind people that they should not steal Mac OS X."

The hacking endeavors are, for now, relegated to a small, technically savvy set, but it underscores a risk Apple faces if a pirated, functional version eventually becomes as accessible and straightforward as installing other software on a computer.

It's a risk that became apparent after Apple decided to make a historic transition to Intel-based chips, the same type that its rivals use in predominant Windows-based PCs. Apple previously relied on Power PC chips from IBM Corp. and Freescale Semiconductor Inc., but this year began switching its computers to the Intel platform.

Various analysts have since hypothesized a worst-case situation in which Apple would lose control of its proprietary Macintosh environment: how its reputedly easy-to-use and elegant operating system would no longer be locked to its computers, a critical revenue pipeline for Apple.

Such scenarios have raised a debate among Apple observers about whether the company should just license its operating system to run on other machines, similar to Microsoft Corp.

But Apple has repeatedly said it will not do that.

Meanwhile, security experts on Thursday identified a new computer worm that specifically targets Mac computers running OS X -- a rarity since most worms target the broader base of PCs with Microsoft's Windows. Experts, however, consider the threat low.

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394. **Nico Vassilakis**

Nico Vassilakis reading/driving

Fri 17 Feb 2006

Haven't been out of the northwest in awhile, so here goes.

Feb 19th - New Yipes 7pm - Oakland

Nico Vassilakis & Geraldine Kim

Feb 21st - Beta Level 8pm - Los Angeles

N V, Amarnath Ravva, & Ara Shirinyan

Feb 23rd - Dinnerware Gallery 7pm - Tuscon
N V & TBA

Feb 24th - Mama's Coffeehouse 8pm - Phoenix
N V & Sheila Murphy

Feb 26th - Titlewave Books 3pm - Albuquerque
Nico Vassilakis

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395. **charles alexander**

Re: Nico Vassilakis reading/driving

Fri 17 Feb 2006

hey Nico, it's great to be hosting you next week in Tucson, but you really need to learn to spell the name of our fair city: T U C S O N, not "Tuscon"

charles

At 09:14 AM 2/17/2006, you wrote:

>Haven't been out of the northwest in awhile, so here goes.

>

>Feb 19th New Yipes 7pm Oakland

>Nico Vassilakis & Geraldine Kim

>

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>

>Feb 24th Mama's Coffeehouse 8pm Phoenix

>N V & Sheila Murphy

>

>Feb 26th Titlewave Books 3pm Albuquerque

>Nico Vassilakis

>

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396. **Thomas savage**

Tom Savage Book Party Thursday

Fri 17 Feb 2006

There will be a book party for Bamiyan Poems by Tom Savage at the Bowery Poetry Club Thursday February 23 from 6 to 7 PM. The BPC is located on the

Bowery near First Street in Manhattan. Tom Savage will read the book and newer poems on the same subject, the Bamiyan Buddhas of Afghanistan destroyed by the Taliban five years ago. Also reading will be Steve Dalachinsky and Yuko Otomo, the publishers of Bamiyan Poems. This reading/book party is free and open to the public.

Yahoo! Mail

Use Photomail to share photos without annoying attachments.

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397. **j. kuszai**

Announcing: Facing Reality Book & Studio

Fri 17 Feb 2006

FOR IMMEDIATE RELEASE

February 17, 2006

NEW FROM SOUTHPAW CULTURE

FACTORY SCHOOL:

Facing Reality

Correspondence Publishing Committee

Detroit, 1958

Southpaw Culture

Factory School, 2006.

190 pages

Paperback.

ISBN 1-60001-995-1

\$17.00 / \$13 direct order

Available in March, 2006

Pre-order for \$10.56 until March 1 (see below)

"The secret of the Workers Councils is this: From the very start of the Hungarian Revolution these shop floor organizations of the workers demonstrated such conscious mastery of the needs, processes, and inter-relations of production, that they did not have to exercise any domination over people...."

Written by J.R. Johnson (C.L.R. James), Grace Lee (Boggs), and Pierre Chaulieu (Cornelius Castoriadis), this classic study of the Workers Councils by the Correspondence Publishing Committee is back in print, based on Martin Glaberman's Bewick/Ed version printed at the Detroit Print Co-op in 1974.

This edition has been prepared for an online workshop-seminar sponsored by Factory School. If you are interested in participating in the Facing Reality Studio please write to info "at" factoryschool dot org or visit: <http://factoryschool.org/pubs/facingreality>

The Facing Reality Studio will begin by examining the ideas outlined in the book, critically appraising as well as updating and translating for present circumstances. Seminar participants will be encouraged to edit their own projects for publication, either independently or through the Factory School learning and production collective. The seminar will begin in April 2006, with studio presentations and publications completed in October, fifty years after the Hungarian uprising of 1956.

All registrants will receive a copy of the book, login access to the studio, personal webspace, and discounts on Factory School publications.

If you are interested in participating in the Facing Reality Studio please write to info "at" factoryschool dot org.

Registration Costs

Early: (until March 1, 2006): \$10.56

Regular: (until April 1, 2006): \$20.56

Please write to us if you cannot afford to pay.

EXCERPTS from FACING REALITY

The whole world today lives in the shadow of the state power. This state power is an ever-present self-perpetuating body over and above society. It transforms the human personality into a mass of economic needs to be satisfied by decimal points of economic progress. It robs everyone of initiative and clogs the free development of society. This state power, by whatever name it is called, One-Party State or Welfare State, destroys all pretense of government by the people, of the people. All that remains is government for the people.

Against this monster, people all over the world, and particularly ordinary working people in factories, mines, fields, and offices, are rebelling every day in ways of their own invention. Sometimes their struggles are on a small personal scale. More effectively, they are the actions of groups, formal or informal, but always unofficial, organized around their work and their place of work. Always the aim is to regain control over their own conditions of life and their relations with one another. Their strivings, their struggles, their methods have few chroniclers. They themselves are constantly attempting various forms of organization, uncertain of where the struggle is going to end. Nevertheless, they are imbued with one fundamental certainty, that they have to destroy the continuously mounting bureaucratic mass or be themselves destroyed by it.

The Marxist organization organizes itself to produce a paper which will recognize the existence of the new society and record the facts of its existence. We have outlined the practical method with which this must be approached. It is not everything, but it is enough.

Experience has shown that a single worker, a member of a Marxist organization, can gather around him a dozen workers, men and women, who meet regularly for the sole purpose of writing, discussing, and editing articles for immediate publication; and immediate publication means not a theoretical journal but a weekly or a fortnightly paper.

The break with the old type of Marxist journal is complete. The old type of journal consisted, and, where persisting, still consists of articles written by intellectuals and advanced workers, telling the workers what to think, what to do, how to make "the revolution," and, the ultimate summit of understanding and wisdom, to join the small organization. The journal contemplated here will do not the opposite but something entirely different. It exists so that workers and other ordinary people will tell each other and people like themselves what they are thinking, what they are doing, and what they want to do. In the course of so doing, the intellectuals and advanced workers, both inside and outside the organization, will have their opportunity to learn. There is no other way.

To publish such a paper as we outline demands, besides deep theoretical understanding, technical knowledge, journalistic skill, a sense of values, flexibility and firmness, combined to an exceptional degree. Some of these can to some extent be studied in isolation, but today their full application and development can only be achieved in what we have shown are the vast implications contained in the formula: to recognize the existence and record the facts of the new society.

In one department of a certain plant in the United States, there is a worker who is physically incapable of carrying out his duties. But he is a man with a wife and children, and his condition is due to the previous strain of his work in the plant. The workers in that department have organized their work so that for nearly ten years he has had practically nothing to do. They have defied all efforts of the foreman and supervision to discharge him, threatening to throw the whole plant into disorder if any steps are taken to dismiss the invalid. That is the socialist society. Careful observation will show that such enormous problems as work for the old, the handicapped, the young, of both sexes, can be easily and competently handled without any bureaucratic apparatus whatever, by the good sense of workers as long as they have the power to arrange their labor as they wish. Workers tell such episodes by the dozen. No bourgeois nor trade union journal ever prints any.

In another plant in the United States the company tried by a maneuver to prevent a Negro driver being given the job of dispatcher to which his seniority entitled him. The Negro workers in the plant called a meeting and gave the company a certain deadline to upgrade this worker to the job which was his by right. Before their united determination the company capitulated. Thus these workers had struck a blow against common injustice, racial discrimination, and the disorder in production which management creates. That is the socialist society. It hasn't to be organized in the future. It exists. It is organized. It has to get rid of what is stifling it, what is preventing it from expanding to the full, what is preventing it from tackling not only the immediate problem of production, but also the more general problems of society. But it exists.

In a British airport the security officers salute their superiors in accordance with the semi-military discipline that prevails in this type of public service. One of their representatives, on going to discuss union matters with management, refused to salute, claiming that in this relation he and the representative of management met as equals. The representative of management, quite obviously a man of semi-feudal mentality, demanded the right to be saluted. The whole section of workers went out on strike immediately, and in the end, management capitulated. That is the socialist society.

Workers refer to these struggles as attempts to correct "local grievances" and to "improve working conditions." Yet to the terror of management and the perpetual astonishment of people who are not familiar with the working class, workers are ready to bring production to a stop and endure the greatest privations for weeks and months over what seems to the ordinary observer to be trifles. To workers it is precisely the power to carry all these ideas and wishes of theirs to completeness which constitutes the new society.

The Hungarian Workers Councils not only made appeals to the Russian troops to cease fire and go home. They entered into negotiations and made direct arrangements with Russian commanders to retire. At least one Council not only negotiated the removal of a garrison of Russian troops but arranged for it to be supplied with food. This was not just fraternization. It was the assumption of responsibility by the Workers Councils for foreign affairs. The simplicity with which the negotiations were carried out reflects the education which the post-war world has received in the futile bickering and cynical propagandizing of cease-fire conferences in Korea, Big Four meetings in London and Paris, and Big Two meetings in Geneva. Russian troops mutinied and deserted to fight under the command of the Hungarian Councils. When the hospital at Debrecen radioed its needs for iron lungs, the Workers Councils at Miskolc undertook to get these from West Germany and by radio organized the landing of the lung-bearing plane at the Debrecen airport. The Hungarian Revolution transcended

that combination of threats, snarls lies, hypocrisy, and brutality which today appear under the headlines of foreign affairs.

...The Hungarian Revolution has uncovered, for the whole world to see, the goal to which the struggles against bureaucracy are moving. The Hungarian people have restored the belief of the Nineteenth Century in progress. They have restored to the revolutionary socialist movement the conviction that the future lies with the power of the working class and the great masses of the people.

The secret of the Workers Councils is this. From the very start of the Hungarian Revolution, these shop floor organizations of the workers demonstrated such conscious mastery of the needs, processes, and inter-relations of production, that they did not have to exercise any domination over people. That mastery is the only basis of political power against the bureaucratic state. It is the very essence of any government which is to be based upon general consent and not on force. The administration of things by the Workers Councils established a basic coherence in society and from this coherence they derived automatically their right to govern. Workers' management of production, government from below, and government by consent have thus been shown to be one and the same thing.

=

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398. **Skip Fox**

Re: Deutsche: Charles Olson and Jan Erik Vold, line indentations

Fri 17 Feb 2006

Somewhat reminds me of a letter I received from Thomas Arp in the early 90s after I had written a letter expressing dismay my dismay that he and Laurence Perrine had "fixed" Dickinson's punctuation and capitalization in an early edition of their freshmen anthology.

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

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

Behalf Of Dieter Hammhauser

Sent: Friday, February 17, 2006 4:58 AM

To: ██████████

Subject: Deutsche: Charles Olson and Jan Erik Vold, line indentations

I should like to clarify what Rolf has said in his post in December - sorry to be so late with this - the publishers firm we have spoken to is linked to the University of Aachen, not the University of Aarhus in Denmark.

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as Rolf would seem to think. Rather it is an attempt to establish a scientific reification of the poem as a primary auditory phenomenon which is

precisely in accord with Mr Olson's wishes as expressed already in his now-famous Essay on Projective Verse, in which he writes "If a contemporary poet leaves a space as long as the phrase before it, he [sic] means that space to be held, by the breath an equal length of time." This is no doubt his intention at the time of writing his paper.

Yet in the results from the acoustic research myself and many other investigators have conducted, there is a poor positive correlation (in most cases the correlation coefficient is less than .20) between the indentation measured in ems (a typographical measure) and the corresponding "pause" or "neutral verbal space" in vocal performance measured in seconds, even by the

same authors of the poems, including Biermann, Vold, Brink, Olson et alia. We have borne many objections to this point, but the graphs are unequivocal here.

Please refer to "The Psychoacoustic Perception of Duration in Performance" (Moritz and Breytenbach, Uppsala universitet, 1966) and "The Presentation of Self: a Vocal Art" (Breytenbach, Universiteit Leiden, 1971), my own PhD thesis "Duration: A Objective Analysis" and Harald Flensing's ground-breaking work on Jan Erik Vold in performance, titled "Graphing the Bard: Two-Dimensional Translation of Verbal Performance as a Psycho-Acoustic

Event in Time" (Universitetet i Oslo). Flensing is insightful regarding the lack of fit between the self-perceived performance time and objectively-measured events in the laboratory situations.

The first text has been a long time in process. We are hoping early April for publication.

Dieter H.

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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399. **Stephen Vincent**

Re: Deutsche: Charles Olson and Jan Erik Vold, line indentations

Fri 17 Feb 2006

I can't help but think this would be a fun performance piece. Invite Dieter on stage with whoever (Kasey S. Mohammad, Ron Silliman, Bernadette Mayer, anyone, really, except maybe a predictable formalist??). Dieter, on stage with the poet and armed with appropriate devices, would measure the poet's 'durations' between words and lines while, in the manner of Steve Benson, the actual text would be projected up on a screen behind the reader/performer. The poet would get 'match' points for equivalences between the printed text and speech, and some other value laden score for improvising off of or violating the 'authority' of the text.

This might either totally mess up or totally entrance an audience and what it would do to or for the interpretation of poetry (either the originating text or the poet's voice of it) I am far from making any kind of prediction.

I'd be happy to be in the audience.

Stephen V

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

Somewhat reminds me of a letter I received from Thomas Arp in the early 90s after I had written a letter expressing dismay my dismay that he and Laurence Perrine had "fixed" Dickinson's punctuation and capitalization in an early edition of their freshmen anthology.

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

From: UB Poetics discussion group [mailto:████████] On Behalf Of Dieter Hammhauser

Sent: Friday, February 17, 2006 4:58 AM

To: ██████████

Subject: Deutsche: Charles Olson and Jan Erik Vold, line indentations

I should like to clarify what Rolf has said in his post in December - sorry to be so late with this - the publishers firm we have spoken to is linked to

the University of Aachen, not the University of Aarhus in Denmark.

The first volume planned are the Collected Charles Olson and the "prose-poems" of Jan Erik Vold (not "Vole" which is a small animal!). We yet

have to choose translator for Vold.

The decision to print the German translations of the poems without the original erratic line indentations and eccentric inter-word spacing, but instead with a clean left margin, is not meant as a criticism of the author,

as Rolf would seem to think. Rather it is an attempt to establish a scientific reification of the poem as a primary auditory phenomenon which is

precisely in accord with Mr Olson's wishes as expressed already in his now-famous Essay on Projective Verse, in which he writes "If a contemporary poet leaves a space as long as the phrase before it, he [sic] means that space to be held, by the breath an equal length of time." This is no doubt his intention at the time of writing his paper.

Yet in the results from the acoustic research myself and many other investigators have conducted, there is a poor positive correlation (in most cases the correlation coefficient is less than .20) between the indentation measured in ems (a typographical measure) and the corresponding "pause" or "neutral verbal space" in vocal performance measured in seconds, even by the

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The first text has been a long time in process. We are hoping early April for publication.

Dieter H.

*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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400. **Davey Volner**

Cole Swensen and John Yau on Gramercy Park

Fri 17 Feb 2006

The Accompanied Library Presents--

The inaugural installment of our second annual Sunday Poetry Series, Featuring Cole Swensen and John Yau.

Sunday, February 19

6:30 p.m.

\$7 at the door

The Accompanied Library
15 Gramercy Park South, 6C
New York, New York 10003
[REDACTED]

RSVP to [REDACTED]

John Yau was born in Lynn, Massachusetts in 1950, shortly after his parents fled Shanghai. He received his B.A. from Bard College in 1972 and his M.F.A. from Brooklyn College in 1978. His collections of poetry include *Borrowed Love Poems* (Penguin, 2002), *Forbidden Entries* (1996), and *Corpse and Mirror* (1983), a National Poetry Series book selected by John Ashberry. Yau's honors include the Lavan Award from the Academy of American Poets, the Jerome Shestack Prize from the American Poetry Review, and grants from the National Endowment for the Arts and the New York Foundation for the Arts.

Cole Swensen received her B.A. and M.A. from San Francisco State University and a Ph.D. in Comparative Literature from the University of California, Santa Cruz. Her books include *Goest* (Alice James Books, 2004); *Try* (1999), which won the Iowa Poetry Prize; *Noon* (1997), which won the New American Poetry Series Award; and *New Math* (1988), which won the National Poetry Series competition. She is a Contributing Editor for *American Letters and Commentary* and for *Shiny*, and is the translation editor for *How2*. Cole Swensen currently teaches at the University of Iowa.

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401. **Mark Weiss**

Re: Deutsche: Charles Olson and Jan Erik Vold, line indentations

Fri 17 Feb 2006

Yup. Appalling.

At 12:39 PM 2/17/2006, you wrote:

>Somewhat reminds me of a letter I received from Thomas Arp in the early 90s
>after I had written a letter expressing dismay my dismay that he and
>Laurence Perrine had "fixed" Dickinson's punctuation and capitalization in
>an early edition of their freshmen anthology.

>

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

>From: UB Poetics discussion group [mailto:] On
>Behalf Of Dieter Hammhauser
>Sent: Friday, February 17, 2006 4:58 AM
>To:
>Subject: Deutsche: Charles Olson and Jan Erik Vold, line indentations
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>original erratic line indentations and eccentric inter-word spacing , but
>instead with a clean left margin, is not meant as a criticism of the author,
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>scientific reification of the poem as a primary auditory phenomenon which is
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>precisely in accord with Mr Olson's wishes as expressed already in his
>now-famous Essay on Projective Verse, in which he writes "If a contemporary
>poet leaves a space as long as the phrase before it, he [sic] means that
>space to be held, by the breath an equal length of time." This is no doubt
>his intention at the time of writing his paper.
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>Yet in the results from the acoustic research myself and many other
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>cases the correlation coefficient is less than .20) between the indentation
>measured in ems (a typographical measure) and the corresponding "pause" or
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>We have borne many objections to this point, but the graphs are unequivocal
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>Self: a Vocal Art" (Breytenbach, Universiteit Leiden, 1971), my own PhD
>thesis "Duration: A Objective Analysis" and Harald Flensing's
>ground-breaking work on Jan Erik Vold in performance, titled "Graphing the
>Bard: Two-Dimensional Translation of Verbal Performance as a Psycho-Acoustic
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>Event in Time" (Universitetet i Oslo). Flensing is insightful regarding the
>lack of fit between the self-perceived performance time and
>objectively-measured events in the laboratory situations.
>
>The first text has been a long time in process. We are hoping early April
>for publication.
>
>Dieter H.
>
>
>_____

>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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402. **Janet McAdams**

Query: 'Other' Poetics & the Creative Writing Workshop

Fri 17 Feb 2006

I'm looking for sources--articles, blogs, whatever--that discuss the relationship between Other writing (oppositional, innovative, marginalized, etc) and the poetry workshop. By workshop I specifically mean the Iowa-method hand-out-a-poem, discuss&fix-it-as-a-group kind of class. Thanks in advance for any suggestions.

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403. **John Gallaher**

Re: Deutsche: Charles Olson and Jan Erik Vold, line indentations

Fri 17 Feb 2006

On Behalf Of Dieter Hammhauser writes:

Flensing is insightful regarding the lack of fit between the self-perceived performance time and objectively-measured events in the laboratory situations.

I Reply:

That also works for the duration of the event in time of my morning putting on of the socks (even with accounting for time of year and activity for which I'm

preparing). Not to mention other functions of body/belief. And let's not get started on perceptions of measure and distance.

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404. **D. Ross Priddle**

hey, tope!

Fri 17 Feb 2006

what's this i hear about you dissing my man baratier?

(i probably just should have kept my nose out of this one)

well, i apologize mr. baratier, all of my dealings with andrew have been in the language of visual poetry and have been satisfactory...

maybe i should invite him instead of you to join [thebile]

whatever the hell [thebile] is

is

--

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405. **Adeena Karasick**

Places to Read in Florida

Fri 17 Feb 2006

hey, does anyone know of any reading series or great venues to read at in Florida? Preferably in the region of Ft. Meyers / Sarrasota or Tampa?

Thanks!

adeena

www.adeenakarasick.com

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406. **Pam Brown**

that BIG lie

Fri 17 Feb 2006

>Lie about reasons to start a war at a cost of over 2000 lives.

And 16000 US infantry permanently injured (i.e. brain damage, amputees - everything else) not to even mention the number of Iraqi people killed and maimed.

Do you Yahoo!?

The New Yahoo! Movies: Check out the Latest Trailers, Premiere Photos and full Actor Database.

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

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407. **C Daly**

Re: Query: 'Other' Poetics & the Creative Writing Workshop

Fri 17 Feb 2006

check out will alexander's syllabi!!!

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

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

Behalf Of Janet McAdams

Sent: Friday, February 17, 2006 10:38 AM

To: ██████████

Subject: Query: 'Other' Poetics & the Creative Writing Workshop

I'm looking for sources--articles, blogs, whatever--that discuss the relationship between Other writing (oppositional, innovative, marginalized, etc) and the poetry workshop. By workshop I specifically mean the Iowa-method hand-out-a-poem, discuss&fix-it-as-a-group kind of class. Thanks in advance for any suggestions.

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408. **Maria Damon**

Re: Query: 'Other' Poetics & the Creative Writing Workshop

Fri 17 Feb 2006

where are these available?????

At 1:18 PM -0800 2/17/06, C Daly wrote:

>check out will alexander's syllabi!!!

>

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

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

>Behalf Of Janet McAdams

>Sent: Friday, February 17, 2006 10:38 AM

>To: ██████████

>Subject: Query: 'Other' Poetics & the Creative Writing Workshop

>

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>relationship between Other writing (oppositional, innovative, marginalized,
>etc) and the poetry workshop. By workshop I specifically mean the
>Iowa-method
>hand-out-a-poem, discuss&fix-it-as-a-group kind of class. Thanks in advance
>for
>any suggestions.

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409. **jUStin!katKO**

Two Buffalo Performances (next week)

Fri 17 Feb 2006

dear Poetics -

there are three Buffalo readings next week that i hope you'll attend if you can:

jUStin!katKO

Performance and Talk

@ SUNY Buffalo

Monday Feb 20, 4-6pm

232 Center for the Arts

(curated by Loss Pequeno Glazier)

* * *

::canadian poets::

rob read, kemeny babineau, & john barlow

@ Big Orbit

Thursday, Feb 23, 7pm

30d Essex Street

(curated by Kevin Thurston)

* * *

Kevin Thurston, Chris Fritton, jUStin!katKO & others

@ Kitchen Distribution

Friday, Feb 24, 8pm

20 Auburn Avenue (past Niagara)

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

(curated by Anna Scime)

* * *

& if you happen to have a spare floor or couch on sunday and/or monday night,
i'll gladly take them in exchange for various gifts that i'll be humping. ;p

Thanks,
jUStin!katKO

<http://www.plantarchy.us>
<http://www.justin-katko.tk>

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410. **David Buuck**

Re: Query: 'Other' Poetics & the Creative Writing Workshop

Fri 17 Feb 2006

cf. Mark Nowak's

Workers of the Word

from Palm Press. Essential reading on US MFA industry --

<http://palmpress.org/chapbooks.html>

David Buuck

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411. **C Daly**

Re: Query: 'Other' Poetics & the Creative Writing Workshop

Fri 17 Feb 2006

alright, the will alexander syllabi aren't particularly easy to access

but Harryette Mullen's essays are on proquest if your institution (like the LA Public library) has access -- I've used one about her future readers several times --

the will alexander syllabi, the reading lists, and the lectures / his comments on the poems -- are works of art -- I hope some of these materials are in the Beyond Baroque archive; I probably have Xeroxes of one or two somewhere

there's a brief interview at Teachers & Writers with him

http://www.writtenet.org/writers_on_teaching/writers_on-will_alexander.html

Catherine Daly

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412. **Evan Escent**

Neglected Lesbia

Fri 17 Feb 2006

Here's an interesting neglected poet:

Australian poet Lesbia Harford (née Keogh) was born in 1891. She was the eldest of four children, and had a defective heart which left her constantly tired and eventually killed her in her late thirties, in 1927. Raised in moderate comfort, she soon saw her family slide into poverty with the bankruptcy of her father, who abandoned the family when Lesbia was around ten to twelve years old. Her mother's struggle to provide and give her children an education helped Harford to develop feminist and socialist views. She practiced free love and though she had a number of involved and serious relationships she always kept an independent outlook and way of life. She studied Law in Melbourne (Australia), but ended up doing factory and clerical work, and joined the IWW (Industrial Workers of the World, or "Wobblies"), a socialist workers' group. As a IWW member she fought so hard against conscription in the First World War that she ended up in hospital. In 1916 the IWW was banned and twelve of the group's members were charged with conspiracy and sentenced to long periods in prison. Unlike many socialist writers, she kept her poetry free from propaganda, and though it reflected the social and economic conditions of her life in a direct way, it always had a frank and personal tone. Her poems were not published as a collection in her lifetime, and her reputation has not been amplified by fame nor buttressed by widespread academic interest.

A large collection of her poems (together with a detailed and insightful introduction by Drusilla Modjeska) can be found on the University of Sydney internet site:

<http://setis.library.usyd.edu.au/ozpoets/index.html>

best

-- John Tranter, Editor, Jacket magazine

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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413. **Charles Bernstein**
Barbara Guest (1920-2006)

Fri 17 Feb 2006

Cynthia Haven has posted a fine, detailed obituary for Barbara Guest, notable especially for her interview with Hadley Guest, at

<http://www.poetryfoundation.org/features/feature.onpoets.html?id=177716>

(& linked to Barbara Guest page at <http://epc.buffalo.edu>)

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414. **Tim Peterson**

EOAGH #2: In Remembrance of JACKSON MAC LOW

Fri 17 Feb 2006

I'm very pleased to announce the publication of:

EOAGH: A Journal of the Arts

Issue #2

IN REMEMBRANCE OF JACKSON MAC LOW

<http://chax.org/eoagh/issue2.htm>

* * *

Including tributes from:

Charles Alexander

Joe Amato

Bruce Andrews

Michael Basinski

Caroline Bergvall

Charles Bernstein

John Mercuri Dooley

Johanna Drucker

Robert Fitterman

Simone Forti

Nada Gordon

Roberto Harrison

Brenda Iijima

Jack Kimball

Rodney Koenek

Richard Kostelanetz

Andrew Levy

Kimberly Lyons

Clarinda Mac Low

Steve McCaffery

Don Metz

Tim Peterson

Nick Piombino

Joan Retallack

Jerome Rothenberg

Leslie Scalapino

Spencer Selby

Rod Smith

Alan Sondheim

Gary Sullivan
Tony Tost
Mark Weiss

And Featuring:

Jackson Mac Low: Selections from HSCH Poems (audio and text)

Jackson Mac Low and Anne Tardos: Phoneme Dance in Memoriam John Cage (audio)

Anne Tardos: Jackson Mac Low by Anne Tardos 1979-2004 (movie)

Steve Benson and Jackson Mac Low: HERE AND NOW / KNOWAIR (live collaboration -- audio and text)

* * *

Edited by Tim Peterson and John Mercuri Dooley

Video/Sound Production by Christina Strong

* * *

Visit the main EOAGH page at
<http://chax.org/eoagh>

SUBMIT to EOAGH: A Journal of the Arts online at
<http://chax.org/eoagh/submit.htm>

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415. **Wystan Curnow (ARTS ENG)**

Re: EOAGH #2: In Remembrance of JACKSON MAC LOW

Sat 18 Feb 2006

Dear Tim,

Would you back channel me at [REDACTED]
best,
Wystan

From: UB Poetics discussion group on behalf of Tim Peterson

Sent: Sat 18/02/2006 5:52 p.m.

To: [REDACTED]

Subject: EOAGH #2: In Remembrance of JACKSON MAC LOW

I'm very pleased to announce the publication of:

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Richard Kostelanetz

Andrew Levy

Kimberly Lyons

Clarinda Mac Low

Steve McCaffery

Don Metz

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Nick Piombino

Joan Retallack

Jerome Rothenberg

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416. **Nico Vassilakis**

tuscon/tucson

Sat 18 Feb 2006

dislexia
protrude
s
fair city tucson
bow seattled
n

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417. **Nico Vassilakis**

SUBtExT- Jonathan Brannen & Adriana Grant

Sat 18 Feb 2006

Subtext continues its monthly series of experimental writing with readings by Jonathan BRANNEN and Adriana GRANT at Richard Hugo House on Wednesday, March 1, 2006. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Jonathan Brannen is the author of twelve collections of poetry and three collections of visual literature. His most recent books are Deaccessioned Landscapes (Chax Press, Tucson) and No Place To Fall (Sink Press, San Francisco, 1999).

His poetry has appeared in more than 60 journals (most recently Tinfish, Situation, Texture, 6ix, Talisman, Juxta, DCPoetry, House Organ, and New Orleans Review) and a dozen anthologies. His short stories have appeared in Asylum Annual, Black Ice, Central Park, Fiction International, Degenerative Prose: Writing Beyond Category (FC2/Black Ice Books, 1995) and elsewhere. He currently resides in St. Paul, Minnesota where he edits Standing Stones Press.

Adriana Grant is a visual artist and poet. Her work employs objects or lines that may be found on the street. Her poems have appeared in LIT, The Diagram, Bird Dog, Monkey Puzzle, and are forthcoming in 3rd bed. Her poetry won third prize in 3rd bed's First Annual Prize for Poetry and Fiction, selected by Rosmarie and Keith Waldrop. She is the recipient of an Artist Trust Grant for Artist Projects (GAP) for a two-week writing jaunt in New Orleans. Critical work has appeared in The American Book Review, The Stranger, Rain Taxi and Art Access. Her visual art has been seen at the Henry Art Gallery, Western Bridge, Consolidated Works and Bumbershoot. Collaborating with Kristen Ramirez and Dan Rhoads, she curated Catalog, an exhibit at SOIL Art Gallery in December 2005. Her work will be included in a group show at ArtsWest in April 2006. She grew up in small-town New Hampshire and has lived in Seattle since 1995.

The future Subtext 2006 schedule is:

4/5/2006 Mark Tardi (Chicago) and Sarah Mangold

For info on these & other Subtext events, see our website:

<http://www.speakeasy.org/~subtext>

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418. **charles alexander**

Re: tuscon/tucson

Sat 18 Feb 2006

phainopepla
neotoma albigula
a
bows sonoran
knees covered
v

At 10:14 PM 2/17/2006, you wrote:

> dislexia
> protrude
> s

>
> fair city tucson
> bow seattled
>
> n
>

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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419. **Lori Emerson**

Re: Query: 'Other' Poetics & the Creative Writing Workshop

Sat 18 Feb 2006

Janet & all: [sorry if this gets to you more than once - this is my third try at posting] it might not be as thorough or full-blown a source as you're looking for, but have you seen - or has anyone seen? - Marjorie Perloff's column in the Spring 2006 MLA newsletter? It's titled "'Creative Writing' among the Disciplines" and of course I love it as she's basically making a plea to English departments to re-think their criteria for job-openings/applicants ... fewer jobs to teach "the what" of writing and more to teach "the how" of writing.

-Lori

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420. **Charles Bernstein**

Recommended Reading IV: Poetry & Pedagogy

Sat 18 Feb 2006

In response to Janet McAdams "Query: 'Other' Poetics & the Creative Writing Workshop," I recommend Juliana Spahr & Joan Retallack's crucially informative anthology, years in the making, which has just been published. Juliana posted an announcement about this last month, but it is worth repeating.

POETRY AND PEDAGOGY

The Challenge of the Contemporary

Edited by Joan Retallack and Juliana Spahr

NY Palgrave 2006

<http://www.palgrave-usa.com/catalog/product.aspx?isbn=1403969124>

Table of contents

- * Why Teach Contemporary Poetries?--Joan Retallack & Juliana Spahr
 - * Experimental Poetics and/as Pedagogy--Alan Golding
 - * FFFFFalling with Poetry: The Centrifugal Classroom--Lynn Keller
 - * Reading for Affect in the Lyric--Charles Altieri
 - *)Writing Writing(--Jonathan Monroe
 - * New World Studies and the Limits of National Literatures--Roland Greene
 - * What Hawai'i's "Local" Poetry Has Taught Me about Pedagogy--Morris Young
 - * Post-literary Poetry, Counter-performance, and Micro-poetries--Maria Damon
 - * The Difficult Poem--Charles Bernstein
 - * Deformance and Interpretation--Lisa Samuel and Jerome McGann
 - * Nourbese Philip's "Discourse on the Logic of Language"--Mark McMorris
 - * The Didactic--Lytle Shaw
 - * Stages of Encounter with a Difficult Text--Lyn Hejinian
 - * "My Susan Howe," or, "Howe to Teach"--G. Matthew Jenkins
 - * Language as Visible Vapor--Jim Keller
 - * Teaching Kimiko Hahn's The Unbearable Heart --Juliana Chang
 - * "Gumshoe Poetry"--Jena Osman
 - * A Case for Poetry in the Foreign Language Classroom--Hiram Maxim
 - * Sex Dolls, Mice, and Mother's Suitcase--Derek Owens
 - * Creative Wreading: A Primer--Charles Bernstein
 - * Understanding Alternative Poetries--Harryette Mullen
 - * He Has More Than One Ear--Diane Glancy
 - * Notes Towards Exploding "Exploding Text: Poetry Workshop"--Bob Holman
 - * Some Places to Find New Poetries and Pedagogies
 - * Notes on Contributors
- * note: this book is available only in cloth, and an expensive cloth at that. while this certainly goes against the orientation and preference of the editors, there is some chance for a paper edition is there are strong sales on the cloth. this is one to request your local or university library purchase.

<http://epc.buffalo.edu/authors/bernstein/blog>

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421. **Ishaq**

'Palestine could become rallying point of oppressed people

Sat 18 Feb 2006

<<http://victoria.indymedia.org/news/2006/02/49071.php>><http://victoria.indymedia.org/news/2006/02/49133.php>

'Palestine could become rallying point of oppressed people

<mailto: [REDACTED]>

Israel today is the pariah of the international community. If Hamas organizes and consolidates its power as a government, Palestine could become the rallying point of the Islamic and oppressed people of the world. ...

Publisher: 'Palestine could become rallying point of oppressed people'

By FinalCall.com News

Updated Feb 16, 2006, 11:07 am

[On January 25, the Islamic Resistance Movement, Hamas won 76 seats of the 132-seat Palestinian Legislative Council in a landslide victory over the ruling Fatah party. The Final Call explores three differing viewpoints that provide insight into the volatile mixture of ideas and attitudes in a region characterized by unpredictability and conflict since Israel's creation in 1948.]

* Professor: 'Israel and the United States are mostly to blame' for Hamas victory (FCN, 2-16-2006) * Palestinian activist: 'There will be as much peace as Israel will allow' (FCN, 2-16-2006)

Dr. Kaukab Siddique is an Associate Professor of English at Lincoln University and the publisher and editor-in-chief of New Trend Magazine, an Islamic publication dealing with current events and issues relevant to the worldwide Muslim community. He is the author of several books and head of Jamaat-al Muslimeen, based in Baltimore, Md.

FC: What are your thoughts on what is being reported as a clear landslide victory by Hamas?

KS: Hamas' dominance in Palestine has been quite evident during the last five years. Israel's assassinations of its leaders failed to stem its popularity. In fact, the more the Israelis tried to destroy it, the more it grew in popularity. The election victory is a serious setback for Israel, coming on the heels of the Israeli withdrawal from Gaza and the brain damage suffered by [Israeli Prime Minister Ariel] Sharon. Hamas' landslide victory is quite genuine.

FC: Were the results a vote for Hamas and against the current Palestinian Authority leadership, or was it a demonstration against the American/Israeli alliance in foreign policy?

KS: The elections were primarily an internal affair. The Palestinian people have made a choice. They have shown that they trust the Islamic movement. By contrast, the Fatah Party's leadership is corrupt, un-Islamic and untrustworthy. Of course, in Palestine, the issue of U.S.-Israeli policy blends with the domestic issues. One reason for the secular regime's corruption was that it was reliant almost entirely on handouts from the U.S. and EU. The Fatah leaders have always

believed that the U.S. is the key to a solution of the Palestinian “problem.” By contrast, Hamas believes that Islam is the solution.

FC: Likud leader Benjamin Netanyahu was quoted by the Jerusalem Post as stating: “Before our very eyes, Hamastan has been created.” What do the results portend for the Israeli government, especially given the instability and poor health of Ariel Sharon of the Kadima party?

KS: Israel today is the pariah of the international community. If Hamas organizes and consolidates its power as a government, Palestine could become the rallying point of the Islamic and oppressed people of the world. The Israelis, with U.S. help, will try very hard to make the Hamas government isolated and lacking in resources. It’s a form of blackmail, meant to squeeze Hamas to recognize Israel, or fail. Will Hamas bow before American power and Saudi money? That’s the key question facing the Muslim world.

FC: Can you clarify the “two state” solution that is supposedly being advocated by George Bush, why it seems plausible to some and opposed by others?

KS: The U.S. wants Israel to be recognized as a legitimate country and Palestine to be formulated in such a way that it would be a defenseless, client state, totally helpless before and dependent on Israeli power and American-Saudi economic resources [not very different from the Bantustans in South Africa under apartheid]. The “two state” solution simply means that Arabs, Muslims and Africans should accept the “right” of Europe and America to set up an artificial country, armed and funded by the U.S., in the heartland of Islam.

Such a solution would be the victory of imperialism. Islam does not accept the victory of the oppressors. The Qur’an puts it very clearly that occupation of Muslim land cannot be accepted. It says: “Drive them out from where they drove you out.”

FC: Where does this leave Palestinian President Mahmoud Abbas?

KS: Abbas is seen by the majority of Palestinians as an Israeli agent. He often sleeps in Tel Aviv and has the protection of Israeli intelligence services. His time is over. The Israelis arrested hundreds of Hamas activists before the elections to help Fatah win, but it didn’t work.

FC: Will Hamas be forced to back down on some of the more strident rhetoric and positions towards Israel?

KS: Hamas is not monolithic. There are elements in it that are very much influenced by the U.S. and its surrogates, such as Hosni Mubarak of Egypt. There will probably be an intense internal dialogue, perhaps even a tussle, to change the direction of Hamas. The U.S.’ strategy is that “moderate” Islamic people

should be encouraged, and these are seen as the best solution for the growing influence of "extremists."

Observers say that one reason the U.S. allowed the elections to go through was the danger the Americans saw in further radicalization of the Palestinian people. There was a danger that if Hamas did not win, there would be big gains in support by Islamic Jihad and even al-Qaeda. The key to the future lies in the struggle within Hamas. But Allah is the best of Planners.

FC: Thank you.

Interviews conducted by Final Call Online
Correspondent Ashahed Muhammad

2006 FCN Publishing, FinalCall.com

http://www.finalcall.com/artman/publish/article_2429.shtml

<http://victoria.indymedia.org/comment.php?top_id=49133>

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

"...in time, we will look back to this age with incredulity and amazement -- and victories like Hamas in Israel will be the *best* of our memories." -- mumia abu jamal -- "what state? what union?"

"...these people generate wars in Asia and Africa,...These are the people who, in the last century, caused several devastating wars. In one world war alone, they killed over 60 million people.... In the near future, Allah willing, we will put you to trial in courts established by the peoples...."-- mahmoud ahmadinejad

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<http://www.sidebrow.net/2006/a006-braithwaite-01.php>

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<http://radio.indymedia.org/news/2005/10/7255.php>

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<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

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http://radio.indymedia.org/uploads/en_fins__clichy-sous_bois_amixquiet-_lordpatch_the_giver__.mp3

\

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

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422. **Bill Berkson**
Berkson/Elmslie/March7
Sat 18 Feb 2006

Bill Berkson & Kenward Elmslie
Tuesday, March 7, 8 pm
Bowery Poetry Club
308 Bowery (@ Bleecker)
New York NY
Www.bowerypoetry.com

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423. **Davey Volner**
Reminder: Swensen, Yau, Sunday
Sat 18 Feb 2006

The Accompanied Library Presents:

The inaugural installment of our second annual Sunday Poetry Series, Featuring Cole Swensen and John Yau.

Sunday, February 19
6:30 p.m.
\$7 at the door

Tea and Scones, Drinks to Follow

The Accompanied Library
15 Gramercy Park South, 6C
New York, New York 10003

RSVP to [REDACTED]

John Yau was born in Lynn, Massachusetts in 1950, shortly after his parents fled Shanghai. He received his B.A. from Bard College in 1972 and his M.F.A. from Brooklyn College in 1978. His collections of poetry include Borrowed Love Poems (Penguin, 2002), Forbidden Entries (1996), and Corpse and Mirror (1983), a National Poetry Series book selected by John Ashberry. Yau's honors include the Lavan Award from the Academy of American Poets, the Jerome Shestack Prize from the American Poetry Review, and grants from the National Endowment for the Arts and the New York Foundation for the Arts.

424. **ALDON L NIELSEN**
MLA Special Session on Lorenzo Thomas
Sat 18 Feb 2006

LORENZO THOMAS: POET, SCHOLAR, TEACHER (1944-2005). Any aspect of Thomas's poetry, criticism, work as a teacher-mentor, including Umbra Workshop, Black Arts Movement, Vietnam, Texas, the South. Proposals by March 1; Fahamisha Brown ([REDACTED])

"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

425. **D Coffey**
Re: Recommended Reading IV: Poetry & Pedagogy
 Sat 18 Feb 2006

> note: this book is available only in cloth, and an expensive cloth at

> that. while this certainly goes against the orientation and
> preference of the editors, there is some chance for a paper edition
> is there are strong sales on the cloth. this is one to request your
> local or university library purchase.

No need to to do that at Iowa State -- I'll be buying it as soon as Monday morning rolls around. Thanks for the heads up!

Dan Coffey
Languages & Literatures Bibliographer
152 Parks Library
Iowa State University
Ames, IA 50011



--

<http://hyperhypo.org>

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426. **Lori Emerson**

Re: Query: 'Other' Poetics & the Creative Writing Workshop

Sat 18 Feb 2006

Let me clarify a bit about what I meant about the how vs. the what of writing in relation to Janet's question about Other writing vs. the poetry workshop: I got this 'how' versus 'what' distinction from Perloff's column which I (maybe wrongly?) read as aligning the MFA workshop with the what of writing (ie, anything or anyone that asks whether it is a poem probably has an aesthetically conservative stance in mind about what a poem is) and aligning programs like Buffalo poetics with the how of writing (ie, as MP puts it, a program that teaches/taught not creative writing but "the creative reading that made writing possible"). She writes in the last paragraph:

Given these circumstances [namely the 103 job ads in the 2005-2006 Chronicle of Higher Ed. aimed at creative writing job candidates versus the paltry 36 positions for a specialist in twentieth-century literature, from whatever country/continent], we can assume that creating writing will experience a boom--not a creative writing program along the lines of the old MFA workshop model but one for those fascinated by and dedicated to the study of rhetoric--the how of writing rather than the what. Very few graduates of these programs will become celebrated writers, and not all the others will necessarily become professors of creative writing...But the main thing uniting them will be a love for a field of human interest that just won't go away...That field is literature--in this case the

poetry and prose of our own past century--a field without which creative writing could not exist and which, conversely, may currently have no other place to go.

So, if I'm reading her piece correctly, you can see what I'd love it as it seems like a plea for jobs to be available for folks like me!

- Lori

On 2/18/06, Lori Emerson <[REDACTED]> wrote:

> Janet & all: [sorry if this gets to you more than once - this is my
> third try at posting] it might not be as thorough or full-blown a
> source as you're looking for, but have you seen - or has anyone seen?
> - Marjorie Perloff's column in the Spring 2006 MLA newsletter? It's
> titled "'Creative Writing' among the Disciplines" and of course I love
> it as she's basically making a plea to English departments to re-think
> their criteria for job-openings/applicants ... fewer jobs to teach
> "the what" of writing and more to teach "the how" of writing.
>
> -Lori
>

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427. **Jennifer Karmin**

Version>06: Call for Proposals

Sat 18 Feb 2006

Version>06 :: Parallel Cities

April 20- May 6, 2006 Chicago U\$A

Call for Participation // Projects // Presentations
// Provocations

DEADLINE FOR PROPOSALS: FEB 28, 2005

Version is a hybrid festival focused on emerging discourses and practices evolving between art, technology and social and political activism.

Version>06 is our fifth convergence and is dedicated to the theme of Parallel Cities. We will investigate and share local strategies and models to inspire action within local and global counter cartographies.

We will convene in Chicago for a seventeen day open laboratory to explore a diversity of tactics and strategies to activate our communities and amplify our ideas and practices. Alternative spaces will be open

for staging actions. Public spaces and corporate places will be terrains of intervention.

Version presents a very diverse program of activities featuring an experimental art exposition, artistic disturbances, exhibitions, networked urban events, screenings, interactive applications, performances, street art, presentations, talks, workshops, art rendez-vous, parties, and action.

Please visit <http://www.versionfest.org> for more information.

Or go to <http://adoptanamerican.com/version06> to use the online submission form.

Alternatively, you may mail your proposals to:

Version>06
960 W 31st St
Chicago Il 60608
USA

Contact [ed\(at\)lumpen.com](mailto:ed(at)lumpen.com) for help.

Do You Yahoo!?

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

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428. **Jim Andrews**

'A is for Apple' by David Clark et al

Sun 19 Feb 2006

<http://aisforapple.net> "'A is for Apple' is an interactive [Flash] work that investigates a cryptography of the apple. Using an ever expanding series of associative links, the work looks for hidden meanings, coincidences and insights that stem from the apple. This leads to a tangled web of references from western metaphysics, popular culture, the history of cryptography, ideas of language, and psychoanalytic theory."

By David Clark, David Whynot, Randy Knott, Ron Gervais from Canada.

ja
<http://vispo.com>

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429. **Edmund Hardy**

Recently at "Intercapillary Space"

Sun 19 Feb 2006

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

What Are The White Stones?

Stuff: Objects In Poetry

Bob Cobbing: insinstances

On Geraldine Monk & John Donne's latest collaboration

Love Advice From Kenneth Koch

Second Note on Helen Macdonald: Colour & the Eye

Problems With A Girder [On Charles Reznikoff]

Redgrove resurrection

Review of "The Song Atlas", edited by John Gallas

On Randolph Healy's "Frogs"

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430. **Lori Emerson**

Kenny Goldsmith goes to Toronto: Open Letter Launch 02/21 @ 8pm

Sun 19 Feb 2006

If you're in Toronto this Tuesday February 21st, please come to celebrate the launch of the special issue of Open Letter on Kenneth Goldsmith & Conceptual Poetics ----

Lexiconjury: Getting Uncreative (A Launch for Open Letter)

Readings by Barbara Cole, Kenneth Goldsmith, Darren Wershler-Henry

Bar Italia (upstairs)

Tuesday, February 21st, 8pm

582 College Street (east of Clinton)

Toronto

yrs, Lori

=====

|| Kenneth Goldsmith & Conceptual Poetics

|| Open Letter: A Canadian Journal of Writing and Theory

|| Twelfth Series, No. 7, Fall 2005

|| edited by Barbara Cole and Lori Emerson

|| Contributors: Bruce Andrews, Derek Beaulieu, Caroline Bergvall, Dr. Howard Britton, Christian Bok, Jason Christie, Johanna Drucker, Craig Dworkin, Robert Fitterman, Ruben Gallo, Kenneth Goldsmith, Simon Morris, Marjorie Perloff, Carl Peters, Joshua Schuster, Molly Schwartzburg, Darren Wershler-Henry, Christine Wertheim, Geoffrey Young

|| Cover-art by David Daniels

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Canada

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431. **Mary Jo Malo**

Vernon Frazer's IMPROVISATIONS

Sun 19 Feb 2006

Here's a bit of Danielle Grilli's interview with Vernon Frazer. I think Vernon's description of his work is, forgive me, "meaningful."

DG: You have become a forerunner in the art of visual poetry, a process that's culminated with the release of the full text of IMPROVISATIONS. What has that process been like?

VF: Actually, I hesitate to call myself a "visual poet" because it seems a little, as they say, reductive. I've regarded myself as a textual poet who incorporates visual elements into his work. I didn't even realize I was writing "visual poetry" until last spring, when, after Carlos Luis curated an excellent Vispo exhibit in Miami. Michael Rothenberg held some of the later pages of IMPROVISATIONS against his dining room wall and had me look at them as individual panels, like visual poems.

I'm flattered at being considered a forerunner. To some extent, that's what I'd hoped to accomplish as a writer. But if I were to try to speculate why I'm a forerunner well, in my fiction I've employed visual elements that I've only seen

Raymond Federman and Robert Matzels do. And IMPROVISATIONS has been described as the longest visual poem written to date. Maybe that makes it a forerunner. I consider IMPROVISATIONS a forerunner because it synthesizes projective verse, language poetry, surrealism, Dadaism, concrete poetry and visual poetry into a unified entity. It might also be the first long poem-that I know of, anyway-to be written as a non-narrative, happening in the moment while still developing thematically. It might also be unique in that it moves from the aural to the visual and orchestrates the textual and visual components somewhat like a musical score.

[_http://www.bigbridge.org/vfgrilli.htm_](http://www.bigbridge.org/vfgrilli.htm)
(<http://www.bigbridge.org/vfgrilli.htm>)

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432. **mIEKAL aND**
Re: Vernon Frazer's IMPROVISATIONS

Sun 19 Feb 2006

I find this really confusing... To call Vernon a forerunner in the art of visual poetry is pretty bizarre considering all the people working now who have been doing it for more than 25 years, & visual poetry itself has a history which is anywhere from a 100 to 5,000 years old depending how you spin it. I do agree with Vernon's characterization that he is a "textual poet who incorporates visual elements into his work" which is a far more useful way of thinking about IMPROVISATIONS. Vernon & I have been doing a bit of a question & answer about IMPROVISATIONS, perhaps I can get it together to post to the list..or somebody's blog if anyone is interested.

~mIEKAL

On Feb 19, 2006, at 12:13 PM, Mary Jo Malo wrote:

*Here's a bit of Danielle Grilli's interview with Vernon Frazer. I think
Vernon's description of his work is, forgive me, "meaningful."*

*DG: You have become a forerunner in the art of visual poetry, a process
that's culminated with the release of the full text of
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that process been like?*

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while still developing thematically. It might also be unique in
that it moves
from the aural to the visual and orchestrates the textual and visual
components somewhat like a musical score.

[_http://www.bigbridge.org/vfgrilli.htm_](http://www.bigbridge.org/vfgrilli.htm)
(<http://www.bigbridge.org/vfgrilli.htm>)

~~~~~  
samsara congeries  
~~~~~

"the last 20th century epic about to happen"
http://xexoxial.org/samsara_congeries

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433. **Dodie Bellamy**
Bellamy and Killian in LA--this week!
Sun 19 Feb 2006

Hi

I'll be reading at CalArts on Wednesday and both Kevin and I will read from Sam D'Allesandro's new collection at Skylight Books on Friday.

Best,
Dodie

February 22, 7 p.m.
Langley Hall, CalArts
24700 McBean Parkway
Valencia

Dodie Bellamy Writing Program reading by the fiction writer and essayist. She is the author of *Pink Steam*, *Feminine Hijinx* and *The Letters of Mina Harker*.

February 24, 7:30 PM
Skylight Books
1818 N. Vermont Avenue
Los Angeles
[REDACTED]

TWO magnificent book debuts:

The Wild Creatures
by Sam D'Allesandro, edited by Kevin Killian

Best Gay Erotica 2006
edited by Richard Labonte, selected and introduced by
Mattilda, a.k.a. Matt Bernstein Sycamore

Featuring readings by Dodie Bellamy, Trebor Healey,
Skylight's very own Darin Klein, Ralowe T. Ampu, Blake
Nemec, Kevin Killian, Mattilda, a.k.a. Matt Bernstein
Sycamore and ???

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434. **Camille Martin**
rosalie moore? zowie!

Sun 19 Feb 2006

a big *mwah* to tom orange for making available a pdf file of rosalie moore's work, linked through the c.a. conrad's neglectorino project . . . how exciting to make these discoveries of poets who can now get their long-overdue attention! i now count her among my newest influences.

camille

the link:

<http://www.dcpoetry.com/moore.pdf>

and a poem:

Personal Atlas

Moon: the lighted hall of a bell.

Down on the slopes, the cows brilliant as ants

Move in the floated grass.

Listen, their warm bells.

This, after the seas -

The racket of rocks on rocks,

Or vessels spilling anvils.

No longer the old ships,

Their whale hulls.

On imaginary voyages through races,

Through odysseys of ashes I have been

And calendars of stars:

Nations - their moss, their twigs,

Their men and histories,

Their tower-making of piled boughs.

By the low, waving sea they drove their axes;

In groves, with bees warming the air.

Then all the swarmed leaves came down about them,

And they stopped for the saws of wind;

And the morning came,

And it showed in the East like a shell,

And they knew they had thorns of eyes

And feet of trees.

Or raising buildings out of stone and eyes,

Wait in the narrow pass:

The night breaks walls,
Its granite crumbs leaking,
And the hero descends -
Hacking thorough space like a buzz saw.

Turn, turn to the night,
Though cities are shaking in water,
Though nations be knots of birds:

To the pound of light on these knolls,
The alternate stars,
And the cows - their island stopping,
Their backs like moon-maps.

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435. **webmaster**

The New Hampshire Review #2

Sun 19 Feb 2006

The second issue of TNHR is now online, featuring:

New Poems

Mark P. Bowen, Patrick Carrington, Hildred Crill, Phil Crippen, Ruth Danon, Melissa Jones Fiori, Jennifer S. Flescher, Patricia Giragosian, Rebecca Givens, Simon Perchik, Jay Surdukowski, and Fredrick Zydek.

Poems + Audio

Adam Benforado, Jehanne Dubrow, Ira Joe Fisher, Maureen Tolman Flannery, Rich Furman, Charles Jensen, Daniel Khalastchi, Robert Nazarene, Emily Perez, Frederick Pollack, Dan Rosenberg, Christopher Salerno, Jeneva Stone, Todd Swift, and Barry Wallenstein.

Reviews

James Richardson: Intergalacial: New and Selected Poems & Aphorisms, Frank Bidart: Star Dust, and Matthew Thorburn: Subject to Change.

Artwork

Kenny Mencher & Jo Adang

The New Hampshire Review

P.O. Box 322

Nashua, NH 03061-0322

www.newhampshirereview.com

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436. **Ishaq**

'Palestine could become rallying point of oppressed people

Sun 19 Feb 2006

<<http://victoria.indymedia.org/news/2006/02/49071.php>>
<http://victoria.indymedia.org/news/2006/02/49214.php>

An Interview with Anarchist and Political Prisoner Rob los Ricos

<mailto: [REDACTED]>

For instance, when two members of the U.S. Olympic team raised their fists when presented their awards [1968 in Mexico City], I was all excited and hooted and hollered, whereas my uncles were offended. ...In the weeks before the Olympics in Mexico City, thousands of Mexican students took to the streets to demand social and political reform and the Mexican government set the Army on them. Hundreds, maybe thousands, were killed. So, the Black athletes were not just giving a "Black Power salute," they were also remembering the massacre of Mexican students just weeks earlier.

An Interview with Anarchist and Political Prisoner Rob los Ricos By: Marlena Gangi

Chicano anarchist Rob los Ricos is currently incarcerated and is serving his 7th and last year of imprisonment in the Mill Creek Corrections Facility in Salem, Oregon. He is due for release in June of 2006. In June of 1999, Rob was arrested and charged with Assault I, Assault II and Riot. His crime? Throwing a rock at and hitting a Eugene, Oregon police sergeant (well, wouldn't you?) who came charging at him with pepper spray and baton at a Reclaim the Streets protest. Rob was chased down, thrown to the asphalt (an action that broke his nose), beaten, pepper sprayed, handcuffed and taken into the custody of the state. This interview, confined to an exchange of letters, follows below.

MG- Can you talk a little bit about your early life and how your experience shaped your socio-political consciousness?

RIR- I grew up in the Texas panhandle where nothing much ever happens. It wasn't so much personal experiences as it was events on TV that made me aware of happenings in the big, wide world.

Some of the earliest memories related to TV were watching the Beatles on the Ed Sullivan Show and President Kennedy's funeral. I also remember seeing police assaults on civil rights marches and riots. Those accounts were difficult to comprehend (I was all of 4 or 5), but I was serious about what was happening. So I was excited to start school, as I was certain that learning to read would help me figure things out.

One thing that I keep forgetting is how much I relate to Black people. I was called "nigga" a lot by the redneck kids—a sure sign of imminent, violent hostility. I admired Black people for standing up for their rights. Most of the men in my life—my stepfather, my mother's brothers—were racists, though. I found that difficult to understand in my mother's Chicano family. For instance, when two members of the U.S. Olympic team raised their fists when presented their awards [1968 in Mexico City], I was all excited and hooted and hollered, whereas my uncles were offended. To this day, I can't believe that [the Black Olympians] were stripped of their medals. In the weeks before the Olympics in Mexico City, thousands of Mexican students took to the streets to demand social and political reform and the Mexican government set the Army on them. Hundreds, maybe thousands, were killed. So, the Black athletes were not just giving a "Black Power salute," they were also remembering the massacre of Mexican students just weeks earlier.

Lot's of things happened in my early school years—MLK's, Malcolm X's and RFK's assassinations, lot's more riots, anti-war protests, rock 'n' roll, the sexual revolution. All of that was a blur in my mind, but I was enthusiastic about embracing the changes.

Muhammad Ali's refusal to enter the military really blew my mind. "No Vietnamese ever called me nigga," he explained. That helped me overcome my naïve patriotism. I'd assumed the Vietnamese were the "bad guys." The other nail in the coffin of my patriotism was the Tet Offensive. The military had been saying for a year that a) we were winning the war in Vietnam and, 2) the war would soon be over. The people of Vietnam proved the U.S. military brass to be both incompetent and liars. Before going any further, just let me say that the anti-war marches did not end that conflict—the Vietnamese won. End of story.

So...by the time I was 11, I considered myself to be a revolutionary.

MG- What was the catalyst that steered you toward anarchist thought?

RIR- It was a long process that I resisted for something like 12-15 years.

Two things happened to help along those lines.

First, in order to get over Catholicism—I was going to a Catholic school—I spent lot's of time at the city library and researched Native American spiritual practices. Of course, the euro-centric education that I was force fed made me feel ashamed of my Native Mexican heritage. I read some books critical of the Spanish conquest of Mexico and also some anthropological books on Aztec culture and began to adopt Native American ideas about the spirit realm. Learning about the structure of Plains Indians, particularly the Comanches—who once dominated the region where I grew up—introduced me to the concept of

anarchy as a form of social organization. The author of the book went to great lengths to describe its' anarchist nature.

At some point, I read the Communist Manifesto. At first, I was excited, but the whole "dictatorship of the proletariat" thing freaked me out. The best thing about that was that it forever inoculated me from catching Marxism or communism.

After I dropped out of college, I began to educate myself some more and again encountered anarchism. The books I read were generally not very sympathetic to anarchism, and I was more interested in learning about socialism in a broad context.

Okay—when I was young, the people I genuinely loved and admired were my mom's sisters. We'd gather at my grandmother's house on weekends and they'd be in the kitchen, laughing and chatting all the time. I was charmed. All the men I knew at the time, I really didn't like. Later, I saw articles about Weatherwomen [the militant arm of Students for a Democratic Society] and I was convinced that I'd someday end up [in a relationship] with a Weatherwoman.

So, in the 80's, I did. Sure, she was a diehard Leninist, but she genuinely loved me. So much that she one day presented me with the book "Spanish Anarchists." "Read this," she told me. "You're an anarchist, dear."

The cool thing was that about that time, there was a virtual explosion of books about anarchy and anarchism, many of them written by people sympathetic to anarchism, so I started reading a lot about it and eventually referred to myself as an anarchist, an anarchist called Rob los Ricos [in English, los ricos translates to "the rich." Rob's colonial name is Rob Thaxton.]

MG- How did you end up in Eugene in 1999?

RIR- I was living in the forest mountains of southern Oregon with a few friends. One of them had an uncle who owns some undeveloped land there. It was one of the best experiences of my life, living outdoors and very alluring, seeing as how I'd spent most of '95 living on the beaches of Hawaii (the big island), and was no longer comfortable in big cities or indoors.

It's a lonely life in the mountains, so a couple of us vowed to start spending more time in towns, just to socialize. It just happened that we found a couple of friends who had moved to Eugene, so we just wound up going there more often.

Since there was an anarchist gathering [scheduled there] on June 16th, most of us decided to go down and check it out. My friends had enough sense to leave early on the 18th, but not me.

MG- What were the circumstances that led to your arrest, what were you charged with and how would you sum up your trial?

RIR- The cops arrived late to the "Reclaim the Streets" festival and immediately took a combative attitude. June 19th, 1999, was the date of the G-8 summit in Cologne, Germany. It was declared a national day of solidarity in opposition to the economic policies of the G-8 nations and also in solidarity of the Zapatista uprising in Mexico.

The cops issued contradictory orders, the festival participants ignored them, then we began to wander around Eugene. At one point, we reached a path, and we began to disperse. When the cops saw one or two people away from the crowds, they would attack and arrest them. So, we regrouped for our mutual safety. Then the police began to shoot tear gas at us. The wind blew it back in their faces.

We were standing around, uncertain of what to do, when the cops began driving their cars into the crowd, piling out and grabbing the nearest people, pepper spraying them and arresting them. A cop was running toward me, and I just happened to have a big rock in my hands, so I tossed it up and it smacked him on the shoulder and broke off his radio handset. The cop and a couple of his fellow officers chased me down, knocked me to the ground, pepper sprayed and arrested me.

I was charged with attempted Assault I, Assault II and Riot. If found guilty, I could have faced up to 14 ½ years on all charges, thanks largely to Oregon's Measure 11 mandatory minimum sentencing guidelines. That, and the judge's determination to give me all the time she could.

My trial was a mess. The court was obviously prejudiced toward the prosecution. At least the jury had the good sense to acquit me of the first charge. I wish that I had taken a more belligerent attitude during my trial. At least I would have had more fun. As it was, I had to content myself with giving the officer that I assaulted the finger when the judge wasn't looking.

MG- Can you communicate with other political prisoners without fear of punishment?

RIR- Many states prohibit their prisoners from sending mail from or to other prisoners. In addition, for a long while, I was worried that contact with me would cause other prisoners to be labeled Security Threat Group [STG] members. Mostly, I'll only write other prisoners if they initiate contact and understand the risk they're taking. For prisoners with the possibility of parole, STG designation is reason enough to be denied parole.

My Comrade Brian McCarvill and I eventually made the Oregon Department of Corrections back off on the STG label for anarchism and anarchists. Not that they still don't occasionally use STG rules to deny us mail.

MG- Have you been able to accomplish any significant organizing or networking?

RIR- At first, there were some people who were interested in doing prisoner solidarity projects. A few of us started up the Anarchist Prisoner Legal Aid Network, but that faded over the course of years, as people left and one person was left to do the bulk of work on the outside.

Over the past five years, I've had to consistently re-assess what I can accomplish from here. Now I'm fairly focused on preparing for my June 2006 release and the friends and supporters who have stuck with me over the years are helping out, to the extent that I no longer feel anxiety about leaving prison.

MG- What has been the most painful part of this ordeal?

RIR- My daughter, Raven.

MG- What is your hope for the future?

RIR- My daughter, Raven.

MG-What has served to sustain you throughout this ordeal?

RIR-The love and support from people across the country, continent and world. There are about two dozen people who write me regularly and have become valued friends and comrades. Also, my daughter Raven has proven to me that love is the greatest power on earth.

***** To learn more about Rob los Ricos, go to <http://www.roblosricos.net>.

Marlena Gangi is a Portland, Oregon based photojournalist.

<http://www.seattle.indymedia.org/en/2005/06/246821.shtml>

<<http://www.seattle.indymedia.org/en/2005/06/246821.shtml>>

<<http://victoria.indymedia.org/process/privacy.php>>

Stay Strong

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

--Imam Ali Ibn Abu Talib (as)

"We restate our commitment to the peace process. But we will not submit to a process of humiliation." --patrick o'neil

"...we have the responsibility to make no deal with the oppressor" --harry bela-fonte

"...in time, we will look back to this age with incredulity and amazement -- and victories like Hamas in Israel will be the *best* of our memories." -- mumia abu jamal -- "what state? what union?"

"...these people generate wars in Asia and Africa,...These are the people who, in the last century, caused several devastating wars. In one world war alone, they killed over 60 million people.... In the near future, Allah willing, we will put you to trial in courts established by the peoples...."-- mahmoud ahmadinejad

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<http://www.sidebrow.net/2006/a006-braithwaite-01.php>

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<http://radio.indymedia.org/news/2005/10/7255.php>

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<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

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http://radio.indymedia.org/uploads/en_fins__clichy-sous_bois_amixquiet-_lordpatch_the_giver__.mp3

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

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437. **j. kuszai**
paul avrich r.i.p.

Sun 19 Feb 2006

If Francisco Ferrer, the Spanish martyr, could arise from the grave into which he was thrust after his execution in 1909 outside the gloomy walls of Montjuich Fortress, at Barcelona, he would realize that his cry as he died was not in vain. "Long live the Modern School!" — Leonard Dalton Abbott

"There's a light in the sky and a glint on the hills that augurs well for the future." — Harry Kelly

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and the book:

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438. **Danielle Grilli**
Re: Vernon Frazer's IMPROVISATIONS

Sun 19 Feb 2006

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Personally, I do think of Vernon as a forerunner of the contemporary vispo movement. Of course we can refer to hieroglyphics and other ancient forms of vispo, but these are of a different linguistic make altogether. Vernon himself has been working with text visually for many years and the manner in which he has been doing so is quite different than the other vispo I have seen. I do understand that Vernon's work may not be categorized as 'vispo' however I felt that these were hairs too fine to split for a general audience. Of course, movements and categorizations of any art form are never as clear as we would perhaps like them to be.

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To: <[REDACTED]>

Sent: Sunday, February 19, 2006 12:18 PM

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439. **David-Baptiste Chirot**

Re: Vernon Frazer's IMPROVISATIONS

Sun 19 Feb 2006

with mIEKAL i was quite astounded to find vernon being considered a forerunner to visual poetry. modern visual poetry is usually considered to begin with mallarme's "Un Coup de des" written in the late 1890's. What Vernon does doesn't go beyond anything mallarme did, in fact mallarme may be more extreme. Then there is Pound, for exmaple, Oslon, for exmaple and a poet like Larry Eigner who makes use of the page in many exciting ways visually. Itis not splitting hairs to say Vernon is not visual poetry, itis simply the truth. Vernon is not a forerunner but one making use of techniques that have been around for a bit over a century now, and have also appeared in the past in pattern poetry centuries ago in many countries. Some like myself feel that the ealriest visual poetry are the cave paintings and petroglyphs; itis generally agreed that modern visual poetry is from mallarme, followed quickly by Italian Futurism, dada, Russian Futurism etc etc. I was deeply puzzled to read the statement, it shows a blithe disregard for the work of thousands of people over the last century plus who have worked with the visual element in their poetry, not to mention visual poetry itself. It is unfair to the general reader to be misleading. I was suprised Vernon concurred with the statement as he shows ijn his work his debt to writers like Oslon and Olson made full use of the visual in his layouts and spacings. I am gald Venron's work is receiving such good attention, but don't go overboard in claiming it as a forerunner, when it seems to me one of the strengths of the work is the way it makes use of a variety of models from various approaches to poetry. That is, it is not a forerunner, but a work built on what has preceeded it and an effort to take these in the poet's own vision into new places of his creation.

From: Danielle Grilli <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Vernon Frazer's IMPROVISATIONS
Date: Sun, 19 Feb 2006 17:56:43 -0700

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440. **Jonathan Penton**

Re: Vernon Frazer's IMPROVISATIONS

Sun 19 Feb 2006

I don't consider Vernon's work vispo either, though this is hardly the uncontroversial statement that you paint it as. Have you looked at the final 200 pages of IMPROVISATIONS yet? Comparisons to Mallarme, Pound, or Olson are pretty limited.

Obviously, every "forerunner" works on what's been done in the past. We make certain assumptions, with language. When writing for a general audience, it is not necessary to explain that modern visual poets are descended from Neanderthals. People who are not poets consider that obvious. IMPROVISATIONS is a very strong departure from vispo, futurism and dada. It's a forerunner of something.

--

Jonathan Penton

<http://www.unlikelystories.org>

David-Baptiste Chirot wrote:

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441. **richard owens**

Re: paul avrich r.i.p.

Sun 19 Feb 2006

has Paul Avrich died? please share more information. how when & where. quite a loss if he is gone.

"j. kuszai" <[REDACTED]> wrote: If Francisco Ferrer, the Spanish martyr, could arise from the grave into which he was thrust after his execution in 1909 outside the gloomy walls of Montjuich Fortress, at Barcelona, he would realize that his cry as he died was not in vain. "Long live the Modern School!?" Leonard Dalton Abbott

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and the book:

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442. **Christine Hamm**

Homewrecker Reading

Sun 19 Feb 2006

Come to a Homewrecker reading! Polish your transparent excuses, your sad self-justifications!

The writers in Homewrecker: an Adultery Reader are reading as part of its launch in NYC. There's these fabulous writers: Susannah Breslin, Christine Hamm, Thomas Hopkins, Marty McConnell, and Felicia Sullivan. Finally, Daphne Gottlieb, the woman who pasted this anthology together with her spit and tears, will also be reading her work. Daphne is the author of Why Things

Burn and Final Girl. You can read about the Homewrecker Anthology here.

Pick a day, although Happy Ending might be the most exciting venue, what with the mandatory tricks and all.

February 22

7:30 p.m.

Happy Ending Reading Series

Happy Ending Bar

302 Broome Street @ Forsyth;



(B,D to Grand Street or F, J, M, Z to Delancey)

Homewrecker Release Reading with

Susannah Breslin, Christine Hamm, Thomas Hopkins, Marty McConnell, and Felicia Sullivan

February 24

9 p.m.

Lucky 13 Saloon

Homewrecker Release Reading with

Susannah Breslin, Christine Hamm, Jonathan Harper, Thomas Hopkins, Marty McConnell, and

Felicia Sullivan

273 13th St. @ 5th Ave.

Park Slope, Brooklyn

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443. **mIEKAL aND**

Re: Vernon Frazer's IMPROVISATIONS

Sun 19 Feb 2006

the improviser becomes the improvisation

mIEKAL aND Begins to Question Vernon Frazer

(This first set of questions were exchanged via email July 2005)

Vernon Frazer:

I began the poem as a free improvisation, not knowing where it would lead. At some point in the process, I realized it would incorporate visual elements, but I

didn't know exactly what they would be or when they would appear. Since the poem was written in the moment, its seriality lies in the way the poem's energy moves from one moment to the next. The voice of the narrator, so to speak, becomes "Voice." It manifests itself as more than one voice because the text is an orchestration of language. I like to think that when the poem goes out of seriality, and becomes the moment expressed as the moment, the improviser becomes the improvisation.

read more>>

http://xexoxial.org/samsara_congeries/?q=improviser

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444. **Camille Martin**

MLA 2006 call for papers: The Place of Place in Contemporary Experimental Poetry

Mon 20 Feb 2006

Here's a call for papers for the 2006 MLA in Philadelphia:

In order to imagine a place
must we inhabit it?

and by inhabiting, raze the imagination
that made it?

Catherine Kasper (1)

If experimental poets often seek to empty conceptual categories, including constructions of place, how, then, is the lived experience of place represented in their work? According to geographer Miles Richardson, place is "both grounded in the physical world and . . . lodged in the world of symbolic discourse," "something fixed and fleeting, something you can walk on and something you can speak" (2). The notion of a dialogue between the two realms of groundedness and symbolic expression may provide an entrance to the consideration of the place of place in contemporary experimental poetry, in which the destabilization of social constructions, nostalgic idealisms, and mythologizing is in dialogue with the acknowledgement of lived experience in the here and now.

This panel will explore issues of place in particular contemporary experimental poets. Theoretical explorations might include (but are not limited to) recent writings on place in social anthropology and cultural geography, such as the work of Miles Richardson, Margaret Rodman, J. Nicholas Entrikin, Yi-Fu Tuan, and Arjun Appadurai.

Please email a 400- to 500-word proposal with a brief cv by March 25, 2006, to



The 2006 MLA Convention will be in Philadelphia, December 27-30.

Camille Martin, Ph.D.

Ryerson University

Toronto, ON

CANADA

[REDACTED]

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445. **j. kuszai**

Fwd: [liste ra-l] (en) Paul Avrich

Mon 20 Feb 2006

This from RA-L

Please back-channel me for more on this.

Begin forwarded message:

*From: "clark" <[REDACTED]>
Date: February 19, 2006 3:43:50 PM EST
To: <[REDACTED]>
Subject: [liste ra-l] (en) Paul Avrich
Reply-To: <[REDACTED]>*

From: Ronald Creagh [REDACTED]

Paul Avrich, the foremost historian of American anarchism, is dead. While we hope to give more complete details about his life and work later, I would like to take this opportunity to salute the person who first introduced me to American anarchism.

When I decided to write a doctoral dissertation on this topic, my professor suggested that there was probably an American expert in the field, and that I should first get in touch with that person. Through Marie-Christine of the CIRA in Lausanne, Switzerland, I obtained Paul's address and wrote him.

Paul organized everything for my research, including my residence in New York and my meeting with the New York anarchists, and in particular, Sam and Esther Dolgoff. It was very enlightening to me to discover that while I thought the subject of Jewish anarchism could be easily treated in a few pages, this one issue had inspired him to write over a thousand pages of handwritten notes. He suggested that for my research I consult Columbia University, which indeed turned out to have a quite splendid collection, while I let him know about the treasures in the New York Public Library.

We met again several times, and I know that Paul's friendliness will remain in the minds of all who have known him, just as his scholarship will be remembered by all who have read his remarkable books. He offers his readers very extraordinary information. Perhaps his most thought-provoking testimony is contained in his work "Anarchist Voices," which is based on his careful, time-consuming interviews with hundreds of people.

It is to be hoped that his vast collection of documents will be preserved. But in any case it is certain that in a country which has experienced the Red Scare, McCarthyism and a long tradition of witchhunting, Paul will stand out as a scholar who has quietly but quite remarkably rehabilitated that modest but generous minority of workers who have resolutely fought for freedom and justice.

The Research on Anarchism List (RA-L) is an international forum that was started on January 1, 1996, and is devoted to book reviews, research and discussion of the theories, histories and cultures of world anarchist movements and to other topics related to anarchism.

Our site: <http://raforum.apinc.org>

MODERATORS/MODERADORS/MODERATEURS:

L. Susan Brown

John P. Clark

Ronald Creagh

Maryvonne Equy

Annick Stevens

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446. **kari edwards**

Look for a place to stay, phildelphia, Sunday, March, 19th

Mon 20 Feb 2006

I have a reading Sunday, March, 19th, 4 pm
with Rachel Blau DuPless & Brenda Iijima @
Robin's Bookstore Philly

if someone has a spare room for me and my partner for that night I would be
very grateful.

please back channel me..

thank you

kari edwards

--

transSubmutation

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

obedience

Poetry

Factory School. 2005. 86 pages, perfect bound, 6.5x9.

ISBN: 1-60001-044-X

\$12

Description: obedience, the fourth book by kari edwards, offers a rhythmic disruption of the relative real, a progressive troubling of the phenomenal world, from gross material to the infinitesimal. The book's intention is a transformative mantric dismantling of being.

<http://www.spdbooks.org/SearchResults.asp?AuthorTitle=edwards%2C+kari>

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447. **Ron Silliman**

Silliman's Blog

Mon 20 Feb 2006

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

RECENT POSTS

The most neglected of the New Americans?

Madeline Gleason

Project Runway:

Color, texture and the human form

Leaving it all on the ice “

Figure skating and poetry

Barbara Guest “

changing the world through poetry

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Wystan Curnow and Modern Colours

Lyric Poetry after Auschwitz -

Kent Johnson and the politics of mischief

What is anti-war poetry

(a note for the 40th anniversary

of “Wichita Vortex Sutra II”)

What I Heard About Iraq:

a day of action

The Poetry Tool “

some categories from the Poetry Foundation

Wilbur Wood on William Anderson

Belgian Prose Poetry

and the role of context

Arturo Giovannitti “

Bard of the Wobblies

An anthology of innovative African-American poetry “

Every Goodbye Ain’t Gone

Daisy Fried is the real deal

and her new book proves it

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448. **Ward Tietz**

Alice Notley & Christian Bok @ Georgetown U on February 28

Mon 20 Feb 2006

The Lannan Poetry and Seminar Series Presents:

Alice Notley & Christian Bok--Music and Other Influences

Tuesday, February 28

Seminar: Music and Other Influences, 5:30 PM, ICC 462

Reading: 8:00 PM, ICC Auditorium

Alice Notley is the author of more than twenty-five books of poetry. Her poetic autobiography *Mysteries of Small Houses* was a finalist for the 1998 Pulitzer Prize, and her long poem *Disobedience* won the Griffin International Prize in 2002.

Christian Bok is the author of the bestselling *Eunoia* and *Crystallography*. Bok has created artificial languages for two television shows: *Earth: Final Conflict* and *Amazon*, and has earned accolades for his sound poetry performances and conceptual artworks.

For further information about the series or this event, contact Ward Tietz, Director, Georgetown Poetry and Seminar Series, at [REDACTED].

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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449. **Adam Fieled**

David Baratier, Mark Young, mIEKAL aND on "PFS Post"

Mon 20 Feb 2006

Check out new work from David Baratier, mIEKAL aND, and Mark Young on PFS Post: (www.artrecess.blogspot.com).

Also, Antonin Artaud, Jean Baudrillard, Anselm Hollo, Gregory Corso, Hart Crane & more discussed, digested, & "dialected" on *Stoning The Devil*: (www.adamfieled.blogspot.com).

New "flash memoir" pieces up at Fieled's Proust-Juice: (www.proustjuice.blogspot.com).

Hello, Eveybody...

Adam Fieled [REDACTED]

Do You Yahoo!?

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

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450. **Harry Nudel**
Barbara Guest..

Mon 20 Feb 2006

I'm gonna take off my Kippah & put on my book seller's Hat...

1) i once found her 1st Book from Tiber de Nagy..on the 48 cent cart at the Strand..within a year i sold for a few hundred bucks..

2) i bought a H.C. copy of somethin like her selected poems...for a buck at a stoop sale in Park Slope..over the last 5 yrs...i've been trying to sell it...net & street...a few many thousands of folks have turned it down..tho now it's pretty much what i paid for it...almost did sell it a few yrs ago..to a recently propagandized English major graduate of Bard..but the indoctrination didn't take..

Hats off..drn...

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451. **Michael Kelleher**
JUST BUFFALO E-NEWSLETTER 2-20-06

Mon 20 Feb 2006

WORKSHOPS BEGINNING THIS WEEK

Playwriting: Scene And Un-Scene

6 Tuesdays, 2/21 3/28 7 - 9 p.m.

Instructor: Kurt Schneiderman

\$185, \$150 for members

Cepa Gallery at the Market Arcade, 617 Main St.

Creating a Family History

2 Saturdays, February 25 and March 4, 12-4 p.m.

Instructor: Christina Abt

\$90, \$70 members

Cepa Gallery at the Market Arcade, 617 Main St.

Visit <http://www.justbuffalo.org/workshops/index.shtml> for detailed workshop descriptions. Call [REDACTED] to register.

ORBITAL SERIES

TORONTO INVASION

Small press poetry reading hosted by Kevin Thurston

Poetry Reading by ROB READ, KEMENY BABINEAU AND JOHN BARLOW

Thursday, February 23, 7 p.m.

Big Orbit Gallery, 30 d Essex St.

Free

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: Poet Paul Muldoon, February 26 & 27

All shows are now available for download on our website, including features on John

Ashbery, Paul Auster, and more...<http://www.justbuffalo.org/events/sar.shtml>

MORE WINTER/SPRING WORKSHOPS

Call [REDACTED] to register today. Visit our website for detailed workshop descriptions: <http://www.justbuffalo.org/workshops/index.shtml>

Independent Publishing And Print-On-Demand

Saturday, 3/11, 12-4 p.m.

Instructor: Geoffrey Gatza

\$50, \$40 members

The Working Writer Seminar

Instructor: Kathryn Radeff

Individual workshops: \$50, \$40 members

All four sessions prepaid: \$185, \$150 members

1. You Can Get Published

Saturday, March 18, 12 – 4 p.m.

2. Travel Writing

Saturday, April 8, 12 – 4 p.m.

3. Boost Your Freelance Writing Income

Saturday, April 29, 12 – 4 p.m.

4. Power of the Pen

Saturday, May 13, 12 – 4 p.m.

Between Word and Image

A multimedia workshop with Kyle Schlesinger and Caroline Koebel

Saturday, April 22, 12-4 p.m.

\$50, \$40 members

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

POETICS PLUS AT UB

David Antin

Wednesday, February 22

12:30 p.m. Conversation, 438 Clemens Hall

4 p.m. Talk (performance) Poetry Rare Books, 420 Capen Hall

Call [REDACTED] for more info.

BURCHFIELD-PENNEY POETS AND WRITERS

Bethe Kelley and Peter Ramos

Sunday, February 26, 2 p.m.

Burchfield-Penney Art Center at Buffalo State College

Rockwell Hall, 3rd Floor, 1300 Elmwood Avenue

TALKING LEAVES BOOKS ...is pleased to announce that we will be supporting the Buffalo visit of activist and author Chesa Boudin by hosting a booksigning and discussion on Sunday, February 26, at 3 pm, at our Elmwood Avenue store, 951 Elmwood Ave, Bufalo, [REDACTED]. This event is free and open to the public. Copies of Mr. Boudin's books are currently available, and will be for sale at the signing as well.

RUST BELT BOOKS

Michelle Houellebecq 48th Birthday Party

Bring your favorite M.H. texts and read!

Hosted by Ted Pelton and Ethan Paquin

Sunday, February 26, 4 p.m.

202 Allen St.

STUDIO ARENA THEATRE

Ghosts, by Henrik Ibsen.

Feb. 10 - Mar. 5.

Call [REDACTED] for tickets.

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



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452. **Steve Evans**

UMaine New Writing Series - Spring 2006

Mon 20 Feb 2006

UMAINE NEW WRITING SERIES - SPRING 2006

23 Feb Carla Harryman

23 Mar Fred Wah

06 Apr Pierre Joris (7:30pm, 120 Little)

20 Apr Mary Caponegro

tba Apr Emmanuel Hocquard & Juliette Valéry

Readings are at 4:30pm on Thursdays (except where noted)
Soderberg Center, Jenness Hall, University of Maine, Orono

Sponsored by the English Department at the University of Maine and the National Poetry Foundation, with support from the Lloyd H. Elliott Fund, the Cultural Affairs Committee, and the Honors College. For more information, contact Steven dot Evans at Maine dot edu or call .

For a list of previous events in the Series, visit

http://www.umaine.edu/english/events/nws_retro.html

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453. **Small Press Traffic**

Conoley & Sprague at SPT this Fri 2/24

Mon 20 Feb 2006

Small Press Traffic is pleased to present a reading by
Gillian Conoley & Jane Sprague
Friday, February 24, 2006 at 7:30 p.m.

Gillian Conoley's latest collection, *Profane Halo*, is just out with Verse Press. Barbara Guest writes of it: "Out of the old beliefs a new language speaks. We said this yesterday, and today the words are stronger." I am excited by the triumph of this writing. Conoley's previous books include *Lovers in the Used World*; *Tall Stranger*, nominated for the National Book Critics' Circle Award; *Beckon*; and *Some Gangster Pain*. She is Professor and Poet-in-Residence at Sonoma State University, where she is the founder and editor of *Volt*.

Jane Sprague's chapbooks include *monster: a bestiary, break / fast*, *The Port of Los Angeles*, and *Fuck Your Pastoral*. Her poems have been published in many

print and online magazines including How2, Kiosk, Columbia Poetry Review, Barrow Street, Tinfish, ecopoetics, kultureflash, and Bird Dog. She began and curated the West End Reading Series in Ithaca, New York before relocating to Long Beach, California, where she currently lives with her husband and son. She publishes Palm Press: www.palmpress.org.

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)

Directions & map: http://www.sptraffic.org/html/fac_dir.html

Elizabeth Treadwell, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107



<http://www.sptraffic.org>

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454. **C Daly**

"translate the authority" Workshop openings left

Mon 20 Feb 2006

I wonder how members of this feel about workshops like this, which are increasingly popular around here (in California) (Beyond Baroque has been doing them for years - I'm talking about workshops mostly set up by poets themselves); poets can make a fair amount of money, and Poets & Writers will do a match on them; they're cheaper for people to participate in than courses -

I have mixed feelings though, as there's such a culture of poetry exercises that these things seem to foster - this particular course (below) being very unusual -

Catherine Daly

ALL DAY WORKSHOP WITH MOLLY BENDALL

"The Misbehaving Poem"

February 25, 2006

9:30am - 4 pm

The Ruskin Art Club

800 S Plymouth Blvd LA CA 90005

at Plymouth & 8th
1block S of Wilshire/3blks west of Crenshaw

"Dance a clean dream and an extravagant turn up,
secure the steady rights
and translate more than translate the authority, show
the choice and make no
more mistakes than yesterday."

--Gertrude Stein

The Misbehaving Poem

In this course we will abandon many of our preconceptions about the proper poem. By reading and discussing some contemporary poems and by attempting some exercises, we will try to discover ways to undermine and disrupt notions such as logic, linearity and seriousness. We'll look at poems whose misconduct is engaging and enlightening by poets such as James Tate, Harryette Mullen, Amy Gerstler, John Ashbery, Catherine Bowman, Mark Levine, Lois Ann Yamanaka, some French surrealists, and others.

Molly Bendall

Morning food and Lunch included

\$75

Limit :15

Send \$35 Deposit to the Ruskin Art Club; address above.

██████████ / ██████████ www.ruskinartclub.org

or Contact Elena Karina Byrne

Literary Programs Director: ██████████

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<<http://docs.yahoo.com/info/terms/>> Service.

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455. **C Daly**
(no subject)

Mon 20 Feb 2006

see my poem, and poems by a lot of people I've just read with or reviewed.

<http://www.dfire.org/x1952.xml>

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456. **Stephen Vincent**
NY Times/New Yorker on Rumsfeld & torture policies

Mon 20 Feb 2006

In case you missed this in the morning NY Times (more amplified in the current new issue of the New Yorker), this revelation of permission to torture (Abu Graib), violated International Law, et al puts the finger right on Rumsfeld and Bush (and not on the advice of their senior, professional Government lawyers). Makes it all very nice to have Roberts and Alito as Bush appointments to the White House. Boy, are those guys going to come in handy, if these crimes of torture get into the domestic court system. But this stuff may will go straight to the Hague and we will be able to witness (lots of luck) Rumsfeld do a poetic courtroom parody of Milosevic ("Goodness gracious, we would never do a thing like that. With all due respect, prosecutors, you have it flat wrong. These were the bad guys and these - what you call torture - were skills as we all learned when I was a college wrestler." etc. Take heed, take heed!

Senior Lawyer at Pentagon Broke Ranks on Detainees

By TIM GOLDEN

Published: February 20, 2006

One of the Pentagon's top civilian lawyers repeatedly challenged the Bush administration's policy on the coercive interrogation of terror suspects, arguing that such practices violated the law, verged on torture and could ultimately expose senior officials to prosecution, a newly disclosed document shows.

The lawyer, Alberto J. Mora, a political appointee who retired Dec. 31 after more than four years as general counsel of the Navy, was one of many dissenters inside the Pentagon. Senior uniformed lawyers in all the military

services also objected sharply to the interrogation policy, according to internal documents declassified last year.

But Mr. Mora's campaign against what he viewed as an official policy of cruel treatment, detailed in a memorandum he wrote in July 2004 and recounted in an article in the Feb. 27 issue of *The New Yorker* magazine, made public yesterday, underscored again how contrary views were often brushed aside in administration debates on the subject.

"Even if one wanted to authorize the U.S. military to conduct coercive interrogations, as was the case in Guantánamo, how could one do so without profoundly altering its core values and character?" Mr. Mora asked the Pentagon's chief lawyer, William J. Haynes II, according to the memorandum.

A Pentagon spokeswoman, Lt. Col. Tracy O'Grady-Walsh, declined to comment late yesterday on specific assertions in Mr. Mora's memorandum. "Detainee operations and interrogation policies have been scrutinized under a microscope, from all different angles," she said. "It was found that it was not a Department of Defense policy to encourage or condone torture."

In interviews, current and former Defense Department officials said that part of what was striking about Mr. Mora's forceful role in the internal debates was how out of character it seemed: a loyal Republican, he was known as a supporter of President Bush, Defense Secretary Donald H. Rumsfeld and the fight against terrorism.

"He's an extremely well-spoken, almost elegant guy," the former director of the Naval Criminal Investigative Service, David L. Brandt, who first came to Mr. Mora with concerns about the interrogation methods, said in an interview last week. "He's not a door-kicker."

Mr. Mora is also known for generally avoiding public attention. Reached by telephone yesterday, he declined to comment further on his memorandum.

Mr. Mora prepared the 22-page memorandum for a Defense Department review of interrogation operations that was conducted by Vice Adm. Albert T. Church III, after the scandal involving treatment of prisoners at the Abu Ghraib prison in Iraq.

The document focused on Mr. Mora's successful opposition to the coercive techniques that Mr. Rumsfeld approved for interrogators at Guantánamo Bay on Dec. 2, 2002, and Mr. Mora's subsequent, failed effort to influence the legal discussions that led to new methods approved by Mr. Rumsfeld the following April.

Mr. Mora took up the issue after Mr. Brandt came to him on Dec. 17, 2002, to relay the concerns of Navy criminal agents at Guantánamo that some detainees

there were being subjected to "physical abuse and degrading treatment" by interrogators.

Acting with the support of Gordon R. England, who was then secretary of the Navy and is now Mr. Rumsfeld's deputy, Mr. Mora took his concerns to Mr. Haynes, the Defense Department's general counsel.

"In my view, some of the authorized interrogation techniques could rise to the level of torture, although the intent surely had not been to do so," Mr. Mora wrote.

After trying to rally other senior officials to his position, Mr. Mora met again with Mr. Haynes on Jan. 10, 2003. He argued his case even more forcefully, raising the possibility that senior officials could be prosecuted for authorizing abusive conduct, and asking: "Had we jettisoned our human rights policies?"

Still, Mr. Mora wrote, it was only when he warned Mr. Haynes on Jan. 15 that he was planning to issue a formal memorandum on his opposition to the methods < delivering a draft to Mr. Haynes's office < that Mr. Rumsfeld suddenly retracted the techniques.

In a break from standard practice, former Pentagon lawyers said, the final draft of the report on interrogation techniques was not circulated to most of the lawyers, including Mr. Mora, who had contributed to it. Several of them said they learned that a final version had been issued only after the Abu Ghraib scandal broke.

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457. **Murat Nemet-Nejat**

Re: Vernon Frazer's *IMPROVISATIONS*

Mon 20 Feb 2006

David,

My knowledge of Vernon's work is confined to the reading he gave at The Poetry Project last year. The strongest memory of this reading for me was its carefulness. Everything was set up and read carefully. At least in one instance a second person was brought in for a poem which I assume appeared as two columns on the page. There were no surprises.

Introducing a specific poem, Vernon said that the piece was written on the spur of the moment, spontaneously (I am paraphrasing). At that moment I and my friend sitting next to me turned to each other and said, "but that's what improvisation is"; a quality Vernon was claiming for the whole book.

I was all ready to buy a copy of "Improvisations," but after the reading I changed my mind. For me visual/improvisatory texts lead to a crisis in reading.

Undercutting the settled sequencing a traditional text presents, in a visual/improvisatory text, the reader/performer is forced to make choices of word (phrase) sequencing, which each time may be different, therefore, the improvisatory openness of a performance. For instance, if a page contains two parallel columns, the solution is not to have two people read it, but the performer must go through a process of choices. This tense process of inclusion/exclusion is the body of the poem at that instant. (occasion).

It seems to me, at least in our day, a visual poem can not exist without the possibility of a phantom performance attached to it.

Murat

message dated 2/19/2006 8:46:45 PM Eastern Standard Time, David-Baptiste Chirot <[REDACTED]> writes:

with mIEKAL i was quite astounded to find vernon being considered a forerunner to visual poetry. modern visual poetry is usally considered to begin with mallarme's "Un Coup de des" written in the late 1890's. What Vernon does doesn't go beyond anything mallarme did, in fact mallarme may be more extreme. Then there is Pound, for exmaple, Oslon, for exmaple and a poet like Larry Eigner who makes use of the page in many exciting ways visually. Itis not splitting hairs to say Vernon is not visual poetry, itis simply the truth. Vernon is not a forerunner but one making use of techniques that have been around for a bit over a century now, and have also appeared in the past in pattern poetry centuries ago in many countries. Some like myself feel that the ealriest visual poetry are the cave paintings and petroglyphs; itis generally agreed that modern visual poetry is from mallarme, followed quickly by Italian Futurism, dada, Russian Futurism etc etc. I was deeply puzzled to read the statement, it shows a blithe disregard for the work of thousands of people over the last century plus who have worked with the visual element in their poetry, not to mention visual poetry itself.

It is unfair to the general reader to be misleading. I was suprised Vernon concurred with the statement as he shows ijn his work his debt to writers like Oslon and Olson made full use of the visual in his layouts and spacings. I am gald Venron's work is receiving such good attention, but don't go overboard in claiming it as a forerunner, when it seems to me one of the strengths of the work is the way it makes use of a variety of models from various approaches to poetry. That is, it is not a forerunner, but a work built on what has precded it and an effort to take these in the poet's own vision into new places of his creation.

*From: Danielle Grilli <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Vernon Frazer's IMPROVISATIONS
Date: Sun, 19 Feb 2006 17:56:43 -0700*

mIEKAL

Danielle Grilli here. I would personally love to see what you and Vernon have been posting to one another if you were up to it.

I do not profess to be an expert in visual poetry by any means. When I wrote the questions to Vernon, I did so more to provoke answers from him in regards to his life, opinions and work than to categorize him myself. I also planned the interview to be read by a general audience, unfamiliar with contemporary vispo.

Personally, I do think of Vernon as a forerunner of the contemporary vispo movement. Of course we can refer to hieroglyphics and other ancient forms of vispo, but these are of a different linguistic make altogether. Vernon himself has been working with text visually for many years and the manner in which he has been doing so is quite different than the other vispo I have seen. I do understand that Vernon's work may not be categorized as 'vispo' however I felt that these were hairs too fine to split for a general audience. Of course, movements and categorizations of any art form are never as clear as we would perhaps like them to be.

*----- Original Message ----- From: "mIEKAL aND" <[REDACTED]>
To: <[REDACTED]>
Sent: Sunday, February 19, 2006 12:18 PM
Subject: Re: Vernon Frazer's IMPROVISATIONS*

I find this really confusing... To call Vernon a forerunner in the art of visual poetry is pretty bizarre considering all the people working now who have been doing it for more than 25 years, & visual poetry itself has a history which is anywhere from a 100 to 5,000 years old depending how you spin it. I do agree with Vernon's characterization that he is a "textual poet who incorporates visual elements into his work" which is a far more useful way of thinking about IMPROVISATIONS. Vernon & I have been doing a bit of a question & answer about IMPROVISATIONS, perhaps I can get it together to post to the list..or somebody's blog if anyone is interested.

~mIEKAL

On Feb 19, 2006, at 12:13 PM, Mary Jo Malo wrote:

Here's a bit of Danielle Grilli's interview with Vernon Frazer. I think Vernon's description of his work is, forgive me, "meaningful."

DG: You have become a forerunner in the art of visual poetry, a process that's culminated with the release of the full text of IMPROVISATIONS. What has that process been like?

VF: Actually, I hesitate to call myself a "visual poet" because it seems a little, as they say, reductive. I've regarded myself as a textual poet who incorporates visual elements into his work. I didn't even realize I was writing "visual poetry" until last spring, when, after Carlos Luis curated an excellent Vispo exhibit in Miami. Michael Rothenberg held some of the later pages of IMPROVISATIONS against his dining room wall and had me look at them as individual panels, like visual poems.

I'm flattered at being considered a forerunner. To some extent, that's what I'd hoped to accomplish as a writer. But if I were to try to speculate why I'm a forerunner well, in my fiction I've employed visual elements that I've only seen Raymond Federman and Robert Matzels do. And IMPROVISATIONS has been described as the longest visual poem written to date. Maybe that makes it a forerunner. I consider IMPROVISATIONS a forerunner because it synthesizes projective verse, language poetry, surrealism, Dadaism, concrete poetry and visual poetry into a unified entity. It might also be the first long poem-that I know of, anyway-to be written as a non-narrative, happening in the moment while still developing thematically. It might also be unique in that it moves from the aural to the visual and orchestrates the textual and visual components somewhat like a musical score.

*<http://www.bigbridge.org/vfgrilli.htm>
(<http://www.bigbridge.org/vfgrilli.htm>)*

~~~~~  
*samsara congeries*  
~~~~~

"the last 20th century epic about to happen"
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458. **Sarah Trott**

Contemporary Writers Series: Edwin Torres Tomorrow!

Mon 20 Feb 2006

The Contemporary Writers Series at Mills College presents a reading by:

Edwin Torres

5:30-7:00 pm

Tuesday, February 21, 2006

Mills Hall Living Room

Refreshments will be served.

Free and open to the public.

Bilingual performance poet Edwin Torres first discovered poetry in 1990 at The Nuyorican Poets Cafe and The St. Marks Poetry Project. He has since collaborated with a wide range of artists, creating performances that mingle poetry with vocal/physical improvisation, visual theater, music and sound. He's appeared on MTV's first Spoken Word Unplugged, in the pages of Rolling Stone, and at the Whitney Museum, where an early CD, Holy Kid (Kill Rock Stars, 1998), was included in the exhibit, The American Century Part II. Books include Fractured Humorous (Subpress, 1999) and The All-Union Day of the Shock Worker (Roof Books, 2005). His writing has also appeared in many journals and anthologies including Role Call (Third World Press, 2002), Heights Of The Marvelous (St. Martins Press, 2000), and ALOUD: Voices From The Nuyorican Poets Cafe (Henry Holt Press, 1994).

For directions and a campus map go to: www.mills.edu

Hope to see you there!

Mills College
5000 MacArthur Blvd.
Oakland, CA 94613

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459. **Joel Weishaus**

Fw: [asle] Hey brother, can you spare a book?

Mon 20 Feb 2006

Seeking Book Donations

The New Orleans Public Library
(New Orleans LA)

The New Orleans Public Library is asking for any and all hardcover and paperback books for people of all ages in an effort to restock the shelves after Katrina. The staff will assess which titles will be designated for its collections. The rest will be distributed to destitute families or sold for library fundraising.

Please send your books to:

Rica A. Trigs, Public Relations
New Orleans Public Library
219 Loyola Avenue
New Orleans, LA 70112

If you tell the post office that they are for the library in New Orleans, they will give you the library rate which is slightly less than the book rate.

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460. **Stephen Vincent**

Eigner: readiness / enough / depends / on

Mon 20 Feb 2006

Just managed to pick up this Green Integer (#51) published in 2000. Just lovely, the absolute kind of clarity one deeply appreciates, particularly on this particular President's Presidents day. Or as Mr. Grenier succinctly puts it in the backword: ...It is where the species may go with Language through Stream of Time - towards engagement with strange/holy fact of what' ('always')happening ("how or why" as he wonders it) before you. Like Emily Dickinson's, it's an 'example' for all of us 'regular Americans' how to think/see/feel/move.

Definitely a man/eye who could apprehend the whole, elusive quail.

Stephen V

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

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461. **Dan Waber**
untranslatable words
Mon 20 Feb 2006

I would like collect examples of words that are untranslatable and provide a web-based publishing outlet for them to be found.

I am most interested in single words (lacuna) which require phrases, paragraphs, or pages of explanation to try and give a reasonable approximation of their full meaning, but am open to considering anything at all (really, try me) that fits (or answers to, or responds to) the notion of untranslatability.

When submitting, please include:

- 1) the native language the word (or phrase) appears in
- 2) the target language(s) into which it is known to be untranslatable
- 3) as much explanation as you feel is necessary to communicate the full meaning of the word, possibly using a standard dictionary attempt which fails miserably as a starting point (or not, as you see fit)

or, for submissions that don't fit this idealized set of guidelines, a brief note explaining your submission's connection to the concept of untranslatability.

Submissions can be as casual or scholarly as your experience dictates, the format I'm planning will allow multiple approaches to the same translation challenge.

Please address submissions to your favorite word, whatever that may be, at logolalia.com.

When I have a few solid examples to launch with, I'll announce that it's ready for viewing. When that times comes, the URL will be (but is not yet) <http://www.logolalia.com/untranslatable/>

Please circulate this call as widely as possible, to anyone in any country or field of endeavor who might have examples to share. This is an open an ongoing call. I will attempt to accommodate all native and target languages to the best of my abilities.

Regards,
Dan

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462. **Al Filreis**
"featured mp3s" in PennSound
Mon 20 Feb 2006

Dear poetics list members:

We're pleased to announce that the selection of this season's "featured mp3s" column in PennSound has been made by Marjorie Perloff. For the list - and links - see

<http://www.writing.upenn.edu/pennsound/>

Al Filreis &
Charles Bernstein
Center for Programs in Contemporary Writing
University of Pennsylvania

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463. **Steve Dalachinsky**
Fw:
Tue 21 Feb 2006

Book Release Party for Bonny Finberg's short story

collection:

"How the Discovery of Sugar Produced

the
Romantic Era "

Stories read

by

Steve

Dalachinsky

Bob Holman
Edgar Oliver
Hal Sirowitz
Carl Watson

Sat. Feb. 25th '05 /

6-7:30pm

The Bowery Poetry Club
308 Bowery @ Bleecker

(free)

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464. **Reb Livingston**

Burlesque Poetry Hour - February 27th

Tue 21 Feb 2006

Celebrate the love with Lolita and Gilda burlesque style at Bar Rouge in Washington D.C.

Bruce Covey, David McAleavey and Kim Roberts will read on Monday, February 27th.

Reading begins at 8:00 p.m. in The Dark Room at Bar Rouge.

<http://burlesquepoetryhour.blogspot.com>

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465. **Lawrence Upton**

Re: untranslatable words

Tue 21 Feb 2006

free, freedom

from english into english

there are certain uses which translate well

a speaks b understands

but at other times it appears to be a snark

the writing of Lawrence Lessig for example

L

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

From: Dan Waber <[REDACTED]>

To: [REDACTED] <[REDACTED]>

Date: Tuesday, February 21, 2006 2:24 AM

Subject: untranslatable words

I would like collect examples of words that are untranslatable and provide a web-based publishing outlet for them to be found.

I am most interested in single words (lacuna) which require phrases, paragraphs, or pages of explanation to try and give a reasonable approximation of their full meaning, but am open to considering anything at all (really, try me) that fits (or answers to, or responds to) the notion of untranslatability.

When submitting, please include:

1) the native language the word (or phrase) appears in

2) the target language(s) into which it is known to be untranslatable

3) as much explanation as you feel is necessary to communicate the full meaning of the word, possibly using a standard dictionary attempt which fails miserably as a starting point (or not, as you see fit)

or, for submissions that don't fit this idealized set of guidelines, a brief note explaining your submission's connection to the concept of untranslatability.

Submissions can be as casual or scholarly as your experience dictates, the format I'm planning will allow multiple approaches to the same translation challenge.

Please address submissions to your favorite word, whatever that may be, at logolalia.com.

When I have a few solid examples to launch with, I'll announce that it's ready for viewing. When that time comes, the URL will be (but is not yet) <http://www.logolalia.com/untranslatable/>

Please circulate this call as widely as possible, to anyone in any country or field of endeavor who might have examples to share. This is an open ongoing call. I will attempt to accommodate all native and target languages to the best of my abilities.

Regards,
Dan

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466. **kari edwards**

I once saw the movie "the war at home,"

Tue 21 Feb 2006

last night I finally saw Transamerica. Some funny little moments, all cushioned in a travel trope of a ultra- fem transitioning to fem-hood. And though there was some funny cute moments, I was very aware of how often they portrayed this "passing" individual living in fear, internalized dread, panic, horror, and desperation.

The war is here folks and until we can address the war on bodies here, we all have little chance of addressing the empire building monster that has its claws everywhere, in our bodies and in our minds.

please if you have not seen this movie, see it...

realize it is only minute select composted edited out moments, made to make it an easy to handle projection of a relatively easy transition transition...

Not the difficult ones, where the suicide is successful, or the rape is real, or the murder unpunished.... or the masses in India or Thailand herded into prostitution, denied education and other basic rights, or other places that is worse...

please see this film and if you have already seen it, go back and count the times this person lives in fear... and know it is only a hint of the fear most gender queer folks live in...

this is not a paid advertisement... this is a plea...

thank you
the staff

--

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

NEW!!!

obedience

Poetry

Factory School. 2005. 86 pages, perfect bound, 6.5x9.

ISBN: 1-60001-044-X

\$12

Description: obedience, the fourth book by kari edwards, offers a rhythmic disruption of the relative real, a progressive troubling of the phenomenal world, from gross material to the infinitesimal. The book's intention is a transformative mantric dismantling of being.

<http://www.spdbooks.org/SearchResults.asp?AuthorTitle=edwards%2C+kari>

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467. **Mary Jo Malo**

Frazer's IMPROVISATIONS

Tue 21 Feb 2006

I've encountered many poetics pedagogues, but the bottom line is always subjective. We enjoy what moves us, not what we think should move us. What does Vernon's work do to me or anyone else who actually reads it?

IMPROVISATIONS, as a narrative of self, other, and being, seems to be meant more for reading than hearing. If you're familiar with his voice, however, you can hear him reading it to you. But, in which order, and with whom? That is the point. Is he speaking in an unknown language, using words that we only thought we understood? I get caught up in his gentle grip, questioning everything, loving the ambiguity and the absurdity.

Projective verse and philosophy of language are a natural fit, and when he so utterly and fearlessly puts forth, he IS a forerunner. Not a forerunner of any particular post-modern literature, but as an example of how he, individually, approaches the quagmire of "meaning" in a poetic form. His essence and existence continually outrun one another for primacy. Has language become a forerunner of meaning? Which style, which medium, font, form or technology is relevant?

Frazer holds interesting and provocative words as shades of color. What does color mean? His life experience has been deeply contemplated. When he begins to paint with his words, like say Jackson Pollock, he runs ahead of himself, or is that alongside himself? Words are subliminally brought forth from the living museum of his own unique mind. So which comes first? What is essence or existence? Is there potential wholeness of being? Are any categories, or even relevant questions? Does the manifestation of any collection of words and images have to mean anything at all to anyone? What is the point of communication through art? Is a human being anything other than an instrument of expression? Expression of what?

For me life as art (or art as life, life as life, or art as art) is the body expressing a mind full of words and images, provided by others and projected back into the world of others, each of whom has a mind full of other words and images. Connections are rare and transitory. We behold individual bodies, but we refuse to accept that individual minds are entangled in those individual bodies. We hope we can communicate ideas as if they could transubstantiate into water, earth, air and fire. It only seems that words can take us out of our bodies, into an imagined place of collective understanding. When words become as substantial as the body from which they're uttered, well then, I might believe anything is possible. Strange though, words do sustain me from time to time, almost as if they are bread and roses.

For me, Vernon's work is the improvisation of his life. Many poets are afraid to improvise, afraid to reveal themselves to themselves, let alone to the world. Many poets simply dabble. I feel that in the short span of one's existence, one doesn't have time to dabble. And, it should be obvious from the way I think, write, and reveal myself, why I treasure Vernon's work. I hope that doesn't discourage anyone from reading it for themselves!

Mary Jo Malo

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468. **Daniel Godston**

Lower and Upper Limits tonight

Tue 21 Feb 2006

Lower and Upper Limits is a new series at Muse Café that explores collaborations between poets and musicians. You are invited to the next evening of Lower and Upper Limits:

Mars Gamba-Adisa Caulton performs with the Ways & Means Trio tonight: two sets of poetry and music beginning at 8 p.m.

Mars Gamba-Adisa Caulton -- poetry

Ways & Means Trio

Joel Wanek -- upright bass, tongue drum, percussion

Jayve Montgomery -- reeds, invented instruments, percussion

Daniel Godston -- trumpet, percussion, erhu, invented instruments

Lower and Upper Limits happens at Muse Café on the third Tuesday of the month. Muse Café is at 817 N. Milwaukee Ave., and the phone number is

██████████. This event is free and open to the public. Visit www.musecafechicago.com for more info.

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469. **Peter Ganick**

TWO new titles from Blue Lion Books

Tue 21 Feb 2006

hello folks....

blue lion books is happy to announce two new titles, John M Bennett's 'la M al' and 'Proletariaria vol 1 and vol 2'

synopses of the books are below:

a sample page from John M Bennett's 'la M al'
265 pp, 5" x 8", isbn 952-99632-7-0, \$18.95

burn chime, bleeder than your blood outside my
faucet was your candor foam, time CEn natter frying
in the face of or condition aimed grossly through
the s lumber where you thought was headache-city,
wind and mice climb the wall oh mighty foot heave
my number-leaf, you and striker, me and//mounds of
froth, a dampness. blind rafters, mumbling in the

attic ³roof² out there, mud beyond my head (dim
key-I, lapping

please order from <http://www.cafepress.com/bluelionbooks66>

Proletariaria Vol. 1, Kevin Magee
282 pp, 5" x 8", isbn 952-99632-9-7, \$19.46

Beginning by inflecting the memory of the Pisan Cantos and the Berliner Ensemble, the primary opposition of the early post-war period, the first volume of Proletariaria presents work written between 1995-1999, representing a range of forms and voices committed to the proposition that nothing is finished, no tendency has been closed, and history remains open, waiting to be re-made. The prevalent mode of Volume 1 interprets expressionism as making available a destabilized lyric subject saturated with imagination-as-experience, where interiority of reference and perception coincides with such objectifying influences as the transcriptive tracings of working-class voices in Reznikoff's Testimony.

Proletariaria Vol. 2, Kevin Magee
460 pp, 5" x 8", isbn 952-99632-8-9, \$24.80

The second volume of Proletariaria, presenting work written between 1999 and 2001, sets out by stating the letter "B" as postscript and descendant of Zukofsky's "A"-8. This initial, generative identification expands across various trajectories, among them a hacked Western/Central European lexical index re-mixed by way of the archive fever of Prigbov's futurism, Stein-like percussion from the shopfloor of a Cleveland factory, online hot-swapping of virtual identities, a serial meditation on the traditional media of poetry and painting and their conceptual affinities, and close attention to marginalized voices and experiences crossing and cross-dressing racial and gender boundaries. The signage of Volumes 1 and 2 of Proletariaria might be said to belong to the multiple or composite signature, where intertextuality and street-sound recordings combine to reverberate previous acts of authoring in a projective effort to open instead of close the past.

please order from <http://www.cafepress.co/bluelionbooks66>

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470. **Peter Ganick**
looking for manuscripts
Tue 21 Feb 2006

blue lion books is reading manuscripts of between 250
and 580 pages. experimental poetry and fiction are being
consideration.

blue lion books is a 'print-on-demand' publisher.

please send a letter of inquiry before submitting to:

██████████

CC: ██████████

thanks.

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471. **Steve Dalachinsky**

Fw: Tom Savage Book Party Thursday

Tue 21 Feb 2006

There will be a book party for Bamiyan Poems by Tom Savage at the Bowery Poetry Club Thursday February 23 from 6 to 7 PM. The BPC is located on the Bowery near First Street in Manhattan. Tom Savage will read the book and newer poems on the same subject, the Bamiyan Buddhas of Afghanistan destroyed by the Taliban five years ago. Also reading will be Steve Dalachinsky and Yuko Otomo, the publishers of Bamiyan Poems. This reading/book party is free and open to the public.

Yahoo! Mail

Use Photomail to share photos without annoying attachments.

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472. **Ishaq**

INFO: new york city--exhibit: amadou diallo: his life and death in art

Tue 21 Feb 2006

>>INFO: new york city--exhibit: amadou diallo: his life and death in art

=====

Amadou Diallo: His Life and Death in Art

Exhibit opens this Saturday Feb 4, 2006 3:30pm

Casa Frela Gallery

47 W. 119th St. (Between Lenox & Madison)

The exhibit will run thru Feb 28, 2006

Casa Frela Gallery is honored to remember

Amadou Bialo Diallo

(September 2, 1975-February 4, 1999)

"Two hundred and thirty-one years later, 41 shots were heard 'round the World. Not for the birth of a new nation, but for the killing of a young man. The World

had forgotâ€œ""so costly a sacrifice upon the altar of freedom". And, at this moment we feel the absence of hope. A son had died, not on a field of battle, but on the steps of his home." LR

Casa Frela Gallery celebrates the life of Amadou Diallo with an art exhibition of paintings and photography. The exhibition commemorates the seventh anniversary of the death of Diallo on February 4, 1999, as a result of police brutality stemming from racial profiling. Ten artists have created ten paintings about Diallo's life, death, and contributions. Featured artists like Eric Alugas, Shawn Walker, Katrina Jeffries and many more. Photographer Jim Carroll has contributed 20 poignant photographs of Amadou Diallo's funeral procession.

The exhibition runs at Casa Frela from Saturday, February 4th through Tuesday, February 28th.

Please join us for the opening reception on Saturday, February 4th from 3-8pm.

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

"...in time, we will look back to this age with incredulity and amazement -- and victories like Hamas in Israel will be the *best* of our memories." -- mumia abu jamal -- "what state? what union?"

"...these people generate wars in Asia and Africa,...These are the people who, in the last century, caused several devastating wars. In one world war alone, they killed over 60 million people.... In the near future, Allah willing, we will put you to trial in courts established by the peoples...."-- mahmoud ahmadinejad

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<http://www.sidebrow.net/2006/a006-braithwaite-01.php>

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<http://radio.indymedia.org/news/2005/10/7255.php>

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<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

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http://radio.indymedia.org/uploads/en_fins_clichy-sous_bois_amixquiet_lordpatch_the_giver__.mp3

\

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

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473. **Geoffrey Gatza**

Epigramitis: 118 Living American Poets (now available)

Tue 21 Feb 2006

Odi et amo. quare id faciam, fortasse requiris?
nescio, sed fieri sentio et excrucior.
--Catullus

Now available from BlazeVox Books:

Epigramitis: 118 Living American Poets, by Kent Johnson

270 pages of epigrams and images topical to poets of our era

Praefatio by the author; Introductio by Dale Smith; Cauda by Gongora (adapted from Plautus)

"Thanks for sending me the epigrams.* Superb. It's about time for something of the sort, I'd say, what with the ass licking that rules the day. Especially the ass-licking that some ass-lickers want to pass off as "avant-garde confrontation." My salute... And as to your question, well, yeah, absolutely: Olson, if he'd lived to see what has happened, would have loved these." --Ed Dorn * from a response by Dorn to a batch of the first epigrams, sent to him in early 1999.

(to see the book's cover, Table of Contents, and for ordering):

<http://www.cafepress.com> <<http://www.cafepress.com/blazevox.47856388>> /
blazevox.47856388

(to read the book's Praefatio):

<http://www.fascicle.com>
<http://www.fascicle.com/issue02/main/issue02_frameset.htm>
[/issue02/main/issue02_frameset.htm](http://www.fascicle.com/issue02/main/issue02_frameset.htm)

Also soon available from BlazeVox Books:

Rodney Koenecke's *Musee Mecanique*

Mike Magee's *Mainstream*

Daniel Nester's *The History of My World Tonight*

Please visit our online bookstore: <http://www.cafepress.com>
<<http://www.cafepress.com/blazevox>> /blazevox

Geoffrey Gatz
Editor
BlazeVox Books

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474. **C Daly**

LA: Amar Ravva, Nico Vassilakis at Betalevel Tues Feb21 8pm

Tue 21 Feb 2006

*Readings by Nico Vassilakis and Amarnath Ravva
along with a group reading by the Global Village Collective of "Flag" by
Ara Shirinyan from his book Waste the Land forthcoming from Factory School
Press.*

Tuesday, February 21 at 8pm

*The Global Village Collective is Harold Abramowitz, Stan Apps, Tova
Cooper, Joseph Mosconi, Amarnath Ravva, and Stephanie Rioux.*

*Amarnath Ravva lives and works in Los Angeles, California. He recently
finished his first manuscript, a work of non-fiction called American
Canyon, that blends South Indian and Californian history, memoir, poetry,
documentary, and compassion. When he is not writing or producing art, he
teaches at Glendale Community College. Since 2001 he has served as an
advisor for the journal nocturnes (re)view of the literary arts. He has
published several poems in Interlope: a Journal of Asian American poetics,
nocturnes, The Berkeley Poetry Review and has work forthcoming in the
journal Trepan as well as the anthologies Risen from the East: the Poetry
of the Non-Western World, and Writing the Lines of our Hands. To learn
more about him or his work, visit videopoetics.org.*

*Nico Vassilakis lives in Seattle. He is a member of the Subtext Collective
and co-founder of the Subtext Reading Series in Seattle. Recently, his
"concrete films" have been shown at Rencontres Internationales
Paris/Berlin, Encuentro Internacional de Poesía Visual, Sonora y
Experimental (Argentina) & ERRATA AND CONTRADICTION :: 2004 :: Dudley
House (Harvard). More of his work can be found in Chain, Talisman, 3rd
Bed, Ubu, Bird Dog & The Organ. His chapbook, Species Pieces after Perec,
is forthcoming from g-o-n-g press. He is publisher of Sub Rosa Press.*

Directions to Betalevel:

- 1. Find yourself in front of "FULL HOUSE RESTAURANT" located at 963 N.
Hill Street in Chinatown.*
- 2. Locate the alley on the left hand side of Full House.*
- 3. Walk about 20 feet down the alley (away from the street).*

4. Stop.
5. Notice dumpster on your right hand side.
6. Take a right and continue down the alley.
7. Exercise caution so as not trip on the wobbly cement blocks underfoot
8. The entrance to Betalevel is located 10 yards down on left side, behind a red door, down a black staircase.

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475. **Thomas savage**

Re: Fw: Tom Savage Book Party Thursday

Tue 21 Feb 2006

Good to hear from you Steve. I hope you and Yuko had a good trip to France. I look forward to seeing and hearing you at my event on Thursday. Regards, Tom Savage

Steve Dalachinsky <[REDACTED]> wrote: There will be a book party for Bamiyan Poems by Tom Savage at the Bowery Poetry Club Thursday February 23 from 6 to 7 PM. The BPC is located on the Bowery near First Street in Manhattan. Tom Savage will read the book and newer poems on the same subject, the Bamiyan Buddhas of Afghanistan destroyed by the Taliban five years ago Also reading will be Steve Dalachinsky and Yuko Otomo, the publishers of Bamiyan Poems. This reading/book party is free and open to the public.

Yahoo! Mail

Use Photomail to share photos without annoying attachments.

Yahoo! Mail

Use Photomail to share photos without annoying attachments.

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476. **Catherine Daly**

Taalam Acey presents HEAT:LA

Tue 21 Feb 2006

HEAT is a fluid, ensemble poetry showcase featuring wordsmyths on the bleeding edge of the current spoken word movement. There is no spoken word event on the planet that compares to HEAT. Why settle for just being entertained when you can also be moved? HEAT: The absolute best in spoken word!

TICKETS <<http://www.taalamacey.com/heattix.htm>>

THE SHOW

Los Angeles, Ca

Saturday, March 18th, 2006

Doors open: 8pm Show begins: 9pm sharp!

The Los Angeles Theater Center <<http://www.latc.org/>>

514 S. Spring Street

(downtown LA, between 5th and 6th)

Featuring: Shihan the Prototype,

Jaha Zainabu, L.I.F.E., Gina Loring

THE PERFORMERS

Taalam Acey <<http://www.taalamacey.com/heatlosangeles.htm#Taalam>> Shihan <<http://www.taalamacey.com/heatlosangeles.htm#shihan>> "the Prototype" Jaha Zainabu <<http://www.taalamacey.com/heatlosangeles.htm#jaha>> L.I.F.E <<http://www.taalamacey.com/heatlosangeles.htm#Life>> . <<http://www.taalamacey.com/heatlosangeles.htm#Life>>

Gina <<http://www.taalamacey.com/heatlosangeles.htm#gina>> Loring

<<mailto:> [REDACTED]> Questions or More Information

Taalam Acey

Acey has won poetry slams from California to Germany and was featured in a BBC radio documentary on slams. He has toured extensively in six countries. His work has been broadcast live on PBS and he has been interviewed on BET's Teen Summit.

Taalam has had the privilege of being an invited performer at the Essence Music Festival two consecutive years and his work was featured in Essence Magazine. His first video "When the Smoke Clearz" was shown in film festivals all over the world and nominated for a 2002 Sundance Film Festival award. A short film called "Crack the CIA," which he narrated, won that year's Audience Award at Sundance.

Taalam's <http://www.taalamacey.com/enter_acey.htm> Website

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Shihan "the Prototype"

A Lower East Side of New York City native, Shihan began his writing career in 1989, when he received a full scholarship to the Williston North Hampton School in Massachusetts for creative writing. In 1993, Shihan was signed to MCA Records as an artist/writer. Shihan went on to write for the NBA Jam Session series as well as creating the theme for Reebok's 'Blacktop' campaign. Shihan has found work writing for the very popular Schoolhouse Rocks compilation series. Also, co-writing one of MTV's most popular Rock The Vote campaigns 'Tic Toc.'

Shihan was a member of the 2004 National Poetry Slam Championship Team, and also earned Grand Champion titles at the 2001 Los Angeles Finals and the 2000 Hollywood Finals. Shihan was a core poet on the Grand Marnier sponsored Slamamerica Bus Tour which toured 30 cities in 30 days. He's been featured throughout the United States including the 2000 Tony Awards after show in NYC and the #1 rated show on Oprah's Oxygen Media 'As She Sees It.' Shihan has been featured all five seasons on Russell Simmons presents Def Poetry and also serves as Talent Coordinator for the show. Shihan, a much sought after talent, has been co-hosting Da' Poetry Lounge, the nation's largest open mic in Hollywood for the past 8 years and was a cast member in the Def Poetry Jam 3.0 International Tour.

Shihan has written for hair cosmetic giant Sebastian International and their 2002 Escape Mediocrity Tour which brought Shihan's words to 4 countries and translated into 3 languages. Shihan was also the spoken word/host of the show which was described as a cross between the Matrix, Crouching Tiger, Hidden Dragon and Cirque de Soleil. Shihan lent his spoken word talents to soft drink giant Pepsi for their 'Slam' national television and radio campaigns, which he co-wrote. Shihan also toured the country as the 'Street Poet' for the Nike Battlegrounds One-on-One Tournament.

Shihan's Website <<http://www.shihansback.com/>>

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<<http://www.taalamacey.com/heatbmoreshow.htm>>

Jaha Zainabu

The rhymes? The lines? The rhapsody? Yes, but there is so much more. It's the message. Jaha Zainabu is a poet, spoken word artist, visual artist and motivational speaker from Long Beach, California who uses her art to educate, inspire, entertain and heal. She performs in many performance galleries from The World Stage in Los Angeles to The Nuyorican Poets Cafe in New York and many other venues. She is a member of the Anansi Writers Workshop in Los Angeles and was a member of the 2001 Los Angeles Slam Team.

Her words enhearten others to go within themselves and find their unique gift, nurture it and allow that gift to bless the self and the world. Jaha has produced a poetry show called "Journey" which began July 2000 in Los Angeles. She has a collection of written poetry and a cd also called "Journey." Some of her topics include motherhood, womanhood, African-American experiences, male-female relationships, her relationship with God, and other issues. She gives credit to the Creator as her source and believes that we are connected by the same source and encourages others to keep the light shining.

Jaha's newest book is entitled "The Science of Chocolate Milk Making."

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<<http://www.taalamacey.com/heatbmoreshow.htm>>

L.I.F.E.

Intense!

The best, one word description for the passionate and powerful spoken word artist L.I.F.E.

Since 2001, he has blazed stages from London to D.C., educating and electrifying audiences with lucid, hard-hitting performance poetry that leaves you craving more no matter how much he gives.

Winning the USF sponsored 2004/2005 Black Heritage Festival Poetry Slam, the 2005 Louder Than Words poetry slam and the Underground Poets King/Queen of the Bay Slam in Tampa, the 2005 Akoben Festival/Word Up! V slam in Norfolk, along with winning numerous smaller slams over the course of his young spoken word career, is a testament to the way L.I.F.E so powerfully and effectively conveys his passion and pain to listeners.

Three stellar performances in "HEAT", a fluid, ensemble poetry showcase featuring wordsmiths on the bleeding edge of the current spoken word movement, earned him an honor shared with no other poet on the planet, the only permanent spot in the production.

L.I.F.E. has recorded two spoken word CDs, "XpoZin' Maself", his latest, and his first, "forthepeople".

L.I.F.E. operates one of the longest running weekly open mic venues in Florida and the largest in his home city, Black On Black Rhyme, in Tampa.

L.I.F.E.'s Website <<http://www.lifeizpoetry.com/>>

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GINA LORING

With a rich, soulful voice, thought provoking lyrics, and a powerful stage presence, Gina Loring is in a league of her own. The top ranking female poet at the 2002 National Poetry Slam, she was featured on two seasons of HBO's Russell Simmons' Def Poetry. Following several showcases produced by Norman Lear, she was hired as a writer/ performer on the "Declare Yourself" tour. As a non partisan, non profit voter registration campaign, the "Declare Yourself" project implemented spoken word and hip hop as a call to action, performing at the DNC, People for the American Way events, and dozens of Colleges, Universities, film and music festivals nation wide. In conjunction with Diddy's "Vote or Die" campaign and Rock the Vote, Gina helped to register thousands of young voters. She was also a featured vocalist/songwriter on the Brand New Heavies new

album "We Won't Stop" and has been mentored by such artists as Randy Jackson and Marla Gibbs.

A graduate of Spelman College, Gina performed with their award-winning Jazz Ensemble, Glee Club and Theater Ensemble and also attended Columbia University, where she studied under renowned Hip Hop historian Michael Eric Dyson. A gifted actress, Gina starred in a production of George C. Wolfe's "The Colored Museum" and various theatrical shorts during her time in the Atlanta/Tri-State areas. A member of Delta Sigma Theta Sorority, Inc., Gina would like to follow in the footsteps of such pioneers as Ruby Dee and Lena Horne in positively contributing through her art.

With musical influences ranging from classic Hip Hop to Nina Simone, her highly reflective lyrics demonstrate her ability to reveal the intimate. Encompassing such subjects as love, spirituality and social activism, her work is raw and passionate, yet always presented with the grace that seems inherent in this young woman's spirit. She is the daughter of actor William Marshall, cousin of actor Paul Winfield and Jazz composer/musician Teddy Edwards Sr., and she would like to dedicate her work to their memory.

GINA'S Website <<http://www.ginaloring.com/>>

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TICKETS <<http://www.taalamacey.com/heattix.htm>>

<<mailto:> [REDACTED]> Questions or More Information

visit www.taalamacey.com <<http://www.taalamacey.com/>> today!!

—

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477. **Geoffrey Gatz**

FW: Feb. 26-Michel Houellebecq's 48th Birthday

Tue 21 Feb 2006

Announcing: A 48th Birthday Celebration for Michel Houellebecq, Sunday, Feb. 26, 4pm, Rust Belt Books.

On the basis of three novels and a critical study of H. P. Lovecraft,

Michel Houellebecq has already achieved a type of cult status in the United States. The French author is controversial, to be sure: his frank and complicated treatments of sex and his sometimes incendiary representations of Islam, particularly in his two best novels (translated in the US as *The Elementary*

Particles and Platform) have seen him both praised for his novelistic bravery and denounced as an inflammatory agitator. But he is also seen by many as one of the world's most important writers (as evidenced by a recent cover article in Book Forum) and perhaps the most important novelist France has produced since the days of the Nouveau Roman.

Our celebration of M. Houellebecq's 48th birthday is meant as a rather tongue-in-cheek effort (one can hardly imagine the famously cynical Houellebecq attending such a thing himself -- except to get the at the PLENTIFUL WINE THAT WILL BE AVAILABLE) to popularize the novelist and celebrate his work as a revitalizing of the novel form. Starcherone Books, as an educational organization dedicated to promoting and popularizing experiments in literary fiction, will offer several readers of Houellebecq's works (tentatively to include Ted Pelton, Ethan Paquin, Isabelle Pellissier, and Ed Taylor), as well as leading a discussion of themes in his work and Houellebecq's overall importance.

This event is sponsored by Starcherone Books with the assistance of the Melodia E. Jones Chair of French at University at Buffalo and Medaille College.

Get prepared! Start reading Houellebecq today! Here is a Michel Houellebecq site. It's in French, but there is a link to get an English version.

<http://membres.lycos.fr/houellebecq/>

See you all on the 26th! A bientot!

Do You Yahoo!?

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

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478. **Rob McLennan**
Calendar Girls by Lea Graham

Tue 21 Feb 2006

new from above/ground press

Calendar Girls
by Lea Graham
\$4

Februa

Month of the dead.
Month of wool & wolves & wolf whistles
Month whipped through the streets-
O pine branch, O grain roasted with salt-
Anything by
which the soul is or
can be purified

=====

Lea Graham was born in Memphis, Tennessee and grew up in Northwest Arkansas. She has lived in Missouri, New Jersey, Chicago, the Dominican Republic and Costa Rica. Her work has been published in the Notre Dame Review, the Worcester Review, Near South, and through Kalamalka Press in British Columbia. She has poems forthcoming in Mudlark and Moira. Her interview with the poet Michael Anania is forthcoming this spring through Paper Streets. She currently teaches Creative Writing, Literature and Travel Writing at Clark University in Worcester, Massachusetts.

=====

published in ottawa by above/ground press. subscribers rec' complimentary copies. to order, add \$1 for postage (or \$2 for non-canadian; in US funds please) 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 & Dennis Cooley. 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 ...11th coll'n - name , an errant (Stride, UK) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

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479. **Rob McLennan**
call it a warehouse sale:

Tue 21 Feb 2006

I just got a couple of boxes of my two publications from Windsor, Ontario's Black Moss Press, and until the end of March (2006), am offering them at a discount. \$10 each if you see me (maybe at my TREE Reading on March 14th?), or \$13 each if you want them mailed (outside Canada, \$13 US).

The first is my eighth poetry collection, red earth (Black Moss Press, 2003). This is what poet and critic Harold Rhenisch was nice enough to say about it in Ottawa's own Arc magazine:

"What sets it apart [] is not its reliance on travel, imagery, and its civic sense of poetry, but that it gets its kick of this Bank Street roast straight from the source, from Whitman, Stein, and Kerouac, and from George Bowering, King of TISH. mclennan is better than the lot, a kind of Canadian Robert Creeley, presenting us with moments to move into, like museum dioramas, incomplete until we stand in them. In mclennan, a whole tradition that has been underground in Canada for almost half a century has found a new champion."

The second is an anthology I edited, evergreen: six new poets (Black Moss Press, 2002), featuring the work of six poets who hadn't published full trade collections yet (but for one contributor), including Laurie Fuhr (then, Ottawa; now Calgary), Jon Paul Fiorentino (Montreal), Meghan Jackson (outside of Toronto; watch for her first collection out this fall with Ottawa's Chaudiere Books), Andy Weaver (Edmonton), Susan Elmslie (Montreal; watch for her first collection this year with Brick Books) and ryan fitzpatrick (Calgary).

As usual, make all cheques payable to rob mclennan c/o 858 Somerset Street West, main floor, Ottawa Ontario Canada K1R 6R7

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord.,SPAN-O + ottawa small press fair ...11th coll'n - name , an errant (Stride, UK) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

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480. **Chris Stroffolino**

Re: Frazer's IMPROVISATIONS

Tue 21 Feb 2006

Mary Jo---

 this is a great "review"---it'd be cool if you placed it somewhere....

Chris

>From: Mary Jo Malo <[REDACTED]>

>To: [REDACTED]

>Subject: Frazer's IMPROVISATIONS

>Date: Tue, Feb 21, 2006, 7:36 AM

>

> I've encountered many poetics pedagogues, but the bottom line is always
> subjective. We enjoy what moves us, not what we think should move us. What
does

> Vernon's work do to me or anyone else who actually reads it?

IMPROVISATIONS,

> as a narrative of self, other, and being, seems to be meant more for reading
> than hearing. If you're familiar with his voice, however, you can hear him
> reading it to you. But, in which order, and with whom? That is the point. Is
he

> speaking in an unknown language, using words that we only thought we
> understood? I get caught up in his gentle grip, questioning everything,
> loving the
> ambiguity and the absurdity.

>

> Projective verse and philosophy of language are a natural fit, and when he
> so utterly and fearlessly puts forth, he IS a forerunner. Not a forerunner of
> any particular post-modern literature, but as an example of how he,
> individually, approaches the quagmire of "meaning" in a poetic form. His
> essence and
> existence continually outrun one another for primacy. Has language become
a
> forerunner of meaning? Which style, which medium, font, form or technology
is
> relevant?

>

> Frazer holds interesting and provocative words as shades of color. What
does

> color mean? His life experience has been deeply contemplated. When he be-
gins

> to paint with his words, like say Jackson Pollock, he runs ahead of himself,
> or is that alongside himself? Words are subliminally brought forth from the
> living museum of his own unique mind. So which comes first? What is
essence
or
> existence? Is there potential wholeness of being? Are any categories, or
> even relevant questions? Does the manifestation of any collection of words
and
> images have to mean anything at all to anyone? What is the point of
> communication through art? Is a human being anything other than an instru-
ment
of
> expression? Expression of what?
>
> For me life as art (or art as life, life as life, or art as art) is the body
> expressing a mind full of words and images, provided by others and pro-
jected
> back into the world of others, each of whom has a mind full of other words
> and images. Connections are rare and transitory. We behold individual bod-
ies,
> but we refuse to accept that individual minds are entangled in those
> individual bodies. We hope we can communicate ideas as if they could
> transubstantiate
> into water, earth, air and fire. It only seems that words can take us out of
> our bodies, into an imagined place of collective understanding. When words
> become as substantial as the body from which they're uttered, well then, I
> might believe anything is possible. Strange though, words do sustain me
from
> time to time, almost as if they are bread and roses.
>
> For me, Vernon's work is the improvisation of his life. Many poets are
> afraid to improvise, afraid to reveal themselves to themselves, let alone to
the
> world. Many poets simply dabble. I feel that in the short span of one's
> existence, one doesn't have time to dabble. And, it should be obvious from
> the way
> I think, write, and reveal myself, why I treasure Vernon's work. I hope that
> doesn't discourage anyone from reading it for themselves!
>
> Mary Jo Malo

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481. **mIEKAL aND**

Fwd: A.Word.A.Day--potatory

Tue 21 Feb 2006

Honestly now, how many of you have ever used potatory in a sentence?

feeling ignorant,

~mIEKAL

Begin forwarded message:

From: Wordsmith <[REDACTED]>
Date: February 20, 2006 11:03:34 PM CST
To: [REDACTED]
Subject: A.Word.A.Day--potatory

This week's theme: red-herring words.

potatory (POH-tuh-tor-ee) adjective

Pertaining to or given to drinking.

[From Latin potatorius, from Latin potatus, past participle of potare (to drink).]

The word potatory has little to do with potatoes, unless the drink in question happens to be aquavit (a dry spirit made from potatoes). Two more familiar cousins of today's word are potion and potable.

-Anu Garg (gargATwordsmith.org)

"An expert's guide to the potatory pleasures of port, sherry, montilla, and madeira."

James Ainsworth; Vat City; Punch (London, UK); Feb 23, 1990.

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482. **Elizabeth Treadwell**

LA: Wertheim, Treadwell, Calkins, Rioux reading Son 2/26

Tue 21 Feb 2006

Hi friends, Sorry to post this twice but I have more info now -- hope to see some of you LA kids -- Elizabeth

The Smell Last Sunday Reading Series

Come to the first reading of the year at THE SMELL,
Sunday, February 26, 2006

Reading will begin at 6:30 pm.

5 dollars at the door to support visiting poets.

247 S. Main Street,

Between 2nd and 3rd streets in Downtown, Los Angeles.

Readers will be:

Christine Wertheim

Elizabeth Treadwell

Jennifer Calkins

Stephanie Rioux

Christine Wertheim teaches on the MFA writing program at CalArts. Her recent poetic work has appeared in *La Petite Zine*, and *Séance*, (Make Now

Press) with new work forthcoming in *Five Fingers Review*, and in *New Messes*

and *noulipo*, (both from Make Now). A book of her poems will be published

in January 2007 by Les Figues Press. With Matias Viegner, she organizes an

annual two-day conference on contemporary writing at REDCAT in downtown Los

Angeles. "Séance," in 2004, mixed the sexiest formalists and the most formal

sex-writers. "noulipo," in 2005, included members of the Oulipo, plus many

of their English speaking heirs. The 2006 event will center on women's writing.

Elizabeth Treadwell's fifth book, *Cornstarch Figurine*, will appear soon from

Dusie Press of Switzerland. Her earlier works include *Chantry* (Chax Press)

and *LILYFOIL +3* (O Books). Rain Taxi says her work "seems at once medieval

in its miniaturized exhuberance and modern in its casual entropies." She's

director of Small Press Traffic Literary Arts Center in San Francisco and

lives in Oakland with her husband and young daughter.

<http://elizabethtreadwell.com>

Jennifer Calkins is a poet, evolutionary biologist and the author of *A Story of Witchery* (Les Figues Press), a book-length narrative poem which poet Amy Gerstler calls "a strange, brave journey in which normalcy, deformity, violation and wholeness are radically realigned."² Calkins¹ shorter work has appeared in a variety of journals and anthologies including *4th Street*, *Into the Teeth of the Wind*, *Big Bridge*, *Ken*Again* and *Encyclopedia of Animal Behavior*; her chapbook, *Devil Card*, was published by *Beard of Bees Press*. She lives in Seattle with her family, and works in the Department of Genome Sciences at the University of Washington.

Stephanie Rioux graduated from California Institute of the Arts with an MFA in Writing in Spring 2005. Her writings have appeared in the literary journal *nocturnes (re)view*, are forthcoming in the journal *Trepan*, and are self-published on the internet at *willowbutton*. Stephanie teaches English and writing to middle school kids in Diamond Bar, California, ghostwrites e-books for *infoproductguy.com*, and co-curates *L.A. Lit* with Mathew Timmons. Her main interests currently dwell in poetry, entomology, and embroidery.

(PLease Forward)

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483. **Stephen Vincent**
Re: A.Word.A.Day--potatory
Tue 21 Feb 2006

Well, I have been in some big drinking bars where, out on the patio, they do keep a number of what are called "porto-potatory-potties" just to be able to handle all the pees. Out in your midwest, Miekal, this time of year, temperatures under zero, etc., I would suspect that kind of architecture - even in the case of great need - is not too common (??).

Stephen V

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

Honestly now, how many of you have ever used potatory in a sentence?

feeling ignorant,

~mIEKAL

Begin forwarded message:

From: Wordsmith <[REDACTED]>

Date: February 20, 2006 11:03:34 PM CST

To: [REDACTED]

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-Anu Garg (gargATwordsmith.org)

"An expert's guide to the potatory pleasures of port, sherry, montilla, and madeira."

James Ainsworth; Vat City; Punch (London, UK); Feb 23, 1990.

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484. **Stephen Vincent**

Geraldine Monk & A Halsey

Tue 21 Feb 2006

If you be in the Bay Area, from England, tonight at Moe's Bookshop in Berkeley at 7:30.

Should be good.

Stephen V

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

485. **sgambito**

The Vincent Chin Memorial Chapbook Prize

Tue 21 Feb 2006

Hello, hello--

We, at Kundiman, are pleased to announce the call for application for the 2006 Vincent Chin Memorial Chapbook Prize.

Please forward widely.

Best,
Sarah

The Vincent Chin Memorial Chapbook Prize

Deadline: June 30, 2006

On June 19, 1982, in Detroit, Vincent Chin was beaten to death with a baseball bat by a man and his stepson. The two laid-off autoworkers mistook Chin for Japanese — an Asian group they blamed for the ailing U.S. auto industry. The assailants never served jail time, and later federal civil-rights courts acquitted them entirely of the crime.

For many today, this is a rarely remembered footnote in American history. However, the tragedy of Vincent Chin marked an important change in how Asian Americans viewed themselves. It was the first time, according to APA advocates and academics, that people who traced their ancestry to different countries in Asia and the Pacific Islands crossed ethnic and socioeconomic lines to fight [politically] as a united group of Asian Pacific Americans. They were Chinese, Japanese, Korean, and Filipino; they were waiters, lawyers, and grandmothers who were moved to action by what happened to Vincent Chin.

For the first time, Asian Americans banded together against the discrimination and racism directed toward the APA community. Decades later, the need for Asian Americans to unite as a population and to project a voice into the cultural mainstream is as urgent as ever.

In honor of Vincent Chin and this watershed moment in Asian American history, Kundiman and Barrow Street are sponsoring The Vincent Chin Memorial Chapbook Prize. This annual prize is an opportunity for both Kundiman and Barrow Street to support and spotlight the talent of an emerging Asian American poet, a new voice in the landscape of Asian American expression and power.

Winner will receive:

- \$500 cash prize

- Chapbook publication in Barrow Street:
<http://www.barrowstreet.org/journal.html>
- Full scholarship to the 2007 Kundiman Summer Retreat

Applicant Eligibility

Asian American poets who have not published more than one book of forty-eight pages or more.

Entry Fee

Check for \$15.00 payable to The New York Foundation for the Arts

Judge

John Yau will judge this year's contest.

For guidelines and more information on The Vincent Chin Memorial Chapbook Prize, please go to: <http://www.kundiman.org>

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486. **sgambito**

2006 Kundiman Asian American Poetry Retreat

Tue 21 Feb 2006

Kundiman Asian American Poetry Retreat

June 21 – 25, 2006

Deadline: Postmark March 1, 2006

In order to help mentor the next generation of Asian-American poets, Kundiman is sponsoring an annual Poetry Retreat at The University of Virginia. During the Retreat, nationally renowned Asian American poets will conduct workshops and provide one-on-one mentorship sessions with participants. Readings and informal social gatherings will also be scheduled. Through this Retreat, Kundiman hopes to provide a safe and instructive environment that identifies and addresses the unique challenges faced by emerging Asian American poets. This 5-day Retreat will take place from Wednesday to Sunday. Workshops will be conducted from Thursday to Saturday. Workshops will not exceed six students.

Faculty

Arthur Sze is a second-generation Chinese American. Educated at the University of California, Berkeley, Sze is the author of five volumes of poetry, including most recently *The Redshifting Web: Poems 1970-1998* (Copper Canyon Press, 1998), a finalist for the 1999 Lenore Marshall Poetry Prize. His poems have also appeared in numerous magazines, including *American Poetry Review*, *The Paris Review*, *Mother Jones*, *Conjunctions*, and *The Bloomsbury Review*. Translations of Sze's work have been published in Italy and China. The recipient of a Lannan Literary Award for Poetry, three Witter Bynner Foundation Poetry Fellowships, and two Creative Writing Fellowships from the National Endowment for the Arts, Sze currently directs the Creative Writing Program at the

Institute for American Indian Art in Santa Fe, New Mexico, where he has taught for more than a decade.

Kazim Ali is the author of *The Far Mosque* (Alice James Books). His poems and essays have appeared in such journals as *The Iowa Review*, *Colorado Review*, *Hayden's Ferry Review* and *Catamaran*, and in the anthologies *Writing the Lines of Our Hands* and *Risen From the East*. A graduate of the Creative Writing Program at New York University, he is the author of a novel, *Quinn's Passage*. He is the publisher of *Nightboat Books* and assistant professor of English at Shippensburg University.

Jennifer Chang holds degrees from the University of Chicago and the University of Virginia. Her poems have appeared or are forthcoming in *Barrow Street*, *Gulf Coast*, *New England Review*, *Pleiades*, *Virginia Quarterly Review*, *Asian American Poetry: The Next Generation*, *Best New Poets 2005*, and other publications. The title poem of her manuscript *The History of Anonymity* received the 2004 Campbell Corner Poetry prize. She is the 2005 Van Lier Fellow in Poetry at the Asian American Writers' Workshop and was awarded the Louis Untermeyer scholarship to the 2005 Bread Loaf Writers' Conference. She teaches in the creative writing program at Rutgers University.

Jon Pineda is the author of *Birthmark* (Southern Illinois University Press, 2004), winner of the Crab Orchard Award Series in Poetry Open Competition. A recipient of a Virginia Commission for the Arts Individual Artist Fellowship, he is a graduate of James Madison University and of the MFA program in creative writing at Virginia Commonwealth University, where he received an AWP Intro Award for Poetry. His recent work has appeared in *Prairie Schooner*, *Sou'wester* and various anthologies.

Fees & Financial Aid

Requests for financial aid should be made after acceptance to the retreat. As Kundiman is a new non-profit, there is a very limited amount of financial aid available. Awards will be given on a need-based basis. Average award amount is \$100. To keep the cost of the retreat low for all participants, fees are not charged for workshops or programming. Room and Board for the retreat is \$300.

Application Process

Send five to seven (5-7) paginated, stapled pages of poetry, with your name included on each page. Include a cover letter with your name, address, phone number, e-mail address and a brief paragraph describing what you would like to accomplish at the Kundiman Asian American Poets' Retreat. Include a SAS postcard if you want an application receipt. Manuscripts will not be returned. No electronic submissions, please.

Mail application to:

Kundiman

245 Eighth Avenue #151

New York, NY 10011

Submissions must be postmarked by March 1, 2006

More information on the retreat can be found at <http://www.kundiman.org>

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487. **David A. Kirschenbaum**

B.C. Classic Albums Live presents Pretty in Pink at 20, the Film and the Soundtrack

Wed 22 Feb 2006

please forward

Boog City's Classic Albums Live presents

Pretty in Pink at 20

20 Years to the Day of the Film's Release

See the Movie on the Big Screen

then

Hear the Album Performed Live

Tues. Feb. 28, 6:45 p.m., \$10

The Bowery Poetry Club

308 Bowery (and 1st Street)

NYC

The soundtrack will be performed live in order by

Robert Kerr

If You Leave (Orchestral Manoeuvres In The Dark)

Left of Center (Suzanne Vega w/Joe Jackson)

Matt Lydon

Get To Know Ya (Jesse Johnson)

Do Wot You Do (INXS)

Old Hat

Pretty In Pink (The Psychedelic Furs)

Shell-Shock (New Order)

Prewar Yardsale

Round, Round (Belouis Some)

Wouldn't It Be Good (Danny Hutton Hitters)

The Baby Skins

Bring On The Dancing Horses (Echo & The Bunnymen)

Please Please Please Let Me Get What I Want (The Smiths)

Hosted by Boog City editor and publisher David Kirschenbaum

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

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

www.myspace.com/mattlydon

www.dibson.net

www.olivejuicemusic.com/prewaryardsale.html

www.thebabyskins.com

artist bios are at the end of this email

--

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]

--

bios:

*Robert Kerr

He is a playwright and occasional songwriter originally from Minnesota who now lives in Brooklyn. His plays have been produced in New York City, Minneapolis, Chicago, and Florida.

*Matt Lydon

I moved to New York City in the fall of 2002 one month after getting married. When my best friend heard I was moving, he asked me to be in his band. So I started playing bass in the Old Flames, but mostly we just practiced and played parties. Three shows at the Bowery Poetry Club later, the band died a slow but not so painful death. I began performing by myself at the open mics. Now I sing and play my guitar, sometimes with other people, but mainly by myself.

*Old Hat

Old Hat is a group of friends that gather for the opportunity play a song on occasion. One evening Deenah crashed a rehearsal that Dibs, Betsy, and Preston were having and all of a sudden we had our own song. Then while performing we found Dan playing percussion for us. It's a group that formed out of whatever was present at the time, so the instrumentation is not quite set, sometimes autoharps guitars and ukuleles make appearances. Either way, everyone gets to sing along.

*Prewar Yardsale

Prewar Yardsale is Dina Levy and Mike Rechner and their new son Harmon Gillespie Levy Rechner. Harmon writes the songs, while Dina and Mike sing and perform them on bucket, tin can, and guitar.

We are singing a happy song because we have a new CD ³We are Singing a Sad Song². ³We are Singing a Sad Song² is our 2nd full length CD with Olive Juice Music, produced by Major Matt Mason USA. We are currently recording a split 12² with Huggabroomstik at Care-A-Lot Studios, and we have a song on the new UK CD ³Wild, Wild West, Smoking Gun Compilation².

*The Baby Skins

Named after a mysterious concoction developed by NYC songsmith Paleface, the Baby Skins are a musical duo that formed in the last quarter of 2001. Collaborators Crystal Madrilejos and Angela Carlucci take the stage proudly displaying their many badges of honor and sometimes black knit ski masks. The two share guitar and xylophone duties while weaving in and out of haunting vocal harmonies. Their acoustic folk songs deal with unrequited love, forbidden love, betrayal, friendship and magical babies which excrete white fecal matter. Their live show will leave you twitching and emaciated in their rainbow - coloured sparkly shadow.

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488. **noah eli gordon**

chapbooks

Wed 22 Feb 2006

Hello,

I've started work on a chapbook review column that will appear regularly in Rain Taxi. I'm writing this note to solicit any review copies folks might like to punt over to me, although I'm not really looking for anything published before 2005. If you plan on releasing any chapbooks in the future, please keep me in

mind, but know I will not be able to review most of the work received. Here is a link to a sample of my older chapbook reviews:

<http://jacketmagazine.com/28/gordon-chaps.html>

Thanks,

Noah Eli Gordon
195 Jackson Street #35
Denver, CO 80206

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489. **David Baratier**

Garin Cycholl, Pierre Joris, Kazim Ali & others

Wed 22 Feb 2006

Hey, just wanted to mention, an interview with Garin Cycholl , the second part clarifying his interest in Olson, the dynamics of place and use of history in poems will be the focus of our next mass e-mailing on thursday. If you are not on the listserve for Pavement Saw let me know back channel. After that will be an e-zine focusing on the various death threats, crappy letters and other material recieved in the mail box recently. Should be fun & let you know what kind of nonsense a large poetry press has to deal with onb a regular basis.

Pierre, send me your address, I have something to send you I've been meaning to, of interest. Also, have student interested in Paul Blackburn 6 PACK, do you still have copies?

Kazim, I owe you a note at least, we love you! & your book The Far Mosque, which deserves far more recognition than I have seen here so far in the mid-west, I highly recommend, but send me a note when able & phone number, & we will talk--

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
<http://pavementsaw.org>

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490. **Lauren Shufan**

Barbara Guest memory bank

Wed 22 Feb 2006

for anyone who feels so compelled to contribute to
How2's ongoing 'bank' in memory, and deepest honor, of
Barbara Guest.

see below from Kathleen Fraser, and feel free to send
any and all contributions to [REDACTED],
as well as to pass this on to anyone you might know
who would want to take part in this memorial.

best,

lauren shufan

"I wore this carefreeness for several weeks. It had
settled on me like
the dust blowing in from the desert of which i was
scarcely aware
until I found myself writing my name with my finger in
the dust.

The inventories of dust...the swift strokes of the
straw broom
as it swept the earth...the clay into which reached
the tomato
plants...pounding of clay into pot or brick...careful
rich
deposits...yucca perched on shale...a car moving from
grass
to pavement...its tires heating or cooling the
cement...sand
on my leg...sand filed against my ankle...sand resting
on tile
...the weight of tile...heavy here...thin over
there...
bird's beak pushing the cracks filled with
bread...perishable
only the mountains...venturing into haze."

-Barbara Guest, "Seeking Air"

| *Subject: Barbara Guest memory bank*

| *dear friends*

...and now our dear mystery, Barbara Guest, has died. I've been without adequate words, not knowing how to speak to my friends who've loved her work and helped in the breakthrough to bring it to serious critical attention...but, since I cannot be here for any community memorials that will happen before I get back this July, I thought of one thing I could do.

I want to edit a kind of on-going Barbara Guest memory bank, for anyone to contribute to who knew her in the writing community--either as poet or scholar. I invite each of you to send me a little memory of being with--or writing to--Barbara and also to choose one of her poems that you like best, so that we can compile a kind of poet/scholar electronic "anthology" of our own choosing. I will gather these and send them on to Lauren Shufan, new editor of the how2 postcard section where the memory bank will appear, so that if there is a double-up on a favorite BG poem, I can catch it before it goes ahead. If you want to choose one or several sections from a longer serial work, that is fine. Please include the name of the book it comes from, plus publisher & year.

Please send any comment and your poem choice by .doc attachment so that our new web master, John Sparrow, will have an easy time with the poem lineation/ page space and with negotiating both Mac and PC systems. I have yet to discuss this with him because I'm writing this in haste, two hours before leaving for Rome for 5 months....So be in touch and know that I won't be on-line for 7-10 days, until I get my service set up there. By then, I will be able to pass on any clear instructions from

John/Lauren.

*Please send a back-up choice for a poem, in case
your first choice has been
taken.*

*Just send the titles first, and that way I can tell
you if your first choice
is open. I've not had time to look up emails for some
obvious people and if I
can't find them once I get to Rome I'll put out an
S.O.S. Feel free to tell
anyone you think would have a
contribution to make to this memorial and document.*

*with all best wishes,
Kathleen*

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491. **Charles Bernstein**

Geoff Ward obit for Barbara Guest in The Independent

Wed 22 Feb 2006

Geoff Ward's obituary for Barbara Guest appears in today's Independent --
<http://news.independent.co.uk/people/obituaries/article346913.ece>

Geoff Ward is a poet author of an excellent study **Statutes of Liberty : The New York School of Poets (Language, Discourse, Society)** (a second edition, with new material on Guest, among other things, was published by Palgrave in 2001)

<http://epc.buffalo.edu/authors/bernstein/>
<http://epc.buffalo.edu/authors/bernstein/blog>

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492. **Lewis LaCook**

Notes on Skin: Lewis LaCook and Ouch Those Monkeys-->new Quick-Time Video!!!

Wed 22 Feb 2006

Notes on Skin

Lewis LaCook and Ouch

Those Monkeys

QuickTime video, 2006

A music video for Marc Garrett's

Ouch Those Monkeys project.

The footage was shot in and around the East side of Lorain, Ohio--basically by walking the streets swinging a camera...

<http://www.lewislacook.org/node/25>

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

sign up now! poetry, code, forums, blogs, newsfeeds...

|| <http://www.corporatepa.com> ||

Everything creative for business -- New York Web Design and Consulting
Corporate Performance Artists

Yahoo! Autos. Looking for a sweet ride? Get pricing, reviews, & more on new and used cars.

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493. **Dan Waber**

It's Alive (and untranslatable)

Wed 22 Feb 2006

As promised, when enough examples arrived, the project is officially launched:

<http://www.logolalia.com/untranslatable/>

is live and in one day has collected 16 examples of untranslatability from 8 different languages.

Now that's what I call an encouraging response; thanks to everyone who jumped in feet first.

Bring 'em on,
Dan

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494. **Grant Jenkins**

Reading at AWP Austin, Mar 9, 8pm

Wed 22 Feb 2006

Thursday, March 9 at 8pm at Bouldin Creek Cafe

During the AWP Convention, I will be hosting a reading. If you are going to be in Austin and are interested in reading, there is still room for more. Contact me backchannel asap.

More information on the venue, including a map and directions, can be found at <http://www.bouldincreek.com/index.htm>. The cafe is due south of downtown

Austin in the low-key hipster "So Co" neighborhood. The mood will be casual (duh, it's Austin). By the way, the cafe serves food and beer in addition to great coffee.

Please contact me with any questions. Thanks for your interest and I look forward to meeting all of you and hearing your work.

Best,

Grant

--

G. Matthew Jenkins

Director of the Writing Program

English Department

University of Tulsa

600 S. College Ave.

Tulsa, OK 74104



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495. **Grant Jenkins**

Place to stay in Austin during AWP?

Wed 22 Feb 2006

I'm also looking for anyone who has room or needs a roommate during AWP. I have two friends who need places to crash and can help with rent etc.

Backchannel please. Grant --

G. Matthew Jenkins

Director of the Writing Program

English Department

University of Tulsa

600 S. College Ave.

Tulsa, OK 74104



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496. **mIEKAL aND**

Re: chapbooks

Wed 22 Feb 2006

Noah—this is great that yr doing this, hopefully you can push the envelope on reviewing experimental works which get reviewed all too rarely in Rain Taxi. I'm curious if a chapbook in your mind is based on page count, or does it have to do with staple binding as opposed to perfect binding..

~mIEKAL

On Feb 21, 2006, at 11:49 PM, noah eli gordon wrote:

Hello,

I've started work on a chapbook review column that will appear regularly in Rain Taxi. I'm writing this note to solicit any review copies folks might like to punt over to me, although I'm not really looking for anything published before 2005. If you plan on releasing any chapbooks in the future, please keep me in mind, but know I will not be able to review most of the work received. Here is a link to a sample of my older chapbook reviews:

<http://jacketmagazine.com/28/gordon-chaps.html>

Thanks,

*Noah Eli Gordon
195 Jackson Street #35
Denver, CO 80206*

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497. **John Gallaher**

Re: Reading at AWP Austin, Mar 9, 8pm

Wed 22 Feb 2006

Grant,

I'll be there and I'd be interested in reading.

John Gallaher

*From: Grant Jenkins <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Reading at AWP Austin, Mar 9, 8pm
Date: Wed, 22 Feb 2006 09:28:30 -0600*

Thursday, March 9 at 8pm at Bouldin Creek Cafe

During the AWP Convention, I will be hosting a reading. If you are going to be in Austin and are interested in reading, there is still room for more. Contact me backchannel asap.

More information on the venue, including a map and directions, can be found at <http://www.bouldincreek.com/index.htm>. The cafe is due south of downtown Austin in the low-key hipster "So Co" neighborhood. The mood will be casual (duh, it's Austin). By the way, the cafe serves food and beer in addition to great coffee.

Please contact me with any questions. Thanks for your interest and I look forward to meeting all of you and hearing your work.

Best,

Grant

--

G. Matthew Jenkins

Director of the Writing Program

English Department

University of Tulsa

600 S. College Ave.

Tulsa, OK 74104



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498. **Haas Bianchi**

Readings at AWP via Chicagopostmodernpoetry.com

Wed 22 Feb 2006

Buffalo listers:

If anyone is reading at AWP or is organizing or knows of readings outside the program please send me the schedule and venue. I know that at least 10 of us from the Chicago area are going to AWP and I would be willing to post a schedule on Chicagopostmodernpoetry.com to promote this to other attendees, please backchannel

Ray

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499. **John Gallaher**

Re: Reading at AWP Austin, Mar 9, 8pm

Wed 22 Feb 2006

Apologies for sending that to the list, and then apologies for sending a message to apologize, and further apologies for being apologetic in the first place.

But I will be in Austin. Anyone wanna have a drink?

--JG

From: John Gallaher <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Reading at AWP Austin, Mar 9, 8pm
Date: Wed, 22 Feb 2006 09:52:12 -0600

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500. **Halvard Johnson**

Re: Reading at AWP Austin, Mar 9, 8pm

Wed 22 Feb 2006

We'll accept your apologies when Cheney publically accepts Harry Whittington's apology for being in Cheney's line of fire and making off with his buckshot pellets, or when hell freezes over--whichever comes first.

Hal

Today's special: Hamilton Stone Review 8, Winter 2006

<http://www.hamiltonstone.org/hsr8.html>

Halvard Johnson

=====

[REDACTED]

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Feb 22, 2006, at 11:05 AM, John Gallaher wrote:

Apologies for sending that to the list, and then apologies for sending a message to apologize, and further apologies for being apologetic in the first place.

But I will be in Austin. Anyone wanna have a drink?

--JG

From: John Gallaher <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Reading at AWP Austin, Mar 9, 8pm
Date: Wed, 22 Feb 2006 09:52:12 -0600

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501. **Lea Graham**

Re: Reading at AWP Austin, Mar 9, 8pm

Wed 22 Feb 2006

Grant,

I'll be there and would love to read.

Best,

Lea Graham

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

From: "Grant Jenkins" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, February 22, 2006 10:28 AM

Subject: Reading at AWP Austin, Mar 9, 8pm

Thursday, March 9 at 8pm at Bouldin Creek Cafe

During the AWP Convention, I will be hosting a reading. If you are going to be in Austin and are interested in reading, there is still room for more. Contact me backchannel asap.

More information on the venue, including a map and directions, can be found at <http://www.bouldincreek.com/index.htm>. The cafe is due south of downtown Austin in the low-key hipster "So Co" neighborhood. The mood will be casual (duh, it's Austin). By the way, the cafe serves food and beer in addition to great coffee.

Please contact me with any questions. Thanks for your interest and I look forward to meeting all of you and hearing your work.

Best,

Grant

--

G. Matthew Jenkins

Director of the Writing Program

English Department

University of Tulsa

600 S. College Ave.

Tulsa, OK 74104

██████████

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502. **Lea Graham**

Re: Reading at AWP Austin, Mar 9, 8pm

Wed 22 Feb 2006

John,

I did the same...apologies to the list.

Lea

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

From: "John Gallaher" <██████████>

To: <██████████>

Sent: Wednesday, February 22, 2006 11:05 AM

Subject: Re: Reading at AWP Austin, Mar 9, 8pm

Apologies for sending that to the list, and then apologies for sending a message to apologize, and further apologies for being apologetic in the first place.

But I will be in Austin. Anyone wanna have a drink?

-JG

From: John Gallaher <██████████>

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

To: ██████████

Subject: Re: Reading at AWP Austin, Mar 9, 8pm

Date: Wed, 22 Feb 2006 09:52:12 -0600

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503. **Geoffrey Gatza**

Re: Reading at AWP Austin, Mar 9, 8pm

Wed 22 Feb 2006

Hi

I'll be there too! And reading is set for Sat., 3/11 - Ted Pelton and Peter Conners, The PP/FF Mega-Reading, contributors to the Starcherone anthology, 8pm, The Ritz, 320 E. 6th St., Austin

I hope to see everyone!

Best, Geoffrey

Geoffrey Gatza

BlazeVOX [books]

www.blazevox.org

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504. **maxpaul**

Re: Readings at AWP via Chicagopostmodernpoetry.com

Wed 22 Feb 2006

Paul Hoover, Elizabeth Robinson, Brian Clements, Dale Smith and I are reading at an independent bookstore on Saturday the 11th. Brian has the detailed info but I'll try to get it. Best--Maxine

Quoting Haas Bianchi <[REDACTED]>:

Buffalo listers:

If anyone is reading at AWP or is organizing or knows of readings outside the program please send me the schedule and venue. I know that at least 10 of us from the Chicago area are going to AWP and I would be willing to post a schedule on Chicagopostmodernpoetry.com to promote this to other attendees, please backchannel

Ray

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505. **noah eli gordon**

Re: chapbooks

Wed 22 Feb 2006

hopefully you can push the envelope on reviewing experimental works which get reviewed all too rarely in Rain Taxi.

mIEKAL,

I've got to say I think you're pretty far off the mark as to what Rain Taxi covers, as more than any other widely distributed review, they've consistently shown themselves to be a venue for work that might far under the rubric of the experimental, both in their reviews and interviews.

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506. **Jeffrey Side**

Sheila E. Murphy article at The Argotist Online

Wed 22 Feb 2006

An article by Sheila E. Murphy called "Blueprinting the Poetic Structure" is at The Argotist Online <http://www.argotistonline.co.uk/Murphy%20essay.htm>

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507. **Steve Dalachinsky**

Fw: Re: hey pete

Wed 22 Feb 2006

NEW DANCES/NEW MUSIC

Juilliard Dance Ensemble

Juilliard Orchestra

Andrea Quinn, Conductor

ADAM HOUGLAND/CHRISTOPHER ROUSE Watershed
(to 'Friandises')**

ALAN HINELINE/JEROME BEGIN Confines*

JESSICA LANG/PETE M. WYER Senbazuru*

With words by Steve Dalachinsky, additional words Pete
M Wyer

*World Premiere/Centennial Commission

**World Premiere/Centennial Commission, with
choreography commissioned by The Juilliard School, and
music co-commissioned by Juilliard and the New York
City Ballet

Peter Jay Sharp Theater

Lincoln Center Plaza

New York, NY

10023-6500, US

Wednesday, February 22, 2006 at 8:00 PM
Tickets \$20
Available 1/18
Half-price tickets available for students and seniors
TDF accepted
Juilliard Box Office
CenterCharge [REDACTED]

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

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508. **Geoffrey Gatza**
Kent Johnson's Skewer: Epigramitis: Correct link
Wed 22 Feb 2006

Epigramitis: 118 Living American Poets, by Kent Johnson

Correct link

<http://www.cafepress.com> <<http://www.cafepress.com/blazevox.47856388>> /
blazevox.47856388

"Thanks for sending me the epigrams.* Superb. It's about time for something of the sort, I'd say, what with the ass licking that rules the day. Especially the ass-licking that some ass-lickers want to pass off as "avant-garde confrontation."
My salute... And as to your question, well, yeah, absolutely: Olson, if he'd lived to see what has happened, would have loved these."

--Ed Dorn

* from a response by Dorn to a batch of the first epigrams, sent to him in early 1999.

Good Blooks Gone Bad

BlazeVOX [books]

Geoffrey Gatza

Editor, Publisher

<mailto:[REDACTED]> [REDACTED]

<<http://maps.yahoo.com/py/maps.py?>

Pyt=Tmap&addr=14+Tremaine+Ave&csz=Kenmore%

2C+NY+14217&country=us> 14 Tremaine Ave

Kenmore, NY 14217

tel: [REDACTED]

<https://www.plaxo.com/add_me?u=38655066595&v0=721917&k0=2021065282> Add me to your address book... <<http://www.plaxo.com/signature>> Want a signature like this?

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509. **Gabrielle Welford**
Re: Geraldine Monk & A Halsey
Wed 22 Feb 2006

darn it! i'll be there tonight--missed by one day. gaby

On Tue, 21 Feb 2006, Stephen Vincent wrote:

*If you be in the Bay Area, from England, tonight at Moe's Bookshop in Berkeley at 7:30.
Should be good.*

*Stephen V
<http://stephenvincent.net/blog/>*

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

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510. **Russo, Linda V.**
Harryette Mullen in Norman Oklahoma
Wed 22 Feb 2006

Hello List-folks, I'm rejoining the list after a long absences, to say if you're in the area please join us . . .

SOUNDS OUT presents a poetry reading and roundtable with Harryette Mullen

The reading is this Thursday, February 23rd, 7 p.m., Sam Noble Museum of Natural History Auditorium.

A reception will follow at 747 on Asp (747 Asp, Campus Corner), 8-10 p.m.

A roundtable discussion of Harryette's work is scheduled for the following morning at 11:30 a.m. in

Gaylord Hall, School of Journalism, Room 2020.

This roundtable is an Open-Combined Classroom - please join my current Expository Writing students and

Maria Davidson's African-American Literature students for an exciting exchange with our distinguished guest.

If you need directions, call [REDACTED] during office hours.

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511. **Stephen Vincent**

Re: Geraldine Monk & A Halsey

Wed 22 Feb 2006

Geraldine Monk and Alan Halsey will be reading at Mills on Thursday - 6:30, I believe. If there is a Mills-ite on the list, maybe they can provide site information. The reading last night at Moe's did not disappoint. Geraldine has a great reading voice - particularly in reviving the body & voice behind the Ghost of Mary Queen of Scots (imprisoned in Escafeld/Sheffield for 14 years - a fact apparently ignored these days by the locals). Geraldine really 'rolls' with it with lots of curious, inflected surprises along the way. Alan is equally, but different, in his historical 'made present' investigations, including a rather wonderful account of Guttenberg's ghost, the printed book confronting the digital virtual mode - using Google to search, and an automatic translation device to get at G's history, mostly in German. Guttenberg's original name apparently translates into English as "Goose Flesh", and Guttenberg translates into "Good Mountain." Alan combines a wonderful sense of serious, research, intellection and imaginative passion to make the work quite present, compelling. This transparency and dialog between past and present I find quite rich - perhaps influenced but different than the Olson take. Maybe because English history is so much longer and with more depth than chez here - these folks (tho their English neighbors might ignore their works) are genuinely infused - tho not at all oblivious to contemporary ironies, borderline flarfy (Blair, Google et al).

- SPD carries their West House Books imprint - quite beautifully produced.

They will be coming to NY/St. Marks sometime soon

Stephen Vincent

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

| *darn it! i'll be there tonight--missed by one day. gaby*

On Tue, 21 Feb 2006, Stephen Vincent wrote:

*If you be in the Bay Area, from England, tonight at Moe's Bookshop in Berkeley at 7:30.
Should be good.*

*Stephen V
<http://stephenvincent.net/blog/>*

*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*

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512. **Paul Nelson**

Re: Sheila E. Murphy article at The Argotist Online

Wed 22 Feb 2006

Jeffrey Side wrote:

>An article by Sheila E. Murphy called "Blueprinting the Poetic Structure" is at
The Argotist Online

><http://www.argotistonline.co.uk/Murphy%20essay.htm>

>

>

>

>

>

After one read, a remarkable essay. Thanks for posting this Jeffrey. I hope to have more detailed comments before too long.

Paul Nelson

--

Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
110 2nd Street S.W. #100
Slaughter, WA 98001

██████████
toll-free ██████████

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513. **Rob McLennan**

Re: Readings at AWP via Chicagopostmodernpoetry.com

Wed 22 Feb 2006

presuming that thing in texas? ya, id love to know a list of same. a friend of mine, lea graham, going down to that thing & weve both been wondering a list. shes going to run around giving out various of my little above/ground press items..... rob

Buffalo listers:

If anyone is reading at AWP or is organizing or knows of readings outside the program please send me the schedule and venue. I know that at least 10 of us from the Chicago area are going to AWP and I would be willing to post a schedule on Chicagopostmodernpoetry.com to promote this to other attendees, please backchannel

Ray

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord.,SPAN-O + ottawa small press fair ...11th coll'n - name , an errant (Stride, UK) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

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514. **Steve Dalachinsky**

(no subject)

Wed 22 Feb 2006

*Vision Collaboration Nights @ the 14th Street Y -344 East 14th Street
February 23 through February 26, 2006*

Thursday, February 23

*7:30 Moments from (Woom' en)n Project: Nioka Workman (cello),
Marlies Yearby (dance)*

8:00 Field: Leroy Jenkins (violin), Felicia Norton (dance)

*8:25 Through the Walls of Memory: Nancy Zendora (dance), Daniel
Carter (alto saxophone and flute), Marilyn Sontag (visual art)*

9:00 Merge: Todd Nicholson (bass), Gus Solomons jr. (dance)

9:20 Kidd Jordan (tenor sax), William Parker (bass)

Friday February 24

7:30 Nexus of Three Attention Spans: Ellen Christi (voice), Gloria McLean (dance), Kazuko Miyamoto (vis. art)

7:50 Healing the Children: Therese Folks-Plair (musician / storyteller), Maria Mitchell (dance)

8:20 Cycles: Jackson Krall (drums), Elaine Shipman with Luis Gabriel Zaragoza, Nadege Hottier, Elizabeth Hodor (dance)

8:40 Moments from (Woom' en)n Project: Nioka Workman (cello), Marlies Yearby (dance)

9:15 Kidd Jordan (tenor sax), Joe McPhee (reeds and trumpet), Nioka Workman (cello), Jackson Krall (drums)

Saturday, February 25

7:30 Cursive: I Dance to Keep Things Whole: Joe McPhee (reeds and trumpet), Yin Mei (dance), Wei Ligang (calligraphy, painting)

8:00 DanceWordsSpeakPeace part 2 water over the bridge: Kidd Jordan (tenor sax), William Parker (bass), Yoshiko Chuma (dance), Patricia Nicholson (dance); Bill Mazza, sets and projections

8:30 Constellation: Higher Octave: Roy Campbell (trumpet), K.J. Holmes (dance)

8:55 Glass in My Mouth: Alvin Fielder (drums), Julian Barnett (dance)

9:15 Roy Campbell (trumpet), Kidd Jordan (tenor sax), William Parker (bass), Alvin Fielder (drums)

Sunday, February 26

5:00 Glass in My Mouth: Alvin Fielder (drums), Julian Barnett (dance)

5:20 DanceWordsSpeakPeace, part 3 - Lopsided Smile: Billy Bang (violin), William Parker (bass), K. J. Holmes, Yoshiko Chuma, Patricia Nicholson (dance) ; Bill Mazza, (sets and projections)

5:45 To Get Rid of in Fall: Rob Brown (alto sax), Sonia Portugal (dance)

6:10 Cursive: I Dance to Keep Things Whole: Joe McPhee (reeds and trumpet), Yin Mei (dance), Wei Ligang (calligraphy, painting)

6:40 Improv MixUp (dancers and musicians improvise together in varying combinations)

Featured Musicians: Kidd Jordan, William Parker, Roy Campbell, Alvin Fielder

Dancers: Sonia Portugal, Julian Barnett, Patricia Nicholson, Yin Mei, Gloria McLean

TICKETS \$20 per night (\$10 student) - 4 Day Pass \$50

For reservations / [REDACTED] / [REDACTED]

For more info: WWW.VISION FESTIVAL.ORG

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515. **Dan Machlin**

Asian America Poetry Event, NYC

Wed 22 Feb 2006

Poetry Society of America presents

An Evening of ASIAN AMERICAN POETRY

with

Meena Alexander * Marilyn Chin * Luis Francia Eric Gamalinda *
Kimiko Hahn * Ishle Yi Park Vijay Seshadri * Barbara Tran * Shanxing
Wang

and Arthur Sze who will also introduce the event.

This evening will be dedicated to the life and work of Chris Iijima.

Thursday, February 23rd, 7:30pm

The New School

Wollman Hall, 65 West 11th Street, 5th Floor

Enter at 66 W. 12th Street (Between 5th & 6th Aves)

Admission is \$10/\$7 for PSA Members and Students

Co-sponsored by The Asian American Writers' Workshop
and The New School Graduate Writing Program.

www.poetrysociety.org

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516. **Brian Clements**

Chernoff, Hoover, Robinson, Smith, and Clements Reading in Austin

Wed 22 Feb 2006

Maxine Chernoff, Paul Hoover, Elizabeth Robinson, Dale Smith, and Brian
Clements will read at 12th Street Books in Austin, Saturday, March 11 at 7 pm.

12th Street Books is at 827 W. 12th St. in Austin, near the corner of 12th and
Lamar, [REDACTED] or [REDACTED].

Seating is limited, so arrive early!

<https://www.12thstreetbooks.com>

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517. **barbara jane reyes**

INFO: louderMONDAYS 02/27/2006 NYC

Wed 22 Feb 2006

louderMONDAYS

Monday, February 27th, 7:00 pm

Pinion: A Reading to Celebrate the Quill, the Ink, and the Turning of the Gears featuring Barbara Jane Reyes with guest poets Jessica Hagedorn, Bino A. Re-aluyo and Anthem Salgado plus the Open Mic!

louderMONDAYS closes out February with a four-fold feature centered on the 2005 winner of the prestigious James Laughlin Award for her second collection of poems, poeta en san francisco (Tinfish Press). The Pinion Reading Series features exceptional poets of particular renown or accomplishment. These poets are encouraged by the curators to invite a selection of guest readers whose work they have mentored or through whose work or teaching they have been influenced. Join these literary rockstars by reading your own poem in the open mic!

Hosted by Lynne Procope

Open Mic sign-up @ 7pm sharp!

13 Bar Lounge

35 East 13th Street @ University Place 2nd Floor New York, NY 10003 *

4, 5, 6, L, N, Q, R, W to 14th Street Union Square

\$5 \$4 students

2 for 1 drinks

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518. **SB**

a conversation with Jane Hirshfield

Wed 22 Feb 2006

I am a member of the Well, and there is a conversation beginning there today with Jane Hirshfield. Nonmembers can participate via email.

It's just begun, and already -- riches.

Go here: <http://www.well.com/conf/inkwell.vue/>

--

~ SB = ^..^ =

<http://www.sbpoet.com>

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519. **Craig Allen Conrad**

***SEXIEST POEM OF 2005 goes to Carol Mirakove for "MEDIATED" /
V/V/V/V/V/V/V/V/V/V***

Wed 22 Feb 2006

SEXIEST POEM OF 2005 goes to Carol Mirakove for "MEDIATED" /V/V/V/V/V/V/V/V/V/V
\\

to view the award page, go to: [_http://sexiestpoemaward.blogspot.com/_](http://sexiestpoemaward.blogspot.com/)
(<http://sexiestpoemaward.blogspot.com/>)

The Sexiest Poem of the Year Award is given annually to a finely crafted poem demonstrating a fearlessness which confronts injustice.

The panel of judges is CAConrad sitting in five different chairs manifesting five different facial expressions. The judges must have a unanimous decision in order for the award to be granted. In the case where a unanimous decision is not decided upon, no award will be granted that year.

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520. **overhere Press**

overhere press announces first book

Wed 22 Feb 2006

overhere press is proud to make its debut with the publication of Kenny Tane-mura's chapbook, *Through the Fissure*. The chapbook is hand-sewn, and includes a painting by artist Kasia Drake.

To read an excerpt or order *Through the Fissure*, please go to <http://www.overherepress.org> . To go directly to the order form, click here: <http://www.overherepress.org/orderform.htm> .

overhere press publishes chapbooks by both new and established poets, with an emphasis on poets of color and other underrepresented individuals. All of our chapbooks are hand-bound. We work closely with the poets throughout the production process to ensure the highest quality of chapbooks is generated.

Thank you.

Heather Nagami and Bryan Barnes

Editors

overhere press



<http://www.overherepress.org>

521. **Sam Ladkin**
cambridge series poetry

Wed 22 Feb 2006

CAMBRIDGE SERIES
POETRY READINGS

Thursday February 23rd

Bill Griffiths / Jeremy Hardingham / Lucy Sheerman

8pm

New Music Room, First Court

St John's College

Cambridge, UK

£3/2 donations hoped for.

Wine will be served

ALL ARE WELCOME

see www.cambridgepoetry.org for further details
or email [REDACTED] to be sent them.

Here is a map of the location of the college:

<http://www.cam.ac.uk/map/v3/drawmap.cgi?mp=main;xx=1700;yy=720;gf=png>

And here is a map of the college itself:

http://www.joh.cam.ac.uk/cms_misc/images/about/CollegePlan.gif

Presented with the generous support of the Judith E Wilson Fund (Faculty of English), St John's College, and Barque Press (see www.barquepress.com)

Bill Griffiths

Two Times

1.

The bright pillows of war-sail

in the brown/blue rain

'n' the swaying saffron of execution

- these are the adverts on the packets

And our shelves of herbs and skulls

our work-boots that pound the pantry,

cooler and freezer,

yea all which it inherit,

shall stay unsold,

sifting slowly into the lower breast

till the hourglass gifts us away

it lets them
wait
for ever and ever

2.

Joanne's Dad was working and building
putting up a goose house.

'n Joanne was watching 'n helping.

Finally they fixed
an old smoke-stack
on very top
with tin hat hood
like a turret.

Even the geese were satisfied.

An average slow warm time
on the backgrass.

Lucy Sheerman

The heart honeycombed; its collected spread
of prospects accrued in court precincts. Late
afternoon. Windows blazing. Walls gilded.
Sudden Suburban stillness. Sunbury.

Gold seams thread the fabric of the in thing
necklace boxed unthreading thirty years from
hand to throat spun into strands. Locketed.
The ache worn threadbare. Later years alter.

Settling. Sedimentary. Paint coats
over paint work. The lustre lost. Wake a
while. Blanket folds under fingers unfurled.
Feathers, leaves, stones, square the edges. Weighted

Down. Memories sink sleep deeper unmazed.
A king's picture - as I had dreamt of him -
chest covered in blood; heart on the outside.
Don't worry. Sound carries meaning intact.

Jeremy Hardingham. In 1997 Jeremy collaborated with eleven others to make theatre called incarnate, performing in the streets at night. Since then he is fortunate to have been helped through working with theatre companies Signal to noise, Shunt, Mapping 4D, & The People Show, amongst others, as a writer/performer, director and production manager. He now works for Escape Artists, a theatre company founded in a prison. Currently under development is a new incarnate project, I SHALL NEVER BE CLEAN, which seeks to bring together performances from people in violently different areas of life.

And then...

PLEASE NOTE: THIS PERFORMANCE WILL BE IN A DIFFERENT VENUE

Thursday March 2nd

IN THE OLD HALL, QUEENS' COLLEGE

Performances of

John Cage Four6 (1992)

Cornelius Cardew Treatise (1963-67)

and poetry performances. Curated by Harry Gilonis and Josh Robinson

with many thanks to QUEENS' COLLEGE for their generous support.

TUESDAY March 7th

Tom Jones / Peter Robinson / Dell Olsen

(Line-ups may suffer some changes and other additions)

ALSO check out:

- Andrea Brady, Keston Sutherland and Dmitri Prigov reading Fri 24 Feb, Hammersmith Irish Centre, Blacks Road, London W6 (Hammersmith tube), 7.30 pm

- CB1 Poetry

February 28th at 8pm

JACOB POLLEY and CLARE CROSSMAN

- Peter Robinson reading

Wed 8 March, from 6:30, at King's College, The Strand, London.

- Crossing the Line readings

upstairs at The Plough, 27 Museum St., London WC1.

Admissions: £5/£3 (concessions).

Jeff Hilson and tba (3 March)

Peter Manson and Robert Sheppard (7 April)

John Hall and Ken Edwards (5 May).

WWW.CAMBRIDGEPOETRY.ORG

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522. **Stephen Vincent**

Baghdad Burning - A 'fresh' entry

Wed 22 Feb 2006

This piece seems to speak on the razor edge between Civil War and not. Heart rending - and who's gift was this?

Baghdad Burning

... I'll meet you 'round the bend my friend, where hearts can heal and souls can mend...

Thursday, February 23, 2006

Tensions... Things are not good in Baghdad. There was an explosion this morning in a mosque in Samarra, a largely Sunni town. While the mosque is sacred to both Sunnis and Shia, it is considered one of the most important Shia visiting places in Iraq. Samarra is considered a sacred city by many Muslims and historians because it was made the capital of the Abassid Empire, after Baghdad, by the Abassid Caliph Al-Mu¹tasim. The name ³Samarra² is actually derived from the phrase in Arabic ³Sarre men ra¹a² which translates to ³A joy for all who see². This is what the city was named by Al-Mu¹tasim when he laid the plans for a city that was to compete with the greatest cities of the time- it was to be a joy for all who saw it. It remained the capital of the Abassid Empire for nearly sixty years and even after the capital was Baghdad once again, Samarra flourished under the care of various Caliphs. The mosque damaged with explosives today is the ³Askari Mosque² which is important because it is believed to be the burial place of two of the 12 Shia Imams- Ali Al-Hadi and Hassan Al-Askari (father and son) who lived and died in Samarra. The site of the mosque is believed to be where Ali Al-Hadi and Hassan Al-Askari lived and were buried. Many Shia believe Al-Mahdi (Eal muntadhar¹ will also be resurrected or will reappear from this mosque. I remember visiting the mosque several years ago- before the war. We visited Samarra to have a look at the famous ³Malwiya² tower and someone suggested we also visit the Askari mosque. I was reluctant as I wasn't dressed properly at the time- jeans and a t-shirt are not considered mosque garb. We stopped by a small shop in the city and purchased a few inexpensive black abayas for us women and drove to the mosque. We got there just as the sun was setting and I remember pausing outside the mosque to admire the golden dome and the intricate minarets. It was shimmering in the sunset and there seemed to be a million colors- orange, gold, white- it was almost glowing. The view was incredible and the environment was so peaceful and calm. There was none of the bustle and noise usually surrounding religious sites- we had come at a perfect time. The inside of the mosque didn't disappoint either- elaborate Arabic script and more gold and this feeling of utter peaceŠ I'm grateful we decided to visit it. We woke up this morning to news that men wearing Iraqi security uniforms walked in and detonated explosives, damaging the mosque almost beyond repair. It's heart-breaking and terrifying. There has been gunfire all over Baghdad since morning. The streets near our neighborhood were eerily empty and calm but there was a tension that had us all sitting on edge. We heard about problems in areas like Baladiyat where there was some rioting and vandalism, etc. and several mosques in Baghdad were attacked. I think what has everyone

most disturbed is the fact that the reaction was so swift, like it was just waiting to happen. All morning we've been hearing/watching both Shia and Sunni religious figures speak out against the explosions and emphasise that this is what is wanted by the enemies of Iraq- this is what they would like to achieve- divide and conquer. Extreme Shia are blaming extreme Sunnis and Iraq seems to be falling apart at the seams under foreign occupiers and local fanatics. No one went to work today as the streets were mostly closed. The situation isn't good at all. I don't think I remember things being this tense- everyone is just watching and waiting quietly. There's so much talk of civil war and yet, with the people I know- Sunnis and Shia alike- I can hardly believe it is a possibility. Educated, sophisticated Iraqis are horrified with the idea of turning against each other, and even not-so-educated Iraqis seem very aware that this is a small part of a bigger, more ominous plan. Several mosques have been taken over by the Mahdi militia and the Badir people seem to be everywhere. Tomorrow no one is going to work or college or anywhere.

People are scared and watchful. We can only pray.

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523. **kari edwards**

RED ROVER SERIES 26 Feb

Thu 23 Feb 2006

<http://lhvolunteers.livejournal.com/125665.html>

RED ROVER SERIES

{readings that play with reading}

EXPERIMENT #6: ABSENCES

sunday, february 26, 7:00pm

the spareroom, 2416 west north avenue

Chicago, Il

\$3 suggested donation

FEATURING:

Nathalie Stephens

Jeff Marlin

and "in absentia"

Lise Beaudry

kari edwards

Brane Mozetic

Benny Nemerofksy Ramsay

--

transSubmutation

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

NEW!!!

obedience

Poetry

Factory School. 2005. 86 pages, perfect bound, 6.5x9.

ISBN: 1-60001-044-X

\$12 / \$10 direct order

Description: obedience, the fourth book by kari edwards, offers a rhythmic disruption of the relative real, a progressive troubling of the phenomenal world, from gross material to the infinitesimal. The book's intention is a transformative mantric dismantling of being.

<http://www.factoryschool.org/pubs/heretical/index.html>

<http://www.spdbooks.org/SearchResults.asp?AuthorTitle=edwards%2C+kari>

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524. **Pierre Joris**

Gennadi Aygi (1934-2006)

Thu 23 Feb 2006

The sad news in this morning that the great Chuvash poet Gennadi Aygi died in Moscow yesterday. A little homage (to be expanded) & a poem by Aygi can be found on my blog: <http://pjoris.blogspot.com>

Pierre

=====

"Blasphemy is a victimless crime." -- a t-shirt sent to Salman

Rushdie in the days of the Satanic Verses fatwa.

=====

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 85

Euro cell: 011 33 6 79 368 446

email: [REDACTED]

<http://pierrejoris.com>

Nomadics blog: <http://pjoris.blogspot.com>

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525. **Tony Trigilio**

Ed Roberson / Nathaniel Mackey this Saturday, Harold Washington Library, Chicago

Thu 23 Feb 2006

CHICAGO POETRY PROJECT
SEASON FIVE | READING FOUR
POETRY OF THE RELIGIOUS TURN

Nathaniel Mackey & Ed Roberson

Saturday, February 25, 2006 at 1:00pm
Chicago Authors Room, Harold Washington Library

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

The fourth reading of the 2005/6 season brings together two masters working in the idiom of open field poetry.

Nathaniel Mackey is the author of several collections of poetry, including *Eroding Witness*, *School of Udhra*, *Whatsaid Serif*, and *Four for Glenn*, as well as the critical works *Discrepant Engagement: Dissonance, Cross-Culturality, and Experimental Writing*, and *Paracritical Hinge: Essays, Talks, Notes, Interviews*, which was published in 2005 by the University of Wisconsin Press. In 2006, *New Directions* will publish a new volume of poetry, *Stray Anthem*. He lives in Santa Cruz, where he is a professor at the University of California, and where he has been the long-time host of the radio program "Tanganyika Strut" on KUSP, 88.9FM.

Speaking of the mutual involvement of "black experimental writing" in their work, Mackey said that for himself and Ed Roberson, "very early on, each at a different time and in a somewhat different way, the overlap between African American writing and experimental writing had been so clear that we simply took it for granted."

Ed Roberson has published several works of poetry, including *When Thy King Is a Boy*, *Etai-Eken*, *Lucid Interval As Integral Music*, *Voices Cast Out to Call Us In* (which was the winner of the 1994 Iowa Poetry Prize), *Just In / Word of Navigational Challenges: New*

and Selected Poems, and Atmosphere Conditions, which was a winner of the National Poetry Series in 1998. From New Jersey, Ed is currently living in Chicago, teaching in the Poetry Program at Columbia College.

Chicago Poetry Project

Box 642185

Chicago, IL 60664

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

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

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526. **Brian Clements**

Greenwald, Kates, Kessler, and Dore Watson Reading in Austin, March 8

Thu 23 Feb 2006

=====

POETS FIRST:

Four poets read their work, with a sprinkling of translations

Roger Greenwald, J. Kates, Stephen Kessler, and Ellen Doré Watson are all poets who have extended their art and craft to bring poems from other languages into English. At this event they will read mainly their own work but will also present a few favorite translations.

WEDNESDAY MARCH 8th, 2006

7:00 - 8:15 PM

12th Street Books

827 W. 12th Street

Austin, TX 78701

(phones: 512- [REDACTED] or toll-free [REDACTED])

(about one mile from the AWP conference hotels)

Biographies

Roger Greenwald has won two CBC Literary Awards and many translation awards in the U.S. and Canada. His books include *Connecting Flight* (poems); *Through Naked Branches: Selected Poems of Tarjei Vesaas*, a finalist for the PEN Award for Poetry in Translation; and *North in the World: Selected Poems of Rolf Jacobsen*, winner of the Lewis Galantière Award (American Translators Association). He is a Senior Lecturer at Innis College in the University of Toronto.

J. Kates is the co-director of Zephyr Press. He has published a chapbook of poems, *Mappemonde* (2001), and poems, fiction and translations in over a hundred literary magazines. His recent books include *The Score of the Game*, poems by Tatiana Shcherbina; and *In the Grip of Strange Thoughts*, an anthology of recent Russian poetry that he edited and translated part of.

Stephen Kessler's recent books include *After Modigliani* and *Tell It to the Rabbits* (poems); *Written in Water: The Prose Poems of Luis Cernuda*; *Aphorisms*, by Cesar Vallejo; and *Save Twilight: Selected Poems of Julio Cortázar* (translations). Kessler is also a major contributor to *Selected Poems by Jorge Luis Borges* and *The Essential Neruda*.

Ellen Doré Watson is Director of the Poetry Center at Smith College and Poetry Editor of *The Massachusetts Review*. Her most recent collection is *Ladder Music* from Alice James Books. Recipient of a Rona Jaffe Award and an NEA Translation Fellowship, Watson has published nine books of translation from Brazilian Portuguese, including the poems of Adélia Prado, and co-translates Arabic poetry with Saadi Simawe.

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527. **Michael Tod Edgerton**

Wave Books reading period?

Thu 23 Feb 2006

I remember a post announcing the demise of the Verse Prize and the reading period for Wave Books, but I can't find it anywhere in my email. I also couldn't find any information about this on their new website. I think the reading period is this month, but I'm not sure, and would like to confirm the address, postmark deadline, etc. Can anyone help out?

Thanks,

Tod

Michael Tod Edgerton
Graduate Fellow, Program in Literary Arts
Box 1923
Brown University
Providence, RI 02912

Rebuild New Orleans / Bulldozer Bush

Do You Yahoo!?

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

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528. **Mairead Byrne**

Re: Wave Books reading period?

Thu 23 Feb 2006

The reading period is this month, February. The page is:

http://www.wavepoetry.com/special_section/7

Good luck!

Viva Providence!

Mairead

>>> [REDACTED] 02/23/06 11:22 AM >>>

I remember a post announcing the demise of the Verse Prize and the reading period for Wave Books, but I can't find it anywhere in my email. I also couldn't find any information about this on their new website. I think the reading period is this month, but I'm not sure, and would like to confirm the address, postmark deadline, etc. Can anyone help out?

Thanks,

Tod

Michael Tod Edgerton

Graduate Fellow, Program in Literary Arts

Box 1923

Brown University

Providence, RI 02912

Rebuild New Orleans / Bulldozer Bush

Do You Yahoo!?

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

<http://mail.yahoo.com>

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529. **Rob McLennan**

Max Middle's flow march n powder blossom s

Thu 23 Feb 2006

new from above/ground press

flow march n powder blossom s
by Max Middle
\$4

lace

one page over . "& you knew it"
cover of low flying airplanes
a fire in Ottawa, winter
reaches ripple & calm

wanted bus laces, found an H
up a lean tall tree, a flush
wet birds flocking 'achoo!' past
a motor hums lost below ice

=====

Max Middle lives & works in ottawa where he has lov'n' been involved in many
P R O J E C T S which have as their fulcrum a practice of poetry or m a k i n
g . u p (among them the Max M i d d l e Sound Project) his work appears in
Shift & Switch: New Canadian Poetry (Mercury Press, 2005) there are sound
files downloadable from <www.maxmiddle.com> On 24 September 2005 max
assisted jwcurry in the execution of Messagio Galore take II
[www.photos.johnwmacdonald.com] o n 28 February 2006 he launches flow
march n powder blossom s , in a TREE (a reading series) in otterwa On 24
March 2006 he reads from forward floating blossoms in the IV Lounge Reading
Series in Toronto ,he is currently conjuring up spiky a n g e l s &
serving dutifully in several missions including publication of v i s u a l p o e t
r y . a l L O v e r u . U .

=====

also still available: smthg (above/ground press, 2005)
by Max Middle, \$4

check out "a brief note on the poetry of Max Middle" by rob mclennan
<http://ottawapoetry.blogspot.com/2006/02/brief-note-on-poetry-of-max-middle.html>

=====

published in ottawa by above/ground press. subscribers rec' complimentary
copies. to order, add \$1 for postage (or \$2 for non-canadian; in US funds
please) 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 & Dennis Cooley. 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 ...11th coll'n - name , an errant (Stride, UK) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmclennan.blogspot.com/>

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530. **Poetry Project**

Events at the Poetry Project 2/27 - 3/1

Thu 23 Feb 2006

Dear All,

Please join us this week for a talk and a listen.

Also, scroll down for information on our upcoming Silent Auction and Fundraiser.

We love you, we really, really love you,

The Poetry Project

Monday, February 27, 8:00pm

Talk Series - Robert Fitterman: Identity Theft: My Subjectivity

The purloined, the sampled, the borrowed, the recycled, the reprocessed, the micromanaged. Tendencies in 21st Century innovative writing and culture-making point convincingly to a shift from invention to inventory. What is the social frame that has fostered this possibility and how has the media and the Internet participated? In this talk, I want to explore how ³identity² in contemporary poetry shifts to include many identities <personal, global, multiple. I hope to re-trace some of the social history that produced a generation of recyclers who are comfortable composing with an infinite number of sources through an infinite number of identities. This model has not only become an important part of our

cultural landscape, but also < I would argue < a part of our prosody. Come as you areŠ come as someone elseŠ come as everyone else.

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 *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.

Wednesday, March 1, 8:00pm

Erica Doyle & David Mills

R. Erica Doyle was born in Brooklyn to Trinidadian parents. Her work has appeared in various publications, including *Best American Poetry*, *Utne Reader*, *Ploughshares*, *Callaloo*, *Ms. Magazine*, *Bum Rush the Page*, *Gumbo*, and *Best Black Women's Erotica*. She has received awards from the Hurston/Wright Foundation, the Astraea Lesbian Writers Fund, and is a 2005 NYFA Fellow in Poetry. Her collaboration with composer Joshua Fried on *The Mirrored Fist* was performed at the Flea Theater as part of the Non Sequitur Festival. She is at work on a novel, *Fortune*, and has work forthcoming in *Our Caribbean: A Gathering of Lesbian and Gay Writing from the Antilles*, *Gathering Ground: A Reader Celebrating Cave Canem's First Decade*, and *Quotes Community: Notes for Black Poets*. David Mills is a 2005-2006 NYFA award winner in poetry. He has also won a Chicago State University and BRIO award in poetry. His work has appeared in journals such as *Obsidian II* and *Rattapallax*. And he has recorded his poetry on RCA records. His book reviews have appeared in the *Boston Globe*, *Washington Post*, *Village Voice* and *New York Post*.

Saturday, April 8, 2-8 pm

Silent Auction and Fundraiser

The Poetry Project's spring fundraiser this year is a combination of party, book sale and silent auction, featuring readings and performances by John Yau, Bethany Spiers, a.k.a. The Feverfew and Anselm Berrigan, among others. Refreshments will be served in the Parish Hall during the afternoon, and items for sale will be on view in the Sanctuary. These include signed books, broadsides, drawings, letters, paintings, poems and prints by dozens of artists and authors including William Burroughs, Peter Carey, Robert Creeley, Diane DiPrima, Marcella Durand, Allen Ginsberg, Suzan Frecon, Jane Freilicher, Basil King, Martha King, Kenneth Koch, Frank O'Hara, Richard O'Russa, Ron Padgett, Tom Raworth, Salmon Rushdie, George Schneeman, Anne Sexton, Kiki Smith, Fred

Tomaselli, Anne Waldman, Marjorie Welish, Will Yackulic and many others. Every cent raised will contribute to the continued existence of the Poetry Project. (\$10)

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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531. **Eric Elshtain**
New Gnoetry0.2 Chapbook

Thu 23 Feb 2006

—

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532. **derekrogerson**
Poetry on the Web

Thu 23 Feb 2006

Top Ten Poetry Sites (by traffic):

1. www.poetry.com
2. www.best-love-poems.com
3. www.lovepoemsandquotes.com
4. www.netpoets.com
5. www.poems-and-quotes.com
6. www.poemsforfree.com
7. www.poets.org
8. www.americanpoems.com
9. www.lovepoetry.com
10. www.allpoetry.com

also

Top Ten Search Engine Queries (adult-filtered, last 100 days but this list has been exactly the same for several years):

1. google
2. paris hilton
3. ebay
4. yahoo
5. girls
6. jessica simpson
7. eminem
8. poetry <=====
9. carmen electra
10. games

"It doesn't take a genius to spot a goat in a flock of sheep."

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533. **gfrym**

Re: Events at the Poetry Project 2/27 - 3/1

Thu 23 Feb 2006

We love you here in CA, and we love that you use Love as an active verb.

Hugs & Kisses,
Gloria Frym

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

From: "Poetry Project" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, February 23, 2006 3:02 PM

Subject: Events at the Poetry Project 2/27 - 3/1

Dear All,

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Wednesday, March 1, 8:00pm
Erica Doyle & David Mills

R. Erica Doyle was born in Brooklyn to Trinidadian parents. Her work has appeared in various publications, including Best American Poetry, Utne Reader, Ploughshares, Callaloo, Ms. Magazine, Bum Rush the Page, Gumbo, and Best Black Women's Erotica. She has received awards from the Hurston/Wright Foundation, the Astraea Lesbian Writers Fund, and is a 2005 NYFA Fellow in Poetry. Her collaboration with composer Joshua Fried on The Mirrored Fist was performed at the Flea Theater as part of the Non Sequitur Festival. She is at work on a novel, Fortune, and has work forthcoming in Our Caribbean: A Gathering of Lesbian and Gay Writing from the Antilles, Gathering Ground: A Reader Celebrating Cave Canem's First Decade, and Quotes Community: Notes for Black Poets. David Mills is a 2005-2006 NYFA award winner in poetry. He has also won a Chicago State University and BRIO award in poetry. His work has appeared in journals such as Obsidian II and Rattapallax. And he has recorded his poetry on RCA records. His book reviews have appeared in the Boston Globe, Washington Post, Village Voice and New York Post.

Saturday, April 8, 2-8 pm
Silent Auction and Fundraiser

The Poetry Project's spring fundraiser this year is a combination of party, book sale and silent auction, featuring readings and performances by John Yau, Bethany Spiers, a.k.a. The Feverfew and Anselm Berrigan, among others. Refreshments will be served in the Parish Hall during the afternoon, and items for sale will be on view in the Sanctuary. These include signed books, broadsides,

drawings, letters, paintings, poems and prints by dozens of artists and authors including William Burroughs, Peter Carey, Robert Creeley, Diane DiPrima, Marcella Durand, Allen Ginsberg, Suzan Frecon, Jane Freilicher, Basil King, Martha King, Kenneth Koch, Frank O'Hara, Richard O'Riordan, Ron Padgett, Tom Raworth, Salmon Rushdie, George Schneeman, Anne Sexton, Kiki Smith, Fred Tomaselli, Anne Waldman, Marjorie Welish, Will Yackulic and many others. Every cent raised will contribute to the continued existence of the Poetry Project. (\$10)

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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534. **Jim Andrews**

Re: New Gnoetry0.2 Chapbook

Fri 24 Feb 2006

Beard of Bees Press is pleased to announce the publication of the latest experiment with America's premier computer-generated poetry software, Gnoetry0.2: _Shaking Back the Kiss_ is a collection of poems composed according to the statistical analysis of four texts: _The Custom of the Country_ (1913), by Edith Wharton; _Emma_ (1815), by Jane Austen; _Sex and Common-Sense_ (1922), by A. Maude Royden (1876-1956, English preacher and social worker); _Wuthering Heights_ (1847) by Emily Brontë. Two 19th and two early-20th century texts—all of them about the sexes, and so all of them about power.

<http://www.beardofbees.com/elshtain.html>

Thanks for that. Is the Gnoetry software available anywhere?

ja
http://vispo.com

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535. **Manuel Brito**
Contribution for _Nerter_
Fri 24 Feb 2006

Dear Wystan:

Hope everything's well with you. I'm collecting all stuff for the next issue of _N-erter_ focused on anthologies of innovative poetry in the world. I wonder if you have written some pages (4 or five pages are enough) for this special issue on this kind anthologies focused on New Zealand poetry. As you know, deadline was initially proposed for February 10, though it has been extended until the end of March.

I've already received contributions from Singapore, Brazil, Portugal, Spain, and Canada. And my plan is to edit up to 17 views on the role of these anthologies of innovative poetry in diverse countries.

Thanks so much for your collaboration and look forward to hearing from you soon.

With best, as ever
Manuel Brito

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536. **Manuel Brito**
Sorry
Fri 24 Feb 2006

I'm very sorry for sending this private message to the Poetics List! All my fault!
MB

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537. **Eric Elshtain**
New Gnoetry0.2 Chapbook redux
Fri 24 Feb 2006

Beard of Bees Press is pleased to announce the publication of _Shaking Back the Kiss_, the latest experiment with Gnoetry0.2. This chapbook consists of poems composed using the statistical analysis of four books by Emily Bronte, Jane Austen, Edith Wharton and A. Maude Royden.

Yours,

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

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538. **Steve Halle**

William Allegrezza's Electronic Poetry at Seven Corners

Fri 24 Feb 2006

Please check out several *electronic poems* by *William Allegrezza* this week at *Seven Corners* (www.sevencornerspoetry.blogspot.com).

Thank you for your continued support.

Best,

Steve Halle

Editor

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539. **PR Primeau**

call for review material & essays

Fri 24 Feb 2006

poetrees,

dirt #3 needs minimalist poetry or prose (or audio/visual) to review. chapbooks are preferred, tho unpublished collections/selections will be considered as well. #2 featured reviews of john bennett, dan waber, & a pwoermd anthology edited by geof huth. we are also interested in reviewing 'zines, publishers, and other showcasers & advancers of minimalist work.

additionally, there's an interest in essays concerning minimalism in basically any regard -- form, structure, content, context, whatever. give us what ya got.

send subs electronically to...

██████████ (mailto:██████████)

or via snail mail (w/ self-addressed & stamped return envelope) to...

PERSISTENCIA

1030 ives road

east greenwich, ri

02818

general submissions (including vispo [that means you, spidertanglers]) are still being accepted as well. please send within three to four weeks.

best,
pr

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540. **Marcus Bales**

Re: call for review material & essays

Fri 24 Feb 2006

Gallery 324 is having a Visual Poetry Show that needs to be reviewed. It's at

Gallery 324

The Galleria at Erieview

1301 East Ninth Street

Cleveland, Ohio 44114

216/ [REDACTED]
[REDACTED]

Please also consider this a call for submissions. Email submissions of jpgs of your work should be sent to the curators who will give you instructions on how to get it to the show. The curators are:

Wendy Sorin -- [REDACTED],

John Byrum -- [REDACTED],

Bob Grumman -- [REDACTED]

The preliminary Press Release:

Gallery 324,

The Galleria at Erieview, 1301 East Ninth Street,

Cleveland, Ohio 44114

FOR IMMEDIATE RELEASE

Gallery 324 at the Galleria at Erieview is hosting a show of Visual Poetry work called Blends & Bridges: A Survey of International Contemporary Visual Poetry. The show will be curated by local poets Wendy Sorin, and John Byrum, and Florida poet Bob Grumman.

OPENING RECEPTION: Saturday 1 April 2006 5 - 9 PM

Exhibition continues through April 30, 2006

Gallery Hours: Monday - Friday 10 - 6, Saturday 10 - 2, and by appointment

This show is about the world interpreted by men and women who are using not only words and spaces between words, but the arrangement of those words and

spaces in their work to create interest, meaning, and art. These are works by artists from around the country and around the world who form a loose group committed to combining the visual with the verbal and the verbal with the visual. In most cases the visual nature of their work cuts them off from the poetry establishment, while its verbal nature alienates the visual arts establishment, but these men and women are exploring the further ranges of what it means to make art, and their approaches move along a continuum from grand fun to something in some cases approaching the High Sublime, both from one work to another and sometimes in the same piece.

Side by side by side, viewers can see both the similarities and differences in the entire notion of Visual Poetry, and appreciate the courage and conviction of artists who are not content with the common notions of the boundaries between one art and another.

Gallery 324 is an art gallery founded in 2005. The goal is to present primarily northeastern Ohio artists to a primarily northeastern Ohio audience. Located in the Galleria at Erieview on the first floor close to the Food Court, Gallery 324 is operated by Marcus Bales, a Cleveland glass artist, in conjunction with Gary Roberts, a Cleveland furniture designer. Gallery 324 has had one-person shows most recently for Charles Herndon in November 2005-March 2006, and for Bruce Conforti, January 20 - March 10, 2006. The Visual Poetry Show, "Blends and Bridges: A Survey of Interantional Contemporary Visual Poetry" opens April 1 and ends April 30, 2006. The "Women In Art" Show, women artists showing their work, will be held from March 18 (opening 5-9 pm) through April 30.

On 24 Feb 2006 at 10:09, PR Primeau wrote:

poetrees,

dirt #3 needs minimalist poetry or prose (or audio/visual) to review. chapbooks are preferred, tho unpublished collections/selections will be considered as well. #2 featured reviews of john bennett, dan waber, & a pwoermd anthology edited by geof huth. we are also interested in reviewing 'zines, publishers, and other showcasers & advancers of minimalist work.

additionally, there's an interest in essays concerning minimalism in basically any regard -- form, structure, content, context, whatever. give us what ya got.

send subs electronically to...

██████████ (mailto:██████████)

*or via snail mail (w/ self-addressed & stamped return envelope) to...
PERSISTENCIA 1030 ives road east greenwich, ri 02818*

general submissions (including vispo [that means you, spidertanglers]) are still being accepted as well. please send within three to four weeks.

*best,
pr*

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541. **Dan Waber**
beasties, a debacle &c

Fri 24 Feb 2006

One more new project:

beasties: monsters made up from made up monster names's names (teachers and kids (of all ages) take note! Yes, I'm making them to order.

<http://www.logolalia.com/beasties/>

and a seasonal delight, the complete and unaltered exchange between online support for a tax preparation company and yours disgruntled truly:

<http://www.logolalia.com/block-debacle/>

also, for those of you following along at home, untranslatable continues to grow, thanks to all who've sent things in. Keep 'em coming, please.

<http://www.logolalia.com/untranslatable/>

Whee!

Dan

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542. **Michael Hoerman**
Celebration of Irish Poetry in Lowell, Mass.

Fri 24 Feb 2006

Celebration of Irish Poetry

Featuring Dave Robinson, Mairead Byrne and Franz Wright

Thursday, 3/2, 7:00pm

Lowell National Historic Park Visitor Center

246 Market St

Lowell, Mass.

FREE

Dublin-born poet Mairead Byrne, Lowell poet Dave Robinson, and 2004 Pulitzer

Prize winner Franz Wright read Irish poems and their own work.

DIRECTIONS: To drive to Lowell National Historical Park, take the Lowell Connector from either Route 495 (Exit 35C) or Route 3 (Exit 30A if traveling southbound, Exit 30B if traveling northbound) to Thorndike Street (Exit 5B). Follow "National Park Visitor Center" signs. Free parking is available in the Visitor Parking Lot next to Market Mills.

About the Poets

DAVE ROBINSON is from Lowell, Massachusetts. He's published poems, articles and book reviews in Poetry International, Entelechy International, Aegis, Surfer Magazine and The Surfer's Journal. His poetry collection, Cape of Dogs, was a finalist for the Richard Snyder Memorial Publication Prize from the Ashland Poetry Press and two of his poems will appear this spring in Margie: The American Journal of Poetry. MAIRÉAD BYRNE immigrated from Ireland in 1994 and became a citizen of the United States in January 2006. Her current publications include three chapbooks, An Educated Heart (Palm Press, 2005), Vivas (Wild Honey Press, 2005), and Kalends (Belladonna* 2005); a talk, Some Differences Between Poetry & Standup; and poems in 5AM, The Argotist Online, Conduit, The Denver Quarterly, The Drunken Boat, Free Verse, MiPOesias, and Volt. She teaches poetry at Rhode Island School of Design. FRANZ WRIGHT, winner of the Pulitzer Prize in Poetry in 2004, is the son of poet James Wright. Born in Vienna in 1953, Wright grew up in the Northwest, the Midwest, and northern California. His most recent books are Walking to Martha's Vineyard and The Beforelife (Knopf). He has been the recipient of two National Endowment for the Arts grants, a Whiting Fellowship, and the PEN/Voelcker Award for Poetry, among other honors. He lives in Waltham, Mass., with his wife, Elizabeth.

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543. **C Daly** ***a writing grant***

Fri 24 Feb 2006

no poets have gotten the Antarctic writing grant yet:

<http://www.nsf.gov/pubs/2004/nsf04558/nsf04558.htm>

In the electronic proposal, summarize the places or research sites to be visited, and state the approximate amount of field time needed. NSF's program solicitation, <<http://www.nsf.gov/pubs/ods/getpub.cfm?nsf04559>> Antarctic Research, describes the operational capabilities of the U.S. Antarctic Program. <<http://www.nsf.gov/od/opp/antarct/treaty/opp04001/index.html>> U.S. Antarctic Research Program 2003-2004 contains paragraph descriptions of a recent season of research projects. There is no set minimum or maximum amount of

time in the field; the NSF goal is to match field support to the requirement of the proposed project. Nevertheless, give thought to the size of the project being proposed. For a large project that would require comprehensive access to the Antarctic, NSF would expect to see compelling reasons in terms of the two major review criteria of intellectual merit and broader impacts (see section VI.A). A proposal for a smaller project could convince NSF that it still would cover new and important topics and be more operationally practical in the U.S. Antarctic Program. Location also could influence NSF's decision. Fieldwork in the high-latitude Antarctic (McMurdo Station, camps accessible from McMurdo, and Amundsen-Scott South Pole Station) is in demand in the austral summer. A long winter project during the months of isolation at McMurdo or South Pole likewise would require compelling reasons for support. The McMurdo Winfly period (mid-August through September) could be attractive for some kinds of projects. Palmer Station is accessible year-round as are the U.S. Antarctic Program ice-capable research ships

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544. **D Coffey**

Billy Childish West Coast Poetry dates

Fri 24 Feb 2006

FYI

april 20th @ Spaceland, Los Angeles , Ca
www.clubspaceland.com

april 21st @ The Hemlock Tavern, San Francisco, Ca
www.hemlocktavern.com

april 23rd @ Old Ironsides - Sacramento, Ca
www.theoldironsides.com

april 28th - @ The Sunset Tavern - Seattle, Wa.
www.sunsettavern.com

april 29th - @ Dante's Portland, Or.
www.danteslive.com

--

<http://hyperhypo.org>

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545. **Steve Dalachinsky**

Re: [CompanyofPoets] Vernon Frazer's IMPROVISATIONS

Fri 24 Feb 2006

am i back on this list yet please put me back on
and if anyone out there knows how i can get back on to wryting list let
me know please

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546. **Haas Bianchi**

AWP Readings outside of the conference

Fri 24 Feb 2006

Dear Friends of Chicagopostmodernpoetry.com

I sent out and open call for readings going on during AWP in Austin, Texas.
CPMPC will list all readings sent so please keep sending these to us, but I
wanted to forward these two to give a heads up. all I can say is that these are
two readings I will be attending.

Regards

Ray

1) The Unassociated Garden Party

> Thursday, March 9th, 6pm - midnight

> @ Big Red Sun

> 1102 E. Cesar Chavez

> Austin, TX

>

> Readers include:

>

> Anthony Robinson

> Laura Sims

> Dan Machlin

> Howard Robertson

> David Larsen

> Hoa Nguyen

> Stephanie Young

> Tyehimba Jess

> Brent Cunningham

> Cathy Wagner

> Joseph Massey

> Susan Briante

> Jess Mynes

> Travis Nichols
> Aaron Tieger

2)

Maxine Chernoff, Paul Hoover, Elizabeth Robinson, Dale Smith, and Brian Clements will read at 12th Street Books in Austin, Saturday, March 11 at 7 pm.

12th Street Books is at 827 W. 12th St. in Austin, near the corner of 12th and Lamar, [REDACTED] or [REDACTED].

Seating is limited, so arrive early!

<https://www.12thstreetbooks.com>

Raymond L Bianchi
chicagopostmodernpoetry.com/
collagepoetchicago.blogspot.com/

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547. **Adam Clay**

Burning Chair: Thomas Hummel, Brenda Shaughnassy & Craig Teicher

Fri 24 Feb 2006

Greetings, friends:

Thomas Hummel, Brenda Shaughnassy & Craig Teicher will be reading Sunday, Feb 26th at THE FALL CAFE at 7:30PM.

Directions:

The Fall Café
307 Smith Street
Between Union & President
Carroll Gardens, Brooklyn
F or G to Carroll Street

-Adam Clay

TYPO

<http://www.typomag.com>

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548. **Michael Magee**

IPACT -- a new option for creative writers...

Fri 24 Feb 2006

Hi everyone, wanted to let you all know about this.

We're finally -- finally! - ready to start promoting the new Institute for Poetic Arts and Critical Theory at Rhode Island School of Design. Hooray!

The Institute's three-week courses, two-day seminars, as well as readings, discussions and weekly open mike nights in Providence's Downcity Arts District are designed to encourage participants to take advantage of the wealth of poetry and visual art resources in Providence. IPACT provides a unique opportunity for students to involve themselves fully in a multi-disciplinary world of art making and art welcoming—a world where creative writers and visual artists collaboratively propose what words and forms the future will hold.

It runs this Summer from June 24 to August 4. Faculty include...

John Ashbery / Mairéad Byrne / Steve Clay / Michael Gizzi / Ann Lauterbach
Michael Magee / Peter Schjeldahl / Lynne Tillman / Wendy Walters

OPEN ENROLLMENT

HOUSING AVAILABLE

CLASSES CAN BE TAKEN FOR GRADUATE, UNDERGRADUATE OR NON-CREDIT

Check out the full catalogue: <http://www.risd.edu/ipact.cfm>

or contact Michael Magee, Director (██████) for more information.

Mike

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549. **mIEKAL aND**

New cross-stitch by Maria Damon

Fri 24 Feb 2006

spend a moment

with the new cross-stitch by Maria Damon

based on a vispoem by mIEKAL aND

Several weeks before Lyx Ish

died suddenly of pancreatic cancer

she suffered a stroke & lost the ability to speak.

The original visual poem was made for her at that time.

<http://spidertangle.net/liquidtext.com/lyxstitch.html>

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550. **Joseph Madia**
NEW MYSTICS UPDATE
Fri 24 Feb 2006

NEW MYSTICS ART AND LITERARY SITE (www.newmystics.com) FEBRUARY UPDATE: new works by RIC CARFAGNA, TONYA MADIA, NICK PENDLETON, MARINA BOCCUZZI, AL CARFAGNA, and JOEY MADIA.

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551. **Ian VanHeusen**
an accident of meaning
Fri 24 Feb 2006

Dear List- If anyone is interested, my next free chapbook will be coming out in a week or two. It is titled "an accident of meaning" and it will be apart of my regular free mailing list (some of you are already on it). The following is an excerpt:

how do you eat
 an elephant?

one bite
at a time

don't think about it
too much

there are 1,000 directions
but only one path

when what you call "me"
stops along the road
 to take a drink
run away!

Peace,
Ian VanHeusen

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552. **kom9os**
Re: Poetry on the Web
Fri 24 Feb 2006

what is the source of these statistics?
komninos
---- derekrogerson <[REDACTED]> wrote:

=====

Top Ten Poetry Sites (by traffic):

1. www.poetry.com
2. www.best-love-poems.com
3. www.lovepoemsandquotes.com
4. www.netpoets.com
5. www.poems-and-quotes.com
6. www.poemsforfree.com
7. www.poets.org
8. www.americanpoems.com
9. www.lovepoetry.com
10. www.allpoetry.com

also

Top Ten Search Engine Queries (adult-filtered, last 100 days but this list has been exactly the same for several years):

1. google
2. paris hilton
3. ebay
4. yahoo
5. girls
6. jessica simpson
7. eminem
8. poetry <=====
9. carmen electra
10. games

"It doesn't take a genius to spot a goat in a flock of sheep."

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553. **gfrym**

Re: a writing grant

Fri 24 Feb 2006

Actually, Lyn Hejinian got this grant some years ago. Illness prevented her from going.

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

From: "C Daly" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, February 24, 2006 9:03 AM

Subject: a writing grant

no poets have gotten the Antarctic writing grant yet:

<http://www.nsf.gov/pubs/2004/nsf04558/nsf04558.htm>

In the electronic proposal, summarize the places or research sites to be visited, and state the approximate amount of field time needed. NSF's program solicitation, <<http://www.nsf.gov/pubsys/ods/getpub.cfm?nsf04559>> Antarctic Research, describes the operational capabilities of the U.S. Antarctic Program. <<http://www.nsf.gov/od/opp/antarct/treaty/opp04001/index.html>> U.S. Antarctic Research Program 2003-2004 contains paragraph descriptions of a recent season of research projects. There is no set minimum or maximum amount of time in the field; the NSF goal is to match field support to the requirement of the proposed project. Nevertheless, give thought to the size of the project being proposed. For a large project that would require comprehensive access to the Antarctic, NSF would expect to see compelling reasons in terms of the two major review criteria of intellectual merit and broader impacts (see section VI.A). A proposal for a smaller project could convince NSF that it still would cover new and important topics and be more operationally practical in the U.S. Antarctic Program. Location also could influence NSF's decision. Fieldwork in the high-latitude Antarctic (McMurdo Station, camps accessible from McMurdo, and Amundsen-Scott South Pole Station) is in demand in the austral summer. A long winter project during the months of isolation at McMurdo or South Pole likewise would require compelling reasons for support. The McMurdo Winfly period (mid-August through September) could be attractive for some kinds of projects. Palmer Station is accessible year-round as are the U.S. Antarctic Program ice-capable research ships

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554. **Craig Allen Conrad**

..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, AN APPEAL

Fri 24 Feb 2006

..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, AN APPEAL FOR NEW PASSION!

This is something I've been thinking about ever since I saw Lyn Hejinian read at Villanova a few years ago. Ron Silliman and his wife were sitting in front of me, holding hands. That was nice, but then she would stroke the back of his head, and he would give her a quick kiss. It was SO beautiful, as public affection is always beautiful.

It's that generation of Free Thinking Open Fucking Love In that shifted and reshaped the framework of Values that --in my opinion-- has a new challenge before them!

While they were successful at bringing the world to the party when they were young and fun, can they do that again as old and fun? The MARKETPLACE seemed (continues to seem) more than pleased with their early shot of Rock 'N Roll, creating webs of industry out of that energy. Do I want to talk about The MARKETPLACE? Truth is I DON'T, except that it's there where success is most transparent.

LET ME MAKE MYSELF CLEAR that I do NOT mean Cher when I'm saying old and fun. Meaning OLD AND HOT, OLD AND SEXY! Cher and her many aging BOTX, face lift, hair dye, wig culture is exactly what I'm NOT AT ALL INTERESTED IN GIVING PROPS TO!

NO! I'm meaning, AGING, visibly graying and wrinkling as HOT! To me it seems like something that HAS TO BE OWNED FIRST! As some DO I believe!

Getting the world to look to another, very different place when we think of LOVE and SEX and FUN and EXCITING PASSION is what I'm hoping.

Seems like a GREAT thing! And as far as poets in their 50s or older, I can think of A BUNCH OF them who can help PULL THIS OFF! Change US!

AN APPEAL TO YOU AGING POETS TO HELP MAKE THE DIFFERENCE,
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

[_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com) (<http://phillysound.blogspot.com/>)

for CAConrad's tarot services:

[_http://LightOfLakshmi.blogspot.com_](http://LightOfLakshmi.blogspot.com) (<http://lightoflakshmi.blogspot.com/>)

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555. **kom9os**

Re: ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, AN APPEAL

Sat 25 Feb 2006

<http://users.bigpond.net.au/mangolegs/muriel/kom2.html>

try this craig, it's called 'desire'

cheers

komninos

hope it gives you a lift!

---- Craig Allen Conrad <[REDACTED]> wrote:

=====

..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, AN APPEAL FOR NEW PASSION!

This is something I've been thinking about ever since I saw Lyn Hejinian read at Villanova a few years ago. Ron Silliman and his wife were sitting in front of me, holding hands. That was nice, but then she would stroke the back of his head, and he would give her a quick kiss. It was SO beautiful, as public affection is always beautiful.

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LET ME MAKE MYSELF CLEAR that I do NOT mean Cher when I'm saying old and fun. Meaning OLD AND HOT, OLD AND SEXY! Cher and her many aging BOTX, face lift, hair dye, wig culture is exactly what I'm NOT AT ALL INTERESTED IN GIVING PROPS TO!

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[_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

[_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com/) (<http://phillysound.blogspot.com/>)

for CAConrad's tarot services:

[_http://LightOfLakshmi.blogspot.com_](http://LightOfLakshmi.blogspot.com/) (<http://lightoflakshmi.blogspot.com/>)

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556. **Dan Waber**
altered books project
Sat 25 Feb 2006

The altered books project at:

<http://www.logolalia.com/alteredbooks/>

has been updated with new work by:

Mike Magazinnik, Holly Crawford, Nico Vassilakis, Meghan Scott, Kevin
Thurston, & Sheila Murphy.

Enjoy,

Dan

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557. **Craig Allen Conrad**
***Re: ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian,
Silliman,***
Sat 25 Feb 2006

""""try this craig, it's called 'desire'

cheers

komninos

hope it gives you a lift!

""""

Well, Yeah that was uplifting! Smoking Koalas and poetry can always give me
a lift!

Thanks Komninos.

A couple people backchanneled instead of writing on the List directly, for what-
ever reason. One was somewhat interested in pursuing this idea with me, then
said, "...the Rolling Stones should not go on!"

Now, I understand that argument from different angles, especially the angle
from young musicians who are frustrated with the music industry tied and kept
in its place at times.

But with this argument is always the statement about how OLD they look up
there on stage. Yeah, well, they're OLD, what do you want!? BUT, in a WAY,
they really do embody some of what I'm talking about, up there, wrinkled,
STILL ROCKING! Mick Jagger exudes that same quality of Svengali on the
rocks, good times in the back seat. Or maybe in the hotel room. I didn't go see

them on their most recent tour, but I'd very much fuck Jagger! He's quite fuckable! Sexy! And OLD!

There's a poem Rachel Blau DuPlessis read at the Rosenbach Museum here in Philadelphia that was sexy! And I remember sitting there, thinking how great that was to hear from a woman her age. And she read it with such defiance too! Yeah, that was HOT!

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

[_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com) (<http://phillysound.blogspot.com/>)

for CAConrad's tarot services:

[_http://LightOfLakshmi.blogspot.com_](http://LightOfLakshmi.blogspot.com) (<http://lightoflakshmi.blogspot.com/>)

[↑ Contents](#)

558. **Derek White**

Re: a writing grant

Sat 25 Feb 2006

"George Belden" sure could've used this for his Land of the Snow Men!

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

From: "C Daly" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, February 24, 2006 9:03 AM

Subject: a writing grant

no poets have gotten the Antarctic writing grant yet:

<http://www.nsf.gov/pubs/2004/nsf04558/nsf04558.htm>

In the electronic proposal, summarize the places or research sites to be visited, and state the approximate amount of field time needed. NSF's program solicitation, <<http://www.nsf.gov/pubs/ods/getpub.cfm?nsf04559>> Antarctic Research, describes the operational capabilities of the U.S. Antarctic Program. <<http://www.nsf.gov/od/opp/antarct/treaty/opp04001/index.html>> U.S. Antarctic Research Program 2003-2004 contains paragraph descriptions of a recent season of research projects. There is no set minimum or maximum amount of time in the field; the NSF goal is to match field support to the requirement of the proposed project. Nevertheless, give thought to the size of the project being proposed. For a large project that would require comprehensive access to the Antarctic, NSF would expect to see compelling reasons in terms of the two major review criteria of intellectual merit and broader impacts (see section

VI.A). A proposal for a smaller project could convince NSF that it still would cover new and important topics and be more operationally practical in the U.S. Antarctic Program. Location also could influence NSF's decision. Fieldwork in the high-latitude Antarctic (McMurdo Station, camps accessible from McMurdo, and Amundsen-Scott South Pole Station) is in demand in the austral summer. A long winter project during the months of isolation at McMurdo or South Pole likewise would require compelling reasons for support. The McMurdo Winfly period (mid-August through September) could be attractive for some kinds of projects. Palmer Station is accessible year-round as are the U.S. Antarctic Program ice-capable research ships

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559. **Charles Bernstein**
BPC/Segue at PennSound 2005-2006
Sat 25 Feb 2006

PennSound is pleased to announce that the readings for the current season at the Bowery Poetry Club's Saturday afternoon Segue Series are now available. This includes a magnificent reading one week ago today by Leslie Scalapino and Mei-mei Berssenbrugge. The Segue series began in the Fall of 1978 at the Ear Inn and has been running every Saturday afternoon (except summers) since then.

<http://writing.upenn.edu/pennsound/x/Segue-BPC.html>

Note: each of these files includes the introductions.

October 8, 2005

Marianne Shaneen (33:56): MP3

Anselm Berrigan (39:15): MP3

October 15, 2005

Elizabeth Reddin (37:41): MP3

Aaron Kiely (34:55): MP3

October 22, 2005

Joel Kuszai (30:19): MP3

Abigail Child (33:41): MP3

October 29, 2005

Jennifer L. Knox (28:04): MP3

November 5, 2005

Drew Gardner (44:27): MP3

Alan Davies (35:25): MP3

November 12, 2005

Elizabeth Treadwell (29:34): MP3

Sarah Anne Cox (24:04): MP3

November 19, 2005

David Shapiro (35:47): MP3

Ron Silliman (42:07): MP3

December 3, 2005

Beth Anderson (41:11): MP3

Sue Landers (19:00): MP3

December 10, 2005

Norma Cole (36:30): MP3

Paul Foster Johnson (29:10): MP3

December 17, 2005

Peter Lamborn Wilson (33:08): MP3

January 7, 2006

Christina Strong (17:31): MP3

Jonas Mekas (26:24): MP3

January 14, 2006

Stacy Szymaszek (30:57): MP3

Diane Ward (41:12): MP3

January 21, 2006

ECO-PANEL: Ed Roberson, Laura Elrick, Jill Magi, Karen Anderson

Introduction (8:10)

Jill Magi (13:55)

Laura Elrick (18:46)

Karen Anderson (13:02)

Brenda Iijima (16:59)

Ed Roberson (14:38)

January 28, 2006

Heather Fuller (27:42): MP3

Carla Harryman (34:34): MP3

February 4, 2006

Marshall Reese (27:19): MP3

Gary Sullivan (38:06)

February 11, 2006

Adeena Karasick (25:50): MP3

Adeena Karasick's Burning Man (4:22): RealVideo

Bill Bissett (32:38): MP3

February 18, 2006

Leslie Scalapino (36:42): MP3

Mei-mei Berssenbrugge (33:17): MP3

<http://writing.upenn.edu/pennsound/x/Segue-BPC.html>

Charles Bernstein

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

<http://epc.buffalo.edu/authors/bernstein/blog>

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560. **Alex Jorgensen**

ROBERT CREELEY and TIBET

Sat 25 Feb 2006

a people who cant express themselves are slaves

I'm coming home from China after 8 years. Please come and see my readings. I am working on a project for Tibetan refugees and would love volunteers and mostly and certainly suggestions.

AlexJ.

--- Charles Bernstein <[REDACTED]> wrote:

PennSound is pleased to announce that the readings for the current season at the Bowery Poetry Club's Saturday afternoon Segue Series are now available. This includes a magnificent reading one week ago today by Leslie Scalapino and Mei-mei Berssenbrugge. The Segue series began in the Fall of 1978 at the Ear Inn and has been running every Saturday afternoon (except summers) since then.

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Note: each of these files includes the introductions.

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Mei-mei Berssenbrugge (33:17): MP3

<http://writing.upenn.edu/pennsound/x/Segue-BPC.html>

Charles Bernstein
<http://epc.buffalo.edu/authors/bernstein/>
<http://epc.buffalo.edu/authors/bernstein/blog>

Do You Yahoo!?

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

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561. **David Baratier**

Urayoan Noel

Sat 25 Feb 2006

If anybody has an e-mail or regular address for Urayoan Noel please backchan-
nel

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291

Columbus, OH 43206
<http://pavementsaw.org>

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562. **C Daly**
swimming hole in Austin
Sat 25 Feb 2006

just heard about this on WOMPO
<http://www.texasoutside.com/bartonpool.htm>

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563. **Ela Kotkowska**
Re: POETICS Digest - 23 Feb 2006 to 24 Feb 2006 (#2006-56)
Sat 25 Feb 2006

--- POETICS automatic digest system <[REDACTED]> wrote:

POETICS Digest - 23 Feb 2006 to 24 Feb 2006 (#2006-56)
LISTSERV® archives at LISTSERV.BUFFALO.EDU
POETICS Digest - 23 Feb 2006 to 24 Feb 2006 (#2006-56)

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Celebration of Irish Poetry in Lowell, Mass.
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APPEAL

New Gnoetry0.2 Chapbook

Re: New Gnoetry0.2 Chapbook (02/23)

From: Jim Andrews <[REDACTED]>

Contribution for _Nerter_

Contribution for _Nerter_ (02/24)

From: Manuel Brito <[REDACTED]>

Sorry

Sorry (02/24)

From: Manuel Brito <[REDACTED]>

New Gnoetry0.2 Chapbook redux

New Gnoetry0.2 Chapbook redux (02/24)

From: Eric Elshtain <[REDACTED]>

William Allegrezza's Electronic Poetry at Seven Corners

William Allegrezza's Electronic Poetry at Seven Corners (02/24)

From: Steve Halle <[REDACTED]>

call for review material & essays

call for review material & essays (02/24)

From: PR Primeau <[REDACTED]>

Re: call for review material & essays (02/24)

From: Marcus Bales <[REDACTED]>

beasties, a debacle &c

beasties, a debacle &c (02/24)

From: Dan Waber <[REDACTED]>

Celebration of Irish Poetry in Lowell, Mass.

Celebration of Irish Poetry in Lowell, Mass. (02/24)

From: Michael Hoerman <[REDACTED]>

a writing grant

a writing grant (02/24)

From: C Daly <[REDACTED]>

Re: a writing grant (02/24)

From: [REDACTED]

Billy Childish West Coast Poetry dates

Billy Childish West Coast Poetry dates (02/24)

From: D Coffey <[REDACTED]>

[CompanyofPoets] Vernon Frazer's IMPROVISATIONS

Re: [CompanyofPoets] Vernon Frazer's IMPROVISATIONS (02/24)

From: Steve Dalachinsky <[REDACTED]>

AWP Readings outside of the conference

AWP Readings outside of the conference (02/24)

From: Haas Bianchi <[REDACTED]>

Burning Chair: Thomas Hummel, Brenda Shaughnassy & Craig Teicher

Burning Chair: Thomas Hummel, Brenda Shaughnassy & Craig Teicher (02/24)

From: Adam Clay <[REDACTED]>

IPACT -- a new option for creative writers...

IPACT -- a new option for creative writers... (02/24)

From: Michael Magee <[REDACTED]>

New cross-stitch by Maria Damon

New cross-stitch by Maria Damon (02/24)

From: mIEKAL aND <[REDACTED]>

NEW MYSTICS UPDATE

NEW MYSTICS UPDATE (02/24)

From: Joseph Madia <[REDACTED]>

an accident of meaning

an accident of meaning (02/24)

From: Ian VanHeusen <[REDACTED]>

Poetry on the Web

Re: Poetry on the Web (02/25)

From: "[REDACTED]" <[REDACTED]>

..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, AN
APPEAL ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian,
Silliman, AN APPEAL (02/24) From: Craig Allen Conrad <[REDACTED]>

Browse the POETICS online archives.> Date: Thu, 23 Feb 2006 21:48:44
-0800

> From: Jim Andrews <[REDACTED]>

> Subject: Re: New Gnoetry0.2 Chapbook

>

>

> > Beard of Bees Press is pleased to announce the publication of
> > the latest experiment with America's premier
> > computer-generated poetry software, Gnoetry0.2: _Shaking Back
> > the Kiss_ is a collection of poems composed according to the
> > statistical analysis of four texts: _The Custom of the
> > Country_ (1913), by Edith Wharton; _Emma_ (1815), by Jane
> > Austen; _Sex and Common-Sense_ (1922), by A. Maude Royden
> > (1876-1956, English preacher and social worker); _Wuthering

> > Heights_ (1847) by Emily Br  nte. Two 19th and two early-20th
> > century texts  all of them about the sexes, and so all of them
> > about power.
> >
> > <http://www.beardofbees.com/elshtain.html>
>
>
> Thanks for that. Is the Gnoetry software available anywhere?
>
> ja
> <http://vispo.com>
> > Date: Fri, 24 Feb 2006 12:31:42 +0000
> From: Manuel Brito <[REDACTED]>
> Subject: Contribution for _Nerter_
>
> Dear Wystan:
>
> Hope everything's well with you. I'm collecting all stuff for the next
> issue of _Nerter_ focused on anthologies of innovative poetry in the
> world. I wonder if you have written some pages (4 or five pages are
> enough) for this special issue on this kind anthologies focused on
> New Zealand poetry. As you know, deadline was initially proposed for
> February 10, though it has been extended until the end of March.
>
> I've already received contributions from Singapore, Brazil, Portugal,
> Spain, and Canada. And my plan is to edit up to 17 views on the role of
> these anthologies of innovative poetry in diverse countries.
>
> Thanks so much for your collaboration and look forward to hearing from you
soon.
> With best, as ever
> Manuel Brito
> > Date: Fri, 24 Feb 2006 12:39:52 +0000
> From: Manuel Brito <[REDACTED]>
> Subject: Sorry
>
> I'm very sorry for sending this private message to the Poetics List! All
> my fault!
> MB
> > Date: Fri, 24 Feb 2006 06:47:50 -0600
> From: Eric Elshtain <[REDACTED]>
> Subject: New Gnoetry0.2 Chapbook redux

>
> Beard of Bees Press is pleased to announce the publication of
> _Shaking Back the Kiss_, the latest experiment with
> Gnoetry0.2. This chapbook consists of poems composed using
> the statistical analysis of four books by Emily Bronte, Jane
> Austen, Edith Wharton and A. Maude Royden.
>
> Yours,
>
>
> Eric Elshtain
> Editor
> Beard of Bees Press
> <http://www.beardofbees.com>
> > Date: Fri, 24 Feb 2006 07:49:10 -0600
> From: Steve Halle <[REDACTED]>
> Subject: William Allegrezza's Electronic Poetry at Seven Corners
>
> Please check out several *electronic poems* by *William Allegrezza* this
> week at *Seven Corners* (www.sevencornerspoetry.blogspot.com).
>
> Thank you for your continued support.
>
> Best,
> Steve Halle
> Editor
> > Date: Fri, 24 Feb 2006 10:09:45 EST
> From: PR Primeau <[REDACTED]>
> Subject: call for review material & essays
>
> poetrees,
>
> dirt #3 needs minimalist poetry or prose (or audio/visual) to review.
> chapbooks are preferred, tho unpublished collections/selections will be considered
> as well. #2 featured reviews of John Bennett, Dan Waber, & a powermd anthology
> edited by Geoff Huth. we are also interested in reviewing 'zines, publishers,
> and other showcasers & advancers of minimalist work.
>
> additionally, there's an interest in essays concerning minimalism in
> basically any regard -- form, structure, content, context, whatever. give us

what ya

> got.

>

> send subs electronically to...

> [REDACTED] (mailto:[REDACTED])

>

> or via snail mail (w/ self-addressed & stamped return envelope) to...

> PERSISTENCIA

> 1030 ives road

> east greenwich, ri

> 02818

>

>

> general submissions (including vispo [that means you, spidertanglers]) are

> still being accepted as well. please send within three to four weeks.

>

>

> best,

> pr

> > Date: Fri, 24 Feb 2006 10:39:32 -0500

> From: Marcus Bales <[REDACTED]>

> Subject: Re: call for review material & essays

>

> Gallery 324 is having a Visual Poetry Show that needs to be reviewed.

> It's at

>

> Gallery 324

> The Galleria at Erieview

> 1301 East Ninth Street

> Cleveland, Ohio 44114

>

> 216/[REDACTED]

> [REDACTED]

>

> Please also consider this a call for submissions. Email submissions of

> jpgs of your work should be sent to the curators who will give you

> instructions on how to get it to the show. The curators are:

>

> Wendy Sorin -- [REDACTED],

> John Byrum -- [REDACTED],

> Bob Grumman -- [REDACTED]

>

- > The preliminary Press Release:
- >
- > Gallery 324,
- > The Galleria at Erieview, 1301 East Ninth Street,
- > Cleveland, Ohio 44114
- >
- > FOR IMMEDIATE RELEASE
- >
- > Gallery 324 at the Galleria at Erieview is hosting a show of Visual Poetry
- > work called Blends & Bridges: A Survey of International Contemporary
- > Visual Poetry. The show will be curated by local poets Wendy Sorin, and
- > John Byrum, and Florida poet Bob Grumman.
- >
- > OPENING RECEPTION: Saturday 1 April 2006 5 - 9 PM
- > Exhibition continues through April 30, 2006
- >
- > Gallery Hours: Monday - Friday 10 - 6, Saturday 10 - 2, and by
- > appointment
- >
- > This show is about the world interpreted by men and women who are
- > using not only words and spaces between words, but the arrangement of
- > those words and spaces in their work to create interest, meaning, and
- > art.
- > These are works by artists from around the country and around the
- > world
- > who form a loose group committed to combining the visual with the
- > verbal
- > and the verbal with the visual. In most cases the visual nature of their
- > work cuts them off from the poetry establishment, while its verbal nature
- > alienates the visual arts establishment, but these men and women are
- > exploring the further ranges of what it means to make art, and their
- > approaches move along a continuum from grand fun to something in
- > some
- > cases approaching the High Sublime, both from one work to another and
- > sometimes in the same piece.
- >
- > Side by side by side, viewers can see both the similarities and
- > differences in the entire notion of Visual Poetry, and appreciate the
- > courage and conviction of artists who are not content with the common
- > notions of the boundaries between one art and another.
- >
- > Gallery 324 is an art gallery founded in 2005. The goal is to

> present primarily northeastern Ohio artists to a primarily northeastern
> Ohio audience. Located in the Galleria at Erieview on the first floor
> close to the Food Court, Gallery 324 is operated by Marcus Bales, a
> Cleveland glass artist, in conjunction with Gary Roberts, a Cleveland
> furniture designer. Gallery 324 has had one-person shows most recently
> for
> Charles Herndon in November 2005-March 2006, and for Bruce
> Conforti,
> January 20 - March 10, 2006. The Visual Poetry Show, "Blends and
> Bridges:
> A Survey of Interantional Contemporary Visual Poetry" opens April 1 and
> ends April 30, 2006. The "Women In Art" Show, women artists showing
> their work, will be held from March 18 (opening 5-9 pm) through Aoril 30.
>
>
>
>
> On 24 Feb 2006 at 10:09, PR Primeau wrote:
>
> > poetrees,
> >
> > dirt #3 needs minimalist poetry or prose (or audio/visual) to review.
> > chapbooks are prefered, tho unpublished collections/selections will
> > be considered as well. #2 featured reviews of john bennett, dan
> > waber, & a pwoermd anthology edited by geof huth. we are also
> > interested in reviewing 'zines, publishers, and other showcasers &
> > advancers of minimalist work.
> >
> > additionally, there's an interest in essays concerning minimalism in
> > basically any regard -- form, structure, content, context, whatever.
> > give us what ya got.
> >
> > send subs electronically to...
> > [REDACTED] (mailto:[REDACTED])
> >
> > or via snail mail (w/ self-adressed & stamped return envelope) to...
> > PERSISTENCIA 1030 ives road east greenwich, ri 02818
> >
> >
> > general submissions (including vispo [that means you,
> > spidertanglers]) are still being accepted as well. please send within
> > three to four weeks.

> >
> >
> > best,
> > pr
> >
> > Date: Fri, 24 Feb 2006 10:52:31 -0500
> From: Dan Waber <[REDACTED]>
> Subject: beasties, a debacle &c
>
> One more new project:
>
> beasties: monsters made up from made up monster names's names
> (teachers and kids (of all ages) take note! Yes, I'm making them to
> order.
>
> <http://www.logolalia.com/beasties/>
>
> and a seasonal delight, the complete and unaltered exchange between
> online support for a tax preparation company and yours disgruntled
> truly:
>
> <http://www.logolalia.com/block-debacle/>
>
> also, for those of you following along at home, untranslatable
> continues to grow, thanks to all who've sent things in. Keep 'em
> coming, please.
>
> <http://www.logolalia.com/untranslatable/>
>
> Whee!
> Dan
> > Date: Fri, 24 Feb 2006 16:38:27 +0000
> From: Michael Hoerman <[REDACTED]>
> Subject: Celebration of Irish Poetry in Lowell, Mass.
>
> Celebration of Irish Poetry
> Featuring Dave Robinson, Mairead Byrne and Franz Wright
> Thursday, 3/2, 7:00pm
> Lowell National Historic Park Visitor Center
> 246 Market St
> Lowell, Mass.
> FREE

- > Dublin-born poet Mairead Byrne, Lowell poet Dave Robinson, and 2004 Pulitzer Prize winner Franz
- > Wright read Irish poems and their own work.
- > DIRECTIONS: To drive to Lowell National Historical Park, take the Lowell Connector from either
- > Route 495 (Exit 35C) or Route 3 (Exit 30A if traveling southbound, Exit 30B if traveling
- > northbound) to Thorndike Street (Exit 5B). Follow "National Park Visitor Center" signs. Free
- > parking is available in the Visitor Parking Lot next to Market Mills.
- > About the Poets
- >
- > DAVE ROBINSON is from Lowell, Massachusetts. He's published poems, articles and book reviews in
- > Poetry International, Entelechy International, Aegis, Surfer Magazine and The Surfer's Journal.
- > His poetry collection, Cape of Dogs, was a finalist for the Richard Snyder Memorial Publication
- > Prize from the Ashland Poetry Press and two of his poems will appear this spring in Margie: The
- > American Journal of Poetry.
- > MAIRÉAD BYRNE immigrated from Ireland in 1994 and became a citizen of the United States in
- > January 2006. Her current publications include three chapbooks, An Educated Heart (Palm Press,
- > 2005), Vivas (Wild Honey Press, 2005), and Kalends (Belladonna* 2005); a talk, Some Differences
- > Between Poetry & Standup; and poems in 5AM, The Argotist Online, Conduit, The Denver Quarterly,
- > The Drunken Boat, Free Verse, MiPOesias, and Volt. She teaches poetry at Rhode Island School of
- > Design.
- > FRANZ WRIGHT, winner of the Pulitzer Prize in Poetry in 2004, is the son of poet James Wright.
- > Born in Vienna in 1953, Wright grew up in the Northwest, the Midwest, and northern California.
- > His most recent books are Walking to Martha's Vineyard and The Beforelife (Knopf). He has been
- > the recipient of two National Endowment for the Arts grants, a Whiting Fellowship, and the
- > PEN/Voelcker Award for Poetry, among other honors. He lives in Waltham, Mass., with his wife,

> Elizabeth.
> > Date: Fri, 24 Feb 2006 09:03:20 -0800
> From: C Daly <[REDACTED]>
> Subject: a writing grant
>
> no poets have gotten the Antarctic writing grant yet:
>
> <http://www.nsf.gov/pubs/2004/nsf04558/nsf04558.htm>
>
>
>
>
>
>
> In the electronic proposal, summarize the places or research sites to be
> visited, and state the approximate amount of field time needed. NSF's
> program solicitation, <[http://www.nsf.gov/pubsys/ods/getpub.cfm?](http://www.nsf.gov/pubsys/ods/getpub.cfm?nsf04559)
nsf04559>
> Antarctic Research, describes the operational capabilities of the U.S.
> Antarctic Program.
> <<http://www.nsf.gov/od/opp/antarct/treaty/opp04001/index.html>> U.S.
> Antarctic Research Program 2003-2004 contains paragraph descriptions of a
> recent season of research projects. There is no set minimum or maximum
> amount of time in the field; the NSF goal is to match field support to the
> requirement of the proposed project. Nevertheless, give thought to the
> size of the project being proposed. For a large project that would require
> comprehensive access to the Antarctic, NSF would expect to see compelling
> reasons in terms of the two major review criteria of intellectual merit and
> broader impacts (see section VI.A). A proposal for a smaller project could
> convince NSF that it still would cover new and important topics and be more
> operationally practical in the U.S. Antarctic Program. Location also could
> influence NSF's decision. Fieldwork in the high-latitude Antarctic (McMurdo
> Station, camps accessible from McMurdo, and Amundsen-Scott South Pole
> Station) is in demand in the austral summer. A long winter project during
> the months of isolation at McMurdo or South Pole likewise would require
> compelling reasons for support. The McMurdo Winfly period (mid-August
> through September) could be attractive for some kinds of projects. Palmer
> Station is accessible year-round as are the U.S. Antarctic Program
> ice-capable research ships
> > Date: Fri, 24 Feb 2006 12:37:08 -0600
> From: D Coffey <[REDACTED]>
> Subject: Billy Childish West Coast Poetry dates
>

> FYI
>
> april 20th @ Spaceland, Los Angeles , Ca
> www.clubspaceland.com
>
> april 21st @ The Hemlock Tavern, San Francisco, Ca
> www.hemlocktavern.com
>
> april 23rd @ Old Ironsides - Sacramento, Ca
> www.theoldironsides.com
>
>
> april 28th - @ The Sunset Tavern - Seattle, Wa.
> www.sunsettavern.com
>
> april 29th - @ Dante's Portland, Or.
> www.danteslive.com
>
> --
> <http://hyperhypo.org>
> > Date: Fri, 24 Feb 2006 13:53:59 -0500
> From: Steve Dalachinsky <[REDACTED]>
> Subject: Re: [CompanyofPoets] Vernon Frazer's IMPROVISATIONS
>
> am i back on this list yet please put me back on
> and if anyone out there knows how i can get back on to wryting list let
> me know please
> > Date: Fri, 24 Feb 2006 13:51:42 -0600
> From: Haas Bianchi <[REDACTED]>
> Subject: AWP Readings outside of the conference
>
> Dear Friends of Chicagopostmodernpoetry.com
>
> I sent out and open call for readings going on during AWP in Austin, Texas.
> CPMPC will list all readings sent so please keep sending these to us, but I
> wanted to forward these two to give a heads up. all I can say is that these
> are two readings I will be attending.
>
> Regards
>
> Ray
>

>
>
>
> 1) The Unassociated Garden Party
> > Thursday, March 9th, 6pm - midnight
> > @ Big Red Sun
> > 1102 E. Cesar Chavez
> > Austin, TX
> >
> > Readers include:
> >
> > Anthony Robinson
> > Laura Sims
> > Dan Machlin
> > Howard Robertson
> > David Larsen
> > Hoa Nguyen
> > Stephanie Young
> > Tyehimba Jess
> > Brent Cunningham
> > Cathy Wagner
> > Joseph Massey
> > Susan Briante
> > Jess Mynes
> > Travis Nichols
> > Aaron Tieger
>
> 2)
>
> Maxine Chernoff, Paul Hoover, Elizabeth Robinson, Dale Smith, and Brian
> Clements will read at 12th Street Books in Austin, Saturday, March 11 at 7
> pm.
>
> 12th Street Books is at 827 W. 12th St. in Austin, near the corner of 12th
> and Lamar, [REDACTED] or [REDACTED].
>
> Seating is limited, so arrive early!
>
> <https://www.12thstreetbooks.com>
>
>
>

> Raymond L Bianchi
> chicagopostmodernpoetry.com/
> collagepoetchicago.blogspot.com/
> > Date: Fri, 24 Feb 2006 13:56:58 -0600
> From: Adam Clay <[REDACTED]>
> Subject: Burning Chair: Thomas Hummel, Brenda Shaughnassy & Craig Teicher
>
> Greetings, friends:
>
> Thomas Hummel, Brenda Shaughnassy & Craig Teicher will be reading
> Sunday, Feb 26th at THE FALL CAFE at 7:30PM.
>
> Directions:
>
> The Fall Café
> 307 Smith Street
> Between Union & President
> Carroll Gardens, Brooklyn
> F or G to Carroll Street
>
> -Adam Clay
> TYPO
> <http://www.typomag.com>
> > Date: Fri, 24 Feb 2006 15:14:59 -0500
> From: Michael Magee <[REDACTED]>
> Subject: IPACT -- a new option for creative writers...
>
> Hi everyone, wanted to let you all know about this.
>
> We're finally -- finally! - ready to start promoting the new Institute for Poetic
> Arts and Critical Theory at Rhode Island School of Design. Hooray!
>
> The Institute's three-week courses, two-day seminars, as well as readings,
> discussions and weekly open mike nights in Providence's Downcity Arts
> District are designed to encourage participants to take advantage of the
> wealth of poetry and visual art resources in Providence. IPACT provides a
> unique opportunity for students to involve themselves fully in a multi-
> disciplinary world of art making and art welcoming—a world where creative
> writers and visual artists collaboratively propose what words and forms the
> future will hold.
>

> It runs this Summer from June 24 to August 4. Faculty include...
>
> John Ashbery / Mairéad Byrne / Steve Clay / Michael Gizzi / Ann Lauterbach
> Michael Magee / Peter Schjeldahl / Lynne Tillman / Wendy Walters
>
> OPEN ENROLLMENT
> HOUSING AVAILABLE
> CLASSES CAN BE TAKEN FOR GRADUATE, UNDERGRADUATE OR NON-CREDIT
>
> Check out the full catalogue: <http://www.risd.edu/ipact.cfm>
>
> or contact Michael Magee, Director (████████) for more information.
>
> Mike
> > Date: Fri, 24 Feb 2006 14:41:42 -0600
> From: mIEKAL aND <████████>
> Subject: New cross-stitch by Maria Damon
>
> spend a moment
>
> with the new cross-stitch by Maria Damon
>
> based on a vispoem by mIEKAL aND
>
>
>
> Several weeks before Lyx Ish
> died suddenly of pancreatic cancer
> she suffered a stroke & lost the ability to speak.
> The original visual poem was made for her at that time.
>
>
>
>
> <http://spidertangle.net/liquidtext.com/lyxstitch.html>
> > Date: Fri, 24 Feb 2006 16:04:08 EST
> From: Joseph Madia <████████>
> Subject: NEW MYSTICS UPDATE
>
> NEW MYSTICS ART AND LITERARY SITE (www.newmystics.com)
FEBRUARY UPDATE: new

> works by RIC CARFAGNA, TONYA MADIA, NICK PENDLETON, MARINA
BOCCUZZI, AL
> CARFAGNA, and JOEY MADIA.
> > Date: Fri, 24 Feb 2006 16:50:05 -0500
> From: Ian VanHeusen <[REDACTED]>
> Subject: an accident of meaning
>
> Dear List- If anyone is interested, my next free chapbook will be coming out
> in a week or two. It is titled "an accident of meaning" and it will be apart
> of my regular free mailing list (some of you are already on it). The
> following is an excerpt:
>
> how do you eat
> an elephant?
>
> one bite
> at a time
>
> don't think about it
> too much
>
> there are 1,000 directions
> but only one path
>
> when what you call "me"
> stops along the road
> to take a drink
> run away!
>
> Peace,
> Ian VanHeusen
> > Date: Sat, 25 Feb 2006 11:39:33 +1100
> From: "[REDACTED]" <[REDACTED]>
> Subject: Re: Poetry on the Web
>
> what is the source of these statistics?
> komninos
> ---- derekrogerson <[REDACTED]> wrote:
>
> =====
>
> Top Ten Poetry Sites (by traffic):

>
> 1. www.poetry.com
> 2. www.best-love-poems.com
> 3. www.lovepoemsandquotes.com
> 4. www.netpoets.com
> 5. www.poems-and-quotes.com
> 6. www.poemsforfree.com
> 7. www.poets.org
> 8. www.americanpoems.com
> 9. www.lovepoetry.com
> 10. www.allpoetry.com
>
>
> also
>
> Top Ten Search Engine Queries (adult-filtered, last 100 days but this
> list has been exactly the same for several years):
>
> 1. google
> 2. paris hilton
> 3. ebay
> 4. yahoo
> 5. girls
> 6. jessica simpson
> 7. eminem
> 8. poetry <=====

> 9. carmen electra
> 10. games
>
>
> "It doesn't take a genius to spot a goat in a flock of sheep."
> > Date: Fri, 24 Feb 2006 17:41:21 -0800
> From: [REDACTED]
> Subject: Re: a writing grant
>
> Actually, Lyn Hejinian got this grant some years ago. Illness prevented her
> from going.
>
>
> ----- Original Message -----
> From: "C Daly" <[REDACTED]>
> To: <[REDACTED]>

> Sent: Friday, February 24, 2006 9:03 AM
> Subject: a writing grant
>
>
> no poets have gotten the Antarctic writing grant yet:
>
> <http://www.nsf.gov/pubs/2004/nsf04558/nsf04558.htm>
>
>
>
>
>
>
>
> In the electronic proposal, summarize the places or research sites to be
> visited, and state the approximate amount of field time needed. NSF's
> program solicitation, <[http://www.nsf.gov/pubsys/ods/getpub.cfm?](http://www.nsf.gov/pubsys/ods/getpub.cfm?nsf04559)
nsf04559>
> Antarctic Research, describes the operational capabilities of the U.S.
> Antarctic Program.
> <<http://www.nsf.gov/od/opp/antarct/treaty/opp04001/index.html>> U.S.
> Antarctic Research Program 2003-2004 contains paragraph descriptions of a
> recent season of research projects. There is no set minimum or maximum
> amount of time in the field; the NSF goal is to match field support to the
> requirement of the proposed project. Nevertheless, give thought to the
> size of the project being proposed. For a large project that would require
> comprehensive access to the Antarctic, NSF would expect to see compelling
> reasons in terms of the two major review criteria of intellectual merit and
> broader impacts (see section VI.A). A proposal for a smaller project could
> convince NSF that it still would cover new and important topics and be more
> operationally practical in the U.S. Antarctic Program. Location also could
> influence NSF's decision. Fieldwork in the high-latitude Antarctic (McMurdo
> Station, camps accessible from McMurdo, and Amundsen-Scott South Pole
> Station) is in demand in the austral summer. A long winter project during
> the months of isolation at McMurdo or South Pole likewise would require
> compelling reasons for support. The McMurdo Winfly period (mid-August
> through September) could be attractive for some kinds of projects. Palmer
> Station is accessible year-round as are the U.S. Antarctic Program
> ice-capable research ships
> > Date: Fri, 24 Feb 2006 23:10:19 EST
> From: Craig Allen Conrad <[REDACTED]>
> Subject: ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Sil-
liman, AN APPEAL
>

> ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman,
AN
> APPEAL FOR NEW PASSION!
>
> This is something I've been thinking about ever since I saw Lyn Hejinian
> read at Villanova a few years ago. Ron Silliman and his wife were sitting
> in front of me, holding hands. That was nice, but then she would stroke
> the back of his head, and he would give her a quick kiss. It was SO
> beautiful,
> as public affection is always beautiful.
>
> It's that generation of Free Thinking Open Fucking Love In that shifted and
> reshaped the framework of Values that --in my opinion-- has a new challenge
> before them!
>
> While they were successful at bringing the world to the party when they
were
> young and fun, can they do that again as old and fun? The MARKETPLACE
> seemed (continues to seem) more than pleased with their early shot of
> Rock 'N Roll, creating webs of industry out of that energy. Do I want to
> talk
> about The MARKETPLACE? Truth is I DON'T, except that it's there where
> success is most transparent.
>
> LET ME MAKE MYSELF CLEAR that I do NOT mean Cher when I'm saying
> old and fun. Meaning OLD AND HOT, OLD AND SEXY! Cher and her
> many aging BOTX, face lift, hair dye, wig culture is exactly what I'm NOT
> AT ALL INTERESTED IN GIVING PROPS TO!
>
> NO! I'm meaning, AGING, visibly graying and wrinkling as HOT! To me it
> seems like something that HAS TO BE OWNED FIRST! As some DO I be-
lieve!
>
> Getting the world to look to another, very different place when we think of
> LOVE and SEX and FUN and EXCITING PASSION is what I'm hoping.
>
> Seems like a GREAT thing! And as far as poets in their 50s or older, I can
> think of A BUNCH OF them who can help PULL THIS OFF! Change US!
>
> AN APPEAL TO YOU AGING POETS TO HELP MAKE THE DIFFERENCE,
> 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
> [_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com/) (<http://phillysound.blogspot.com/>)
> for CAConrad's tarot services:
> [_http://LightOfLakshmi.blogspot.com_](http://LightOfLakshmi.blogspot.com/) (<http://lightoflakshmi.blogspot.com/>)
>

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564. **Ela Kotkowska**
words wide as worlds

Sat 25 Feb 2006

dear verb collectors,

here's a page-link to sharpen one's senses:

World Wide Words @ <http://www.worldwidewords.org/index.htm>

a fresh find for a fine mind

sporadic greeting,

ela kotkowska

aileverte.blogspot.com

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565. **Anny Ballardini**
Re: New cross-stitch by Maria Damon

Sat 25 Feb 2006

A wonderful translation,

On 2/24/06, mIEKAL aND <[REDACTED]> wrote:

>
> spend a moment
>
> with the new cross-stitch by Maria Damon
>
> based on a vispoem by mIEKAL aND
>
>
>
> Several weeks before Lyx Ish
> died suddenly of pancreatic cancer
> she suffered a stroke & lost the ability to speak.

> The original visual poem was made for her at that time.
>
>
>
>
> <http://spidertangle.net/liquidtext.com/lyxstitch.html>
>

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566. **Simon DeDeo**
rhubarb is susan updates
Sat 25 Feb 2006

Hi all --

Two updates on rhubarb is susan this weekend: reviews of poems by Elizabeth Treadwell and K. Silem Mohammad both appearing in the latest issue of Dusie:

<http://rhubarbissusan.blogspot.com/2006/02/elizabeth-treadwell-biograp.html>
<http://rhubarbissusan.blogspot.com/2006/02/k-silem-mohammad-ideal-village.html> <http://rhubarbissusan.blogspot.com/>

Thanks for tuning in, and have an excellent weekend. Up next week is a review of Kate Greenstreet's new chapbook; I'm always looking for new material, so if you have a new book coming out, do let me know.

-- Simon

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567. **Steve Dalachinsky**
Fw: Fw: words and music
Sat 25 Feb 2006

Monday, March 6th, The Writer's Voice & CultureCatch.com are coming together to put on a reading/performance celebrating "...Now and Then and Then and Now..."

Featuring a solo performance from internationally recognized jazz pianist Matthew Shipp , poetry by legendary New York downtown poet Steve Dalachinsky (plus a short duo by the 2), a story by James Braly (The Moth, Hearsay.com), a tale from author Laren Stover (Bohemian Manifesto, Pluto: Animal Lover), , and missives and diatribes from the Writer's Voice and www.CultureCatch -- literary editor Ken Krimstein and site editor Steve Holtje.

7:30 - 9 p.m. Free.

The Majorie S. Deane Little Theater
West Side YMCA
5 West 63rd Street (between CPW & Bway)
New York City 1002

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568. **Linda McManus**

Re: ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, AN AP

Sat 25 Feb 2006

Not exactly sure what you're expecting or wanting from this, but it has made me curious. To be honest I'm too young to be considered a Baby Boomer, and I don't think Mick Jagger is that hot, but hey, to each their own. There are plenty of older poets who are pretty hot though, but I'm not saying who I'm thinking of, so please don't ask.

Linda

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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569. **kom9os**

Re: ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman,

Sat 25 Feb 2006

hey craig
you are still concentrating a lot on look
what if you were blind?
would age matter or texture?

getting old is not graceful, i don't care what anybody says.
i'm leaking squeaking and 'freaking'
things don't work like they used to
creams stop fungus from making me their home
stop me falling out of my own bum
everything is starting to sag
i think it was anne sexton who wrote
we don't die we just succumb to gravity.

sorry i'm not finding anything sexy about being an aging baby boomer and there is no cure, except the thought of being young again. sexy is really owned by the image makers and there is no way we can reclaim it in any other form.

i've been making love blind-folded lately
concentrating on sensations i am feeling and fantasies happening in my head
when i am blindfolded and touching gently and introducing surprises (ice,
feathers, oils, powder, hot towels etc) when i am not blindfolded and the pleasure giver.

aromatic fragrance oils make me feel sexy, candle light and good music, chill out music, light loose clothes.

i think we all have to find our own ways of feeling sexy rather than projecting a sexy image that will make people want to rip off their underwear and attack us, as you allude to as being a measure of sexiness.

it's sunday morning, i should be at church, checking out anyone who might be sexy - not!

komninos

--- Craig Allen Conrad <[REDACTED]> wrote:

=====

""""try this craig, it's called 'desire'

cheers

komninos

hope it gives you a lift!

""""

Well, Yeah that was uplifting! Smoking Koalas and poetry can always give me a lift!

Thanks Komninos.

A couple people backchanneled instead of writing on the List directly, for whatever reason. One was somewhat interested in pursuing this idea with me, then said, "...the Rolling Stones should not go on!"

Now, I understand that argument from different angles, especially the angle from young musicians who are frustrated with the music industry tied and kept in its place at times.

But with this argument is always the statement about how OLD they look up there on stage. Yeah, well, they're OLD, what do you want!? BUT, in a WAY, they really do embody some of what I'm talking about, up there, wrinkled, STILL ROCKING! Mick Jagger exudes that same quality of Svengali on the

rocks, good times in the back seat. Or maybe in the hotel room. I didn't go see them on their most recent tour, but I'd very much fuck Jagger! He's quite fuckable! Sexy! And OLD!

There's a poem Rachel Blau DuPlessis read at the Rosenbach Museum here in Philadelphia that was sexy! And I remember sitting there, thinking how great that was to hear from a woman her age. And she read it with such defiance too! Yeah, that was HOT!

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

[_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com) (<http://phillysound.blogspot.com/>)

for CAConrad's tarot services:

[_http://LightOfLakshmi.blogspot.com_](http://LightOfLakshmi.blogspot.com) (<http://lightoflakshmi.blogspot.com/>)

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570. **Michael Rothenberg**

MICHAEL ROTHENBERG & DAVID ABEL at the blue Danube

Sat 25 Feb 2006

MICHAEL ROTHENBERG

DAVID ABEL

READING ON THE DANUBE

(curated by Larry Kearney)

Thursday, MARCH 2, 8pm

@ the blue danube cafe, 4th & clement, sf, ca

FREE

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571. **David A. Kirschenbaum**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Sat 25 Feb 2006

is this really how long people are reading now at segue? excluding the eco-panel, only 9 of 30 readers went under 30 minutes (12 assuming three-minute long introductions) and only 2 of 30 people went under 20 minutes. meanwhile, four readers went over 40 minutes.

for reading curators, how long do you tell yr readers that they should read. i've always known of the 20-minute reading. it's the rare poet who can give a 30- or 40-minute long reading and hold the crowd.

best,
david

on 2/25/06 11:22 AM, Charles Bernstein at [REDACTED] wrote:

PennSound is pleased to announce that the readings for the current season at the Bowery Poetry Club's Saturday afternoon Segue Series are now available. This includes a magnificent reading one week ago today by Leslie Scalapino and Mei-mei Berssenbrugge. The Segue series began in the Fall of 1978 at the Ear Inn and has been running every Saturday afternoon (except summers) since then.

<http://writing.upenn.edu/pennsound/x/Segue-BPC.html>

Note: each of these files includes the introductions.

October 8, 2005

Marianne Shanean (33:56): MP3

Anselm Berrigan (39:15): MP3

October 15, 2005

Elizabeth Reddin (37:41): MP3

Aaron Kiely (34:55): MP3

October 22, 2005

Joel Kuszai (30:19): MP3

Abigail Child (33:41): MP3

October 29, 2005

Jennifer L. Knox (28:04): MP3

November 5, 2005

Drew Gardner (44:27): MP3

Alan Davies (35:25): MP3

November 12, 2005

Elizabeth Treadwell (29:34): MP3

Sarah Anne Cox (24:04): MP3

November 19, 2005

David Shapiro (35:47): MP3

Ron Silliman (42:07): MP3

December 3, 2005

Beth Anderson (41:11): MP3

Sue Landers (19:00): MP3

December 10, 2005

Norma Cole (36:30): MP3

Paul Foster Johnson (29:10): MP3

December 17, 2005

Peter Lamborn Wilson (33:08): MP3

January 7, 2006

Christina Strong (17:31): MP3

Jonas Mekas (26:24): MP3

January 14, 2006

Stacy Szymaszek (30:57): MP3

Diane Ward (41:12): MP3

January 21, 2006

ECO-PANEL: Ed Roberson, Laura Elrick, Jill Magi, Karen Anderson

Introduction (8:10)

Jill Magi (13:55)

Laura Elrick (18:46)

Karen Anderson (13:02)

Brenda Iijima (16:59)

Ed Roberson (14:38)

January 28, 2006

Heather Fuller (27:42): MP3

Carla Harryman (34:34): MP3

February 4, 2006

Marshall Reese (27:19): MP3

Gary Sullivan (38:06)

February 11, 2006

Adeena Karasick (25:50): MP3

Adeena Karasick's Burning Man (4:22): RealVideo

Bill Bissett (32:38): MP3

February 18, 2006

Leslie Scalapino (36:42): MP3

Mei-mei Berssenbrugge (33:17): MP3

<http://writing.upenn.edu/pennsound/x/Segue-BPC.html>

Charles Bernstein

<http://epc.buffalo.edu/authors/bernstein/>
<http://epc.buffalo.edu/authors/bernstein/blog>

--

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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572. **Camille Martin**

AWP 2007 call for papers: Poets on Appropriative Writing

Sun 26 Feb 2006

Here's a call for papers for the 2007 AWP in Atlanta:

Poets on Appropriative Writing

Raphael Rubinstein says "appropriative writing." Michael Davidson says "palim-texts." Gregory Betts says "plunderverse." Purists say "plagiarism." This panel of the AWP will feature poets whose writing incorporates source texts as a compositional process and perhaps also with the intention of challenging the idea of textual ownership. Poets in this panel will discuss methods of appropriation in their own work and suggest theoretical issues underlying their use of source texts. Please send abstracts (300-500 words) and a brief biographical statement by email to Camille Martin: <[REDACTED]>. Deadline: April 15, 2006. The 2007 AWP will be in Atlanta, February 28 - March 3.

Camille Martin, Ph.D.
Ryerson University
Toronto, ON
Canada

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573. **Craig Allen Conrad**

Re: aging *BABY BOOMERS* can make aging *SEXY*, Notley, Hejinian, Silliman, AN APPEA

Sun 26 Feb 2006

True that I'm not old, certainly not old enough to understand aging in the way you want me to see, Komninos. I'm respecting what you say, but when I talk about LOOKS it's a 180 degree shift away from the Market, which assumes THE WORST really. Assumes the fear of Death, the fear of aging, the Fear the Fear of The FEAR of it as it gets you.

The word on the street is that the cosmetic industry and the like are dumping enormous amounts of money into the research of Baby Boomers right now. Well, they HAVE BEEN, but especially now.

All this is just my way of saying that I'm hoping for a revolution against it! Against the creams the dyes the SHIT to cover the true YOU! My HOPE is that YOU and your generation will say AS YOU HAVE BEFORE, NO, WE'RE DOING IT OUR WAY, WE DON'T FUCKING CARE WHAT YOU WANT, WHAT YOU EXPECT, WHAT YOU WANT TO SELL US!

ALL YOU WHO HAD SIT-INS COULD HAVE (here I am organizing sit-ins, which is kind of silly, but I don't care!) NEW SIT-INS AT THE COSMETIC COUNTERS OF MACY'S OR WHEREVER, LOOKING JUST AS YOU ARE, AND KISSING, AND HUGGING, GIVING THE FINGER TO IT ALL!

This really ISN'T some silly notion I want here. It's a big deal, our collective, national fear of aging, death, etc.....

When we look to the ancient alphabets, especially when I think of my own ancestors in the north of Europe, there was an amazing letter "Pertho." Pertho is the equivalent of our modern day P. Pertho really didn't (doesn't) look much like P, but that's irrelevant. The THING about Pertho which makes me so happy, is that THAT letter for P had its bulbous portion being flexible to face east or west. Our P only faces east. Pertho could show the decline facing west.

We've given up so much by denying decline. Aging people who want to LOOK and feel young means they aren't involved in the natural process.

Feeling ALIVE and VITAL as aging people can defy that, possibly.

Once, after a reading in Philadelphia at the Rosenbach Museum, a bunch of us went to this smoky little bar called DOOBIES (it's a great place). It was me, Frank Sherlock, Linh Dinh, shit who else there was my age? The elders were Ron Silliman, Bob Perelman, maybe a couple others. But after a few beers I

opened up about SEEING Silliman and his wife at that Lyn Hejinian reading I mentioned in the original post to this thread. Maybe they thought I was being silly when I told them my idea that they can SAVE THE WORLD from future generations of age-fear, but no, I'm very serious.

If any generation has proven its power, by its sheer NUMBERS, it's the Baby Boomer generation.

So, where do you want to have your first LOVE IN? Outside a plastic surgeon's?

Let me know, I'll be there with bullhorn man, I'm serious, I'll be there!

CAConrad

for DEVIANT PROPULSION & others: [_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

for PhillySound: NEW POETRY: [_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com)
(<http://phillysound.blogspot.com/>)

for CAConrad's tarot services:

[_http://LightOfLakshmi.blogspot.com_](http://LightOfLakshmi.blogspot.com) (<http://lightoflakshmi.blogspot.com/>)

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574. **C Daly**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Sun 26 Feb 2006

Dear David:

Thank you for your post and I hope more of us pick up on this thread.

I usually get nervous and read short. Oftentimes, too short, but, I also suffer through readings where the reader says "oh, I've got some more and then some new stuff" -- i.e., 10-15 minutes more -- at the time I'm ready to cry "uncle"

which -- what is that idiom? the man from u.n.c.....

anyways, 40 minutes is "upper limit" of my attention span for someone who isn't a brilliant performer, or who is deliberately reading in a quiet / lack of affect way, and I don't care if you're a "famous" poet, but -- you know who you are -- reading with lack of affect or in a dull manner -- I'd rather have dinner with you, buy you drinks, chat or walk your dog or whatever... than listen to you drone your gorgeous poems rather than represent them responsibly

and who wants to be listening excitedly, carefully, to a reading, wants to sponsor a reading series, and find that snacks are 2 hours distant?

all best...

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575. **derekrogerson**

Re: Poetry on the Web

Sun 26 Feb 2006

komninos:

..| what is the source of these statistics?

The stats are from www.hitwise.com but, don't worry, all this is folly to the world ;-)

Derek

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576. **Jesse Glass**

Kelvin Corcoran's I Know The Songs Of All The Birds at Ahadada Books

Sun 26 Feb 2006

Kelvin Corcoran's fine e-chapbook is available for free downloading at www.ahadadabooks.com, our new website. A selection of Hugh Seidman's work will be going up soon. Ahadada books is also featuring new, perfect-bound collections by Skip Fox, Mike Gubser, and a poet-artist of note. In addition the Small Press Exchange is now in operation. Please visit it through links at the new website. Your participation is encouraged. Jess

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577. **Gary Sullivan**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to

Sun 26 Feb 2006

David,

Come to some of the Segue readings this year, and you'll see why audiences are allowing the poets to go on so long.

This Saturday is going to be great. Nada Gordon and Anne Lauterbach (4:00 p.m. 308 Bowery). Nada will be collaborating with one of the most famous oud players in the U.S., Dick Barsamian.

Oh David Kirschenbaum we love you get up,

Gary Sullivan

578. **Martha Deed**

Re: beasties, a debacle &c

Sun 26 Feb 2006

Thank you, Dan, especially for your customer service piece. As someone who went without usable telephone (and hence, dialup modem) service for a solid week recently -- and whose language skills failed when trying to explain transformer boxes on telephone poles to young people in India -- I am both sympathetic to and comforted by your experience.

This morning's NY Times made reference to a website for cutting through the clouds of unknowing that might come in handy some time.

<http://www.gethuman.com/> provides methods for reaching human beings at many US companies.

Martha Deed

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

From: "Dan Waber" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, February 24, 2006 10:52 AM

Subject: beasties, a debacle &c

One more new project:

beasties: monsters made up from made up monster names's names (teachers and kids (of all ages) take note! Yes, I'm making them to order.

<http://www.logolalia.com/beasties/>

and a seasonal delight, the complete and unaltered exchange between online support for a tax preparation company and yours disgruntled truly:

<http://www.logolalia.com/block-debacle/>

also, for those of you following along at home, untranslatable continues to grow, thanks to all who've sent things in. Keep 'em coming, please.

<http://www.logolalia.com/untranslatable/>

Whee!

Dan

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579. **mIEKAL aND**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Sun 26 Feb 2006

or another way of thinking of it, it's rare the crowd that can pay attention to anything for 30 minutes (or more)..

On Feb 25, 2006, at 8:59 PM, David A. Kirschenbaum wrote:

>

>

> for reading curators, how long do you tell yr readers that they
> should read.

> i've always known of the 20-minute reading. it's the rare poet who
> can give

> a 30- or 40-minute long reading and hold the crowd.

>

> best,

> david

[↑ Contents](#)

580. **David A. Kirschenbaum**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to

Sun 26 Feb 2006

hey gary,

if d.a. levy rose from the dead i'd be cool with him reading north of 40 minutes, because he's one of my favorite poets but also because of the whole curiosity factor of wondering what someone picks to read in their first reading after rising from the dead.

but on his second and future readings i'd hope he sticks closer to 20 minutes.

best,

david

p.s. i've been going to segue readings since 1993 through four different venues, and i look forward to seeing more of the great readings the series has always hosted. i was even fortunate enough to be asked by kristin prevallet and prageeta sharma to read in the series back in 2000. i kept it under 20 minutes.

on 2/26/06 9:40 AM, Gary Sullivan at [REDACTED] wrote:

David,

Come to some of the Segue readings this year, and you'll see why audiences are allowing the poets to go on so long.

This Saturday is going to be great. Nada Gordon and Anne Lauterbach (4:00 p.m. 308 Bowery). Nada will be collaborating with one of the most famous oud players in the U.S., Dick Barsamian.

Oh David Kirschenbaum we love you get up,

Gary Sullivan

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581. **Gary Sullivan**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to

Sun 26 Feb 2006

David,

The real question here is: What's up with the decided increase in American artists going out of their way to police each other in recent years?

Pfft,

Gary

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582. **Mairead Byrne**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Sun 26 Feb 2006

This is an interesting thread. I was of the opinion that poetry readings could not be too short. I trimmed back & trimmed back. I got to the point where I felt: Actually, it's too short. But I think that's as much to do with economics as anything else. Like if someone flies you 800 miles, collects you at the airport, brings you to dinner, drums up an audience, and then you look up from the lectern, smile, and say "Ah." "Thank you very much." Well, not quite, but distance traveled to the reading, by poet & audience, may enter into the equation. Not in the BPC where everyone is assumed to be a New Yorker, or at least tolerated at such, or clothed in that delicate fiction for the duration of the reading. A one-word reading might be just the thing for someone you are already in close-proximity to. I know I shouldn't end on a preposition. So I will say that

it's always worth considering money; poetry readings are strange in that respect. The audience generally doesn't pay and whether the poet gets paid or not, or how much, doesn't seem to materially affect the performance or the willingness to read. However, where money is involved, its relationship to the reading may weigh on the person who raised it, or who hands over the check. Mairead

>>> [REDACTED] 02/26/06 12:43 AM >>>

Dear David:

Thank you for your post and I hope more of us pick up on this thread.

I usually get nervous and read short. Oftentimes, too short, but, I also suffer through readings where the reader says "oh, I've got some more and then some new stuff" -- i.e., 10-15 minutes more -- at the time I'm ready to cry "uncle"

which -- what is that idiom? the man from u.n.c.....

anyways, 40 minutes is "upper limit" of my attention span for someone who isn't a brilliant performer, or who is deliberately reading in a quiet / lack of affect way, and I don't care if you're a "famous" poet, but -- you know who you are -- reading with lack of affect or in a dull manner -- I'd rather have dinner with you, buy you drinks, chat or walk your dog or whatever... than listen to you drone your gorgeous poems rather than represent them responsibly

and who wants to be listening excitedly, carefully, to a reading, wants to sponsor a reading series, and find that snacks are 2 hours distant?

all best...

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583. **Henry A. Lazer**

Brian Reed's new book on Hart Crane

Sun 26 Feb 2006

Poetics List:

At the bottom of this e-mail message, please find a discount offer for the newest book in the University of Alabama Press's Modern and Contemporary Poetics Series, *Hart Crane: After His Lights* by Brian M. Reed. Charles Bernstein and Hank Lazer, editors of the series, thought you would be interested in knowing of its publication.

If you would like to purchase a copy, the 30% discount offer is good through April 2, 2006. As always, we invite you to forward this e-mail or the flyer to any of your colleagues whom you think might be interested, or suggest names and addresses to whom we should send future mailings.

Any of the books in the Modern and Contemporary Poetics series may still be ordered at the 30% discount offered to attendees at last month's MLA convention. Just call our warehouse in Chicago at 773-702- 7000 and mention code MLA05.

If you have any questions, please contact at [REDACTED] or [REDACTED].

Ashley Hunter
Advertising/Direct Mail & Exhibits Manager

*

NEW FROM THE MODERN & CONTEMPORARY POETICS SERIES!

Hart Crane
After His Lights
Brian M. Reed

"Reed's scholarship is thorough, his criticism creative, and his writing style limpid." —Susan M. Schultz, author of *A Poetics of Impasse in Modern and Contemporary Poetry*

A study of Crane's poetic output that takes into account, but also questions, the post-structural and theoretical developments in humanities scholarship of the last decade that have largely approached Crane in a piecemeal way, or pigeon-holed him as representative of his class, gender, or sexual orientation. Reed examines Crane's career from his juvenilia to his posthumous critical reception and his impact on practicing poets following World War II. The first part of the study tests common rubrics of literary theory—nationality, sexuality, period—against Crane's poetry, and finds that these labels, while enlightening, also obfuscate the origin and character of the poet's work. The second part examines Crane's poetry through the process of its composition, sources, and models, taking up questions of style, genealogy, and genre. The final section examines Crane's influence on subsequent generations of American poets, especially by avant-garde literary circles like the New American poets, the Black Mountain School, the New York School, and the Beats. The result is a study that complicates and enriches our understandings of Crane's poetry and contributes to the ongoing reassessment of literary modernism's origins, course, and legacy.

Brian M. Reed is Assistant Professor of English at the University of Washington, Seattle, and coeditor of *Situating El Lissitzky: Moscow, Vitebsk, Berlin*.

*

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584. **Camille Martin**

AWP 2007 call for papers: Poets on Appropriative Writing

Sun 26 Feb 2006

I'm reposting this because the email address to send abstracts to didn't appear properly in the poetics archives.

Here's a call for papers for the 2007 AWP in Atlanta:

Poets on Appropriative Writing

Raphael Rubinstein says "appropriative writing." Michael Davidson says "palim-texts." Gregory Betts says "plunderverse." Purists say "plagiarism." This panel of the AWP will feature poets whose writing incorporates source texts as a compositional process and perhaps also with the intention of challenging the idea of textual ownership. Poets in this panel will discuss methods of appropriation in their own work and suggest theoretical issues underlying their use of source texts.

Please send abstracts (300-500 words) and a brief biographical statement by email to Camille Martin:

c8martin at ryerson dot ca

Deadline: April 15, 2006

Please note that the time limit for individual presentations will be 15-20 minutes, depending on the number of speakers on the panel.

The 2007 AWP will be in Atlanta, February 28 - March 3.

Camille Martin, Ph.D.

Ryerson University

Toronto, ON

Canada

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585. **Nick Piombino**

BPC/Segue at Penn Sound/ How Much Time

Sun 26 Feb 2006

Don't be boring, protracted, pretentious, difficult, earnest, depressed, crazy, harsh, screechy, hurried, lazy, abstruse, confusing, pedantic, ridiculous, irritable, derivative, sarcastic, bumbling, lightweight, square, tardy, sycophantic, cool, cloying, corny, mellifluous, sweet, cute, frantic, trite, bold, bland, weird, uptight, dowdy, vain, silly, stoned, shy, hesitant, vapid, listless, bombastic, depressed, egotistical, evasive, anxious, manic, doubtful, distracted, distant, plodding or dour...and while you're at it, don't give readings.

-Nick Piombino

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586. **C Daly**

Shadowtrain Issue 2 now out!

Sun 26 Feb 2006

Shadowtrain Issue 2 now out!

<http://shadowtrain.com/index.html>

My piece is an excerpt from Secret Kitty, which is forthcoming from Ahadada Press:

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

All best,

Catherine Daly



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587. **Ishaq**

Open letter to the Assembly of First Nations: with recent historical background

Sun 26 Feb 2006

<http://victoria.indymedia.org/news/2006/02/49385.php>

Final Text of letter sent to Assembly of First Nations re trip to Israel

The victims of genocide at the hands of European settler colonialism cannot and should not give cover for another form of settler colonialism that has committed and continues to commit wholesale ethnic cleansing and genocide against the Palestinian people and nation.

CANADA PALESTINE ASSOCIATION

<http://www.cpavancouver.org>

February 23, 2006

Open letter to the Assembly of First Nations

We are saddened, hurt and shocked by the visit of a delegation of the Assembly of First Nations (AFN) to Israel, as well as the following statement attributed to AFN National Chief Phil Fontaine: "Indigenous people in Canada have much in common with the people of Israel, including a respect of the land and their languages. This mission is an excellent opportunity for us to share our values and our traditional ways of life, in the hope of building greater understanding, awareness and respect for our similarities and differences, both at home and abroad". <http://www.afn.ca/article.asp?id=2276>

The victims of genocide at the hands of European settler colonialism cannot and should not give cover for another form of settler colonialism that has committed and continues to commit wholesale ethnic cleansing and genocide against the Palestinian people and nation. In 1948, over four hundred villages and towns were wiped off the Palestinian and world map and their cemeteries desecrated; two thirds of the Palestinian people were uprooted from their historic homeland

and forced to live in reservations called refugee camps for the past fifty-eight years, most outside of their historic land. (See "All That Remains" By Prof. Walid Khalidi

<http://palestineremembered.com/Acre/Palestine-Remembered/Story661.html>)

Perhaps the chiefs, elders and leaders of the Assembly of First Nations don't know the history of the Zionist movement. In fact, it was coined on the model of the European settler colonialist movement that preceded it four hundred years earlier and committed the genocide against the indigenous peoples. The Zionist movement was also built on the South Africa, Zimbabwe, Angola, Guinea Bissau, Mozambique, Algeria and other European settler colonialist models of the same era - late nineteenth and early twentieth centuries.

Here is what the first Zionist Congress held in Basle, Switzerland (in Europe) in 1897 listed as some of the aims of the movement:

"Zionism strives to create for the Jewish people a homeland in Palestine secured by public law. The congress contemplates the following means to the attainment of this end:

1- The promotion on suitable lines of the colonization of Palestine by Jewish agricultural and industrial workers. (our emphasis)"

And Theodor Herzl, the founder of political Zionism, wrote in his book *The Jewish State* in 1896: "We should there form a portion of the rampart of Europe against Asia, an outpost of civilization as opposed to barbarism. (our emphasis)"

So doesn't this logic sound familiar? We are sure that it is painfully familiar to your ancestors and to your people who face racism on a daily basis.

We are sorry that we do not have the means to take you on similar tours to show you what is really happening in Palestine. Perhaps you should ask the hundreds of international volunteers, including Canadians, who paid their own way to go there and bear witness to the continuous Israeli brutality against the indigenous people of Palestine (See <http://www.palsolidarity.org/main/>). We are sure your Israeli and Zionist hosts will never take you to see the remains of the four hundred villages that were systematically destroyed, nor will they show you the Apartheid wall, the refugee camps, the tens of thousands of uprooted trees nor will they tell you that over 95 per cent of the land that Israel sits on is stolen land from the indigenous Palestinian population. If Chief Fontaine thinks that Israel has respect for the land, he is either unaware or complicit in covering up the massive Israeli injustice against the indigenous people of Palestine.

We will be frank with you. In the name of the vanquished indigenous people, you are being used to justify and cover up not only the Israeli atrocities and war crimes committed against the Palestinian people but also Israeli support for

racism and oppression against the peoples of Africa, Asia, central and south America.

This should not pass. The sooner you clarify your position, the sooner you will salvage your name and credibility. Already messages on the Internet are describing your collaboration with the Zionist organizations under the title: "Friends of neocolonialism meet". We hope that you will not be remembered as friends of European settler colonialists who committed genocide against the Palestinian people and were motivated by conquest, greed and superiority, the same evil motivations that enslaved the Native people of the Americas.

It is an offence and a crime against our native brothers and sisters who are still living and to those who perished in the process of colonization, to associate with the crimes of the Israeli settler colonialist state that is committing genocide against the native people of Palestine. Since the year 2000, over eight hundred Palestinian "Dudley Georges" were murdered every year at the hands of the neo-fascist regime in Israel.

Are these the people who you "have much in common with" and that you want to build cultural comparisons with? Are these the people you want to share your "values and ... traditional ways of life" with?

If so, you are complicit in their war crimes and you should not do it in the name of the First Nations Peoples.

Indigenous peoples must never be a party to genocide against the Palestinian people nor any other oppressed people facing occupation, genocide and theft of their land and natural resources.

(For further info, contact Hanna Kawas at [REDACTED] <mailto:[REDACTED]>)

Endorsed by the following groups:

Al-Huda Muslim Society

International Solidarity Movement (ISM)-Montreal

International Solidarity Movement (ISM)-Vancouver

<http://www.ism-vancouver.org>

Islamic Foundation of Toronto, Scarborough, <http://www.islamicfoundation.ca>

Niagara Coalition for Peace

Niagara Palestinian Association

Palestine Community Centre <http://www.palestinecommunitycentre.com>

Palestine House, Toronto <http://www.palestinehouse.com>

Palestine Solidarity Group <http://www.palsolidaritygrp.org>

Simon Fraser University Palestinian Human Rights Committee (PHRC)

Solidarity for Palestinian Human Rights - McMaster University (Hamilton, ON)

Solidarity for Palestinian Human Rights, Concordia (SPHR)

Solidarity for Palestinian Human Rights, UBC
Toronto's Robin Hood Collective
Women in Black - Los Angeles

Endorsed by the following alternative media outlets:

Al-Shorouq Arabic Newspaper, BC
DISCUSSION, Vancouver Co-Op Radio
Information: Montreal - Palestine <http://www.imopa.ca>
Voice of Palestine, Vancouver <http://www.voiceofpalestine.ca>
Wake Up with Co-op!, Vancouver Coop Radio

Endorsed by the following individuals (groups listed for identification only):

Ali Mallah, Equity Vice president, CUPE Toronto District Council
Ali Yassir and B. Bechnak, Montreal
Allan Brison, New Haven, CT
Anis BALAFREJ, Association de solidarité Maroc Palestine, Rabat, Morocco
Charles Boylan, Marxist-Leninist Party of Canada (Vancouver South)
Dave Brophy, Friends of Grassy Narrows, Winnipeg
Diana Ralph, Toronto, (Jewish member of the Campaign to Stop Secret Trials in Canada)
Donna Petersen, Marxist-Leninist Party of Canada (Vancouver Kingsway)
Dr. Abe Mouaket, P. Eng., Toronto.
Elizabeth Block, Toronto
Freda Guttman, International Solidarity Movement-Montreal
FreeXero <http://www.FREEXERO.com>
Gale Courey Toensing, Falls Village, CT
George N. Rishmawi - Palestinian Centre for Rapprochement between People (<http://www.pcr.ps>)
Greta Berlin, Los Angeles, Volunteer, International Solidarity Movement
Hanny Hassan, London, ON
Helen Michell, spokesperson for the Bear Clan families of Maxan Lake
Ismail Ibrahim Nawwab, Saudi Arabia
Jayce Salloum, Filmmaker, Vancouver
John and Betty Beeching, Vancouver
John Pranger, Vancouver, BC
Judith Weisman
Justine McCabe, International Committee, Green Party of the US
Karin Brothers, Toronto, Ont.
Khaled Mouammar, former CAF president, Toronto
Lamis Jamal Deek, Native of Palestine, Daughter of exiles, Attorney with Al-Awda, Palestine Right to Return Coalition
Lawrence Boxall, Jews for a Just Peace - Vancouver

Lawrence ytzhak braithwaite, author, victoria, british columbia
Macdonald Stainsby, Vancouver
Marc Azar, Montréal, Québec
Marty and Martha Roth, Jews for a Just Peace, Vancouver
Mary Hughes-Thompson, International Solidarity Movement
Meria, Producer/Host, "THE MERIA HELLER SHOW "
Mira Khazzam, Montreal, Quebec
Mohamed Kamel, Freelance writer, Montreal
Mohammed Abu Assi, Montreal
Nathan Stuckey
Nick Treanor, St.Catharines, Ontario
Nicolas A. Sayegh, Montreal
Nizar Sakhnini, Mississauga, Ontario
Noah Lepawsky. ISM Volunteer, Vancouver
Peter Eglin, Professor of Sociology, Wilfrid Laurier University
Rezeq Faraj, co-president of PAJU (Palestinian and Jewish Unity)
Robert Bibeau, Québec
Ron Benner, London, Ontario
Samia A. Halaby, born in Jerusalem and living in exile in New York
Sandra Joy Jones, Wilmington, De.
Sid Shniad, Vancouver, British Columbia
Splitting the Sky, Indigenous activist
Yahya Abdul Raham, Montreal Muslim News

Montreal Muslim News Network - <http://www.montrealmuslimnews.net>

Listen to Caravan, produced by Samaa Elibyari, every Wednesday from 2-3PM:
<http://www.montrealmuslimnews.net/caravan.htm>

"Power concedes nothing without a demand. It never did and it never will." --
Frederick Douglass (1817-1895)

<http://www.cpavancouver.org>

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588. **Maria Damon**

Re: BPC/Segue at Penn Sound/ How Much Time

Sun 26 Feb 2006

touché.

how about a bit of old-fashioned compassion to go
around. it's february and we all could use a bit
of kindness...

At 12:40 PM -0500 2/26/06, Nick Piombino wrote:

>Don't be boring, protracted, pretentious, difficult, earnest, depressed,
>crazy, harsh, screechy, hurried, lazy, abstruse, confusing, pedantic,
>ridiculous, irritable, derivative, sarcastic, bumbling, lightweight, square,
>tardy, sycophantic, cool, cloying, corny, mellifluous, sweet, cute, frantic,
>trite, bold, bland, weird, uptight, dowdy, vain, silly, stoned, shy,
>hesitant, vapid, listless, bombastic, depressed, egotistical, evasive,
>anxious, manic, doubtful, distracted, distant, plodding or dour...and while
>you're at it, don't give readings.

>

>-Nick Piombino

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589. **Stephen Motika**

Course with Rachel Levitsky @ Poets House starts March 7

Sun 26 Feb 2006

Six-week Course with Rachel Levitsky @ Poets House starts March 7:

Writing from the Outside

Instructor: Rachel Levitsky

Tuesdays, 7-9:30pm, March 7-April 11

\$240, Space is limited

One aspect of poetry is movement in and out of the membrane that separates an interior from its exterior. We will investigate how poets utilize aspects of the 'outside' world to dialogue with and enter subterranean consciousness. Readings will focus on the work of the poets Rosmarie Waldrop, Marcella Durand, and John Ashberry. During each class, with more and less specific directions (exercises) from the facilitator, we will mine these poets' work for ways into our own mysterious interiors.

Rachel Levitsky's poetry collection, *Under the Sun*, was published in 2003. She is the founder and co-curator of Belladonna* and has recently taught workshops at The Poetry Project and Naropa University.

Classes are open to all, but space is limited. To register, please call us at

██████████ or email ██████████.

More info: <http://www.poetshouse.org/progwkshp.htm>

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590. **J. Michael Mollohan**

Re: * Spam *** Re: BPC/Segue at PennSound/How Much Time Are Readers Given to**

Sun 26 Feb 2006

I call it the Lars Ullman syndrome. Or the Metallica complex, if you prefer.

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

From: "Gary Sullivan" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, February 26, 2006 11:19 AM

Subject: *** Spam *** Re: BPC/Segue at PennSound/How Much Time Are Readers

Given to

David,

The real question here is: What's up with the decided increase in American artists going out of their way to police each other in recent years?

Pfft,

Gary

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591. **Anny Ballardini**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Sun 26 Feb 2006

I could cry "uncle" even before starting. That "Ah" could cost me 25 shirts of sweat, what a bad character I am. I might even risk not being able to say "Thank you very much" and spend the rest of my life feeling guilty about it. Nah, readings are not for me,

On 2/26/06, Mairead Byrne <[REDACTED]> wrote:

>

> This is an interesting thread. I was of the opinion that poetry readings
> could not be too short. I trimmed back & trimmed back. I got to the point
> where I felt: Actually, it's too short. But I think that's as much to do
> with economics as anything else.
> Like if someone flies you 800 miles, collects you at the airport, brings
> you to dinner, drums up an audience, and then you look up from the lectern,
> smile, and say "Ah." "Thank you very much." Well, not quite, but distance
> traveled to the reading, by poet & audience, may enter into the
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> and whether the poet gets paid or not, or how much, doesn't seem to
> materially affect the performance or the willingness to read. However,
> where money is involved, its relationship to the reading may weigh on the
> person who raised it, or who hands over the check.

> Mairead

>

> >>> [REDACTED] 02/26/06 12:43 AM >>>

> Dear David:

>

> Thank you for your post and I hope more of us pick up on this thread.

>

> I usually get nervous and read short. Oftentimes, too short, but, I also
> suffer through readings where the reader says "oh, I've got some more and
> then some new stuff" -- i.e., 10-15 minutes more -- at the time I'm ready
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> whatever... than listen to you drone your gorgeous poems rather than
> represent them responsibly

>

> and who wants to be listening excitedly, carefully, to a reading, wants to
> sponsor a reading series, and find that snacks are 2 hours distant?

>

> all best...

>

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592. **Mairead Byrne**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Sun 26 Feb 2006

Oh Anny! I wish I had you in my class! I'd soon teach you! Readings are one of the joys of life! Mairead

>>> [REDACTED] 02/26/06 2:01 PM >>>

I could cry "uncle" even before starting. That "Ah" could cost me 25 shirts of sweat, what a bad character I am. I might even risk not being able to say "Thank you very much" and spend the rest of my life feeling guilty about it. Nah, readings are not for me,

On 2/26/06, Mairead Byrne <[REDACTED]> wrote:

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> where I felt: Actually, it's too short. But I think that's as much to do
> with economics as anything else.
> Like if someone flies you 800 miles, collects you at the airport, brings
> you to dinner, drums up an audience, and then you look up from the lectern,
> smile, and say "Ah." "Thank you very much." Well, not quite, but distance
> traveled to the reading, by poet & audience, may enter into the
> equation. Not in the BPC where everyone is assumed to be a New Yorker, or
> at least tolerated at such, or clothed in that delicate fiction for the
> duration of the reading. A one-word reading might be just the thing for
> someone you are already in close-proximity to. I know I shouldn't end on a
> preposition. So I will say that it's always worth considering money; poetry
> readings are strange in that respect. The audience generally doesn't pay
> and whether the poet gets paid or not, or how much, doesn't seem to
> materially affect the performance or the willingness to read. However,
> where money is involved, its relationship to the reading may weigh on the
> person who raised it, or who hands over the check.

> Mairead

>

> >>> [REDACTED] 02/26/06 12:43 AM >>>

> Dear David:

>

> Thank you for your post and I hope more of us pick up on this thread.

>

> I usually get nervous and read short. Oftentimes, too short, but, I also
> suffer through readings where the reader says "oh, I've got some more and
> then some new stuff" -- i.e., 10-15 minutes more -- at the time I'm ready

> to
> cry "uncle"
>
> which -- what is that idiom? the man from u.n.c.....
>
> anyways, 40 minutes is "upper limit" of my attention span for someone who
> isn't a brilliant performer, or who is deliberately reading in a quiet /
> lack of affect way, and I don't care if you're a "famous" poet, but -- you
> know who you are -- reading with lack of affect or in a dull manner -- I'd
> rather have dinner with you, buy you drinks, chat or walk your dog or
> whatever... than listen to you drone your gorgeous poems rather than
> represent them responsibly
>
> and who wants to be listening excitedly, carefully, to a reading, wants to
> sponsor a reading series, and find that snacks are 2 hours distant?
>
> all best...
>

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593. **Chris Stroffolino**

Segue at SeattleHow Much Time Are Readers Given to Read?

Sun 26 Feb 2006

Mairead--you raise some great points taking this thread to another level

And Maria Damon's call for february compassion and kindness--

"try a little tenderness" etc--

yeah, too---

What I think would be helpful in this discussion would be for people to think about their own readings in light of this (though maybe I'm only talking about myself, still I do believe in a kind of UNIVERSALIZING MY MAXIM in this instance....)

For instance, I think it would be really cool if others gave an example/account of a reading they themselves gave that they FELT (it's going to be subjective of course, even if your audience gave you some verbal or non-verbal feedback that confirms your feeling) was THE BEST or ONE OF THE BEST...

And then, with equal candor, gave an example/account of a reading that they felt to be THE WORST or ONE OF THE WORST you gave, a reading where you feel, for whatever reasons, you fucked up, you didn't get over, whatever, and in this account as much as possible do it without blaming the audience (or lack thereof).

In fact, if I get MONEY someday (since Mairead talks of MONEY), I think it'd be great to publish a book, or a CD in which people---okay, I'll say POETS-- talk about this stuff.

I think it's great that there's been a little more interest in things like READING REPORTS in recent years, but the SELF-READING REPORT might help supplement that stuff, and help ground the discussion of "poets going too long" in that compassionate way of which Maria writes....

While some say "JUDGE NOT LEST YE BE JUDGED---
Poets will judge (no matter how much they often say they don't--)
but *I* say If you gotta judge, judge yourself too
and it very well may take the sting off the way you judge (whether explicitly or implicitly) others....
(and, don't worry, it won't "blow your credibility," at least not for me-- quite the opposite, actually....!

Anyway, I was going to give an example of what I consider to be one of the WORST readings I think I gave (which may not be the worst reading YOU think I gave), but I've gone on too long, so I'll try to make it really short--- It was in SEATTLE in JUNE 2002, on a little west coast reading tour with a great friend and poet (and musician, it turns out, though we didn't do any music this time) with Brett Eugene Ralph. And this was in part because I went "too short", but there were other factors involved.

I'll say more about this later perhaps, depending on which way this conversation turns.

Chris

>From: Mairead Byrne <[REDACTED]>

>To: [REDACTED]

>Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

>Date: Sun, Feb 26, 2006, 8:33 AM

>

This is an interesting thread. I was of the opinion that poetry readings could not be too short. I trimmed back & trimmed back. I got to the point where I felt: Actually, it's too short. But I think that's as much to do with economics as anything else.

Like if someone flies you 800 miles, collects you at the airport, brings you to dinner, drums up an audience, and then you look up from the lectern, smile, and say "Ah." "Thank you very much." Well, not quite, but distance traveled to the reading, by poet & audience, may enter into the equation. Not in the BPC where everyone is assumed to be a New Yorker, or at least

tolerated at such, or clothed in that delicate fiction for the duration of the reading. A one-word reading might be just the thing for someone you are already in close-proximity to. I know I shouldn't end on a preposition. So I will say that it's always worth considering money; poetry readings are strange in that respect. The audience generally doesn't pay and whether the poet gets paid or not, or how much, doesn't seem to materially affect the performance or the willingness to read. However, where money is involved, its relationship to the reading may weigh on the person who raised it, or who hands over the check.
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02/26/06 12:43 AM >>>
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and who wants to be listening excitedly, carefully, to a reading, wants to sponsor a reading series, and find that snacks are 2 hours distant?

all best...

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594. **harriet zinnes**

Re: Brian Reed's new book on Hart Crane

Sun 26 Feb 2006

If you like, do send me the Hart Crane book and I'll review it for the DENVER QUARTERLY.

Sincerely

Harriet Zinnes
25 West 54 Street
New York, New York 10019

████████

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

From: "Henry A. Lazer" <████████>

To: <████████>

Sent: Sunday, February 26, 2006 12:16 PM

Subject: Brian Reed's new book on Hart Crane

Poetics List:

At the bottom of this e-mail message, please find a discount offer for the newest book in the University of Alabama Press's Modern and Contemporary Poetics Series, Hart Crane: After His Lights by Brian M. Reed. Charles Bernstein and Hank Lazer, editors of the series, thought you would be interested in knowing of its publication.

If you would like to purchase a copy, the 30% discount offer is good through April 2, 2006. As always, we invite you to forward this e-mail or the flyer to any of your colleagues whom you think might be interested, or suggest names and addresses to whom we should send future mailings.

Any of the books in the Modern and Contemporary Poetics series may still be ordered at the 30% discount offered to attendees at last month's MLA convention. Just call our warehouse in Chicago at 773-702-7000 and mention code MLA05.

*If you have any questions, please contact at ██████████
or ██████████.*

*Ashley Hunter
Advertising/Direct Mail & Exhibits Manager*

*

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After His Lights
Brian M. Reed*

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A study of Crane's poetic output that takes into account, but also questions, the post-structural and theoretical developments in humanities scholarship of the last decade that have largely approached Crane in a piecemeal way, or pigeonholed him as representative of his class, gender, or sexual orientation. Reed examines Crane's career from his juvenilia to his posthumous critical reception and his impact on practicing poets following World War II. The first part of the study tests common rubrics of literary theory-nationality, sexuality, period-against Crane's poetry, and finds that these labels, while enlightening, also obfuscate the origin and character of the poet's work. The second part examines Crane's poetry through the process of its composition, sources, and models, taking up questions of style, genealogy, and genre. The final section examines Crane's influence on subsequent generations of American poets, especially by avant-garde literary circles like the New American poets, the Black Mountain School, the New York School, and the Beats. The result is a study that complicates and enriches our understandings of Crane's poetry and contributes to the ongoing reassessment of literary modernism's origins, course, and legacy.

Brian M. Reed is Assistant Professor of English at the University of Washington, Seattle, and coeditor of *Situating El Lissitzky: Moscow, Vitebsk, Berlin*.

*

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595. **John Gallaher**

Re: BPC/Segue at Penn Sound/ How Much Time

Sun 26 Feb 2006

Nick Piombino wrote:

*Don't be boring, protracted, pretentious, difficult, earnest, depressed,
crazy, harsh, screechy, hurried, lazy, abstruse, confusing, pedantic,
ridiculous, irritable, derivative, sarcastic, bumbling, lightweight,
square,
tardy, sycophantic, cool, cloying, corny, mellifluous, sweet, cute,
frantic, trite, bold, bland, weird, uptight, dowdy, vain, silly, stoned,
shy, hesitant, vapid, listless, bombastic, depressed, egotistical,
evasive, anxious, manic, doubtful, distracted, distant, plodding or dour .
. . and while you're at it, don't give readings.*

-Nick Piombino

I Add:

Unless, of course, any of these are fundamental parts of your art.

JG

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596. **Nick Piombino**

BPC/Segue at PennSound How Much Time

Sun 26 Feb 2006

Kindness bores, cruelty titillates. Compassion bores,
irony titillates. Wisdom bores, nonsense
titillates. Life bores, entertainment titillates. Let
the games begin!

-Nick Piombino

*touché.
how about a bit of old-fashioned compassion to go
around. it's february and we all could use a bit
of kindness...*

Maria Damon <[REDACTED]>

At 12:40 PM -0500 2/26/06, Nick Piombino wrote:

*Don't be boring, protracted, pretentious, difficult, earnest, depressed,
crazy, harsh, screechy, hurried, lazy, abstruse, confusing, pedantic,
ridiculous, irritable, derivative, sarcastic, bumbling, lightweight, square,
tardy, sycophantic, cool, cloying, corny, mellifluous, sweet, cute, frantic,
trite, bold, bland, weird, uptight, dowdy, vain, silly, stoned, shy,
hesitant, vapid, listless, bombastic, depressed, egotistical, evasive,
anxious, manic, doubtful, distracted, distant, plodding or dour...and while
you're at it, don't give readings.*

-Nick Piombino

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597. **Stephen Vincent**

Re: BPC/Segue at PennSound How Much Time

Sun 26 Feb 2006

Yes, what is more fun:

1. Cheney among his buddies with a shot gun (a little drunk and off-balance)
or

2. Cheney sitting 'lotus position' bequeathing compassion unto the cosmos, as well as globe and nation.

I guess number "1" Indulges one's love of cruelty - especially when it backfires and hits the wrong object (poor Henry). And number "2" - since it's a position impossible to imagine in reality - indulges one's cruel love of the ironic.

But, Nick, I would suggest, & boring. 'titillation' ad infinitum is also boring - a reading full of 'titters' becomes audience self-congratulatory.

I heard Tom Raworth read on Friday evening here in San Francisco. I don't remember anyone 'tittering' - though there is a cruel aspect to the work - cutting right through to the core of syntax as fact - ironically, one can say Tom's work on that level is 'cruel to be kind.' On some level, always a lover!

Stephen V

Kindness bores, cruelty titillates. Compassion bores, irony titillates. Wisdom bores, nonsense titillates. Life bores, entertainment titillates. Let the games begin!

-Nick Piombino

*touché.
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Maria Damon <[REDACTED]>

*At 12:40 PM -0500 2/26/06, Nick Piombino wrote:
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-Nick Piombino

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598. **Murat Nemet-Nejat**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Sun 26 Feb 2006

It is interesting how the language of marketing is entering the discussion of poetry reading. Some poets read long, some read short, For instance, Ann Waldman and David Antin read long, interestingly in both "performativeness" (as opposed to simple performance) being a significant aspect of their work. It seems to me a reading tends to lengthen as the idea of a "well-made" poem for the poet disappears.

Also, longer readings are riskier, in terms of reading poems one is not sure of and also at places boring or losing the audience. Market considerations push to aversions of risks whereas poetry (writing and reading) it seems to me involves anteing up risk taking.

To answer a previous question about personal experiences of reading, my longest reading accrued about two years ago in San Fransisco. At my arrival the day before, Steve Dickison told me I had to read two hours. I was in a panic and negotiated for ninety minutes. I was also running a fever. All I remember in that reading is that after about forty minutes (the maximum upper limit) I entered a zone and started reading poems and using a performance style I would not have done otherwise. Particularly, I read a poem, "Baha-Mas in the Berkshires," constituted mostly of two parallel running columns, which required fluid, improvisational movements in both directions across columns -acting out a conflict between the ear and the eye. That would not have been possible in the first twenty minutes, even later perhaps, if I were not simultaneously fighting a collapse due to the fever.

Another memorable performance- to myself- occured about twelve years ago at The Poetry Project when I first read from my long poem "Io's Song." I lost about half of my audience (and in a sense my friends) that evening, who had known me as the poet of pithy, jewel-like, explosive poems ("Turkish Voices") and did not even stick around to say hello. Later, I was told that someoneone suggested that I should be told that I had gone insane.

Murat

In a message dated 2/26/2006 10:21:26 AM Eastern Standard Time, mIEKAL aND <[REDACTED]> writes:

or another way of thinking of it, it's rare the crowd that can pay attention to anything for 30 minutes (or more)..

On Feb 25, 2006, at 8:59 PM, David A. Kirschenbaum wrote:

*for reading curators, how long do you tell yr readers that they
should read.
i've always known of the 20-minute reading. it's the rare poet who
can give
a 30- or 40-minute long reading and hold the crowd.*

*best,
david*

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599. **Reb Livingston**
Burlesque Poetry Hour REMINDER
Sun 26 Feb 2006

Bruce Covey, David McAleavey and Kim Roberts will read on Monday, February 27th at the Burlesque Poetry Hour

Reading begins at 8:00 p.m. in The Dark Room at Bar Rouge.

<http://burlesquepoetryhour.blogspot.com>

Bruce Covey teaches at Emory University and is the author of *The Greek Gods as Telephone Wires* and the forthcoming *Ten Pins, Ten Frames* (March, 2006)- both from Front Room Publishers in Ann Arbor, Michigan. In addition to his work in *The Bedside Guide to the No Tell Motel*, his recent poems appear or are forthcoming in *26*, *The Hat*, *Bombay Gin*, *Explosive Magazine*, *LIT*, *88*, *Boog City*, *580 Split*, *Pool*, *One Less Magazine*, and other journals. He edits the web-based poetry magazine *Coconut* and curates the *What's New in Poetry* reading series in Atlanta.

David McAleavey teaches creative writing & American & English poetry & literature at GW, where he also directs the creative writing program. His most recent book is *HUGE HAIKU*, a compilation of 17 sets of 17 poems, each with 17 lines (grouped in 5-, 7-, and 5-ll. stanzas), each with 17 syllables (in groups of 5, 7, and 5 syllables). *HUGE HAIKU* appeared last year from Chax Press in Tucson, Arizona, and has just over 300 pages. He's recently gave readings from the book in Seattle and Portland OR. And as far as steps into intimacy go, he'll confess that a long time ago he went to a striptease show, in another country, where a dark-haired dancer played with scarves and her long gloves a great deal. He thinks he'll wear a scarf, or maybe a necktie, and a leather vest. If he had a necktie with an exotic dancer on it, he'd definitely wear it.

Kim Roberts is the author of a book of poems, *The Wishbone Galaxy*, and editor of *Beltway Poetry Quarterly*. She has been trying, for many years, to get

published in literary journals starting with every letter of the alphabet. With the acceptance of a poem in Yemassee Review (in an issue to be published in Summer 2006), she will have finally gotten the last remaining letter, and officially conquered the alphabet.

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600. **Linda McManus**

Re: aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman,

Sun 26 Feb 2006

Was wondering if C.A. Conrad has any takers yet on the "sitins" requested?

Linda

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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601. **Rodney K**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Mon 27 Feb 2006

Hi David,

This is kind of a dodge, but those 30+ minute Penn Sound recordings usually include the introduction, the shucking and jiving as the reader takes the mike, time sinks of the "can you hear me in the back/is this thing on?" variety and, if the audience is lucky, some revealing asides, occasionally more memorable than the reading. So what looks like 40 minutes on the mp3 is often closer to 20, 25. IMHO, it's all those incidentals that locate a reading and make it a different order of experience than the book.

On the larger question though of how long should poets read, something Ron Silliman blogged about way back sticks with me, about how readings seem longer on one coast than another, and how he appreciates when folks stretch out. I used to think 20 minutes was the Golden Mean. But many readings I've seen open out if you push through--you're ready to pull your hair out at 30, 40 minutes, then something clicks and you're in the poet's groove in a way that never would have happened if they'd stopped earlier, or you'd left. Clark Coolidge comes to mind. He says he wonders why poets don't read in sets, like jazz musicians, and in some cases--not all--I think that would really work well.

So Chris, I'll throw Clark Coolidge out there as the BEST example for the long reading. I'd add you too, as the master of the extended aside that runs the shot clock, but never has me looking at my watch to see by how much. I'd be interested to hear others'.

Best,
Rodney

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602. **Mairead Byrne**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Mon 27 Feb 2006

I'll second that about Clark Coolidge. His readings are so long notions of horizontality & verticality go out the window. It's a landscape not a reading, the poetry equivalent of environment. Mairead

www.maireadbyrne.blogspot.com

>>> [REDACTED] 02/27/06 12:23 AM >>>

Hi David,

This is kind of a dodge, but those 30+ minute Penn Sound recordings usually include the introduction, the shucking and jiving as the reader takes the mike, time sinks of the "can you hear me in the back/is this thing on?" variety and, if the audience is lucky, some revealing asides, occasionally more memorable than the reading. So what looks like 40 minutes on the mp3 is often closer to 20, 25. IMHO, it's all those incidentals that locate a reading and make it a different order of experience than the book.

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Best,
Rodney

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603. **David A. Kirschenbaum**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Mon 27 Feb 2006

on 2/27/06 12:23 AM, Rodney K at [REDACTED] wrote:

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Best,
Rodney

hi rodney,

so yre saying that if a poet tells stories or extended anecdotes during their reading that these don't keep the reading time clock moving? what if they give a two-minute introduction to a 30-second piece, does that go down as 30 seconds or 2 minutes and 30 seconds? whenever i've given readings i always

thought the clock started at "hi" and ended at "thanks," whatever i said in between.

one of the reasons i started this thread is that after i saw those segue reading times and thought how long the poets were reading for i wondered about time constraints at readings. i know that all the times i've been asked to read, or asked others to read, there's always been a time limit given. and when i'm given that time--be it three minutes at the poetry project's new year's day marathon or two 20-minute sets at larry's in columbus, ohio--i practice the reading ahead of time, including the introductions, so that when i go up to read i fill the slot or go a bit under.

to me there's nothing that shows more of a lack of professionalism or respect for your audience than a poet who goes way long at a reading or doesn't prepare sufficiently ahead of time. like those poets who leaf through their notebooks at the podium to pick what to read, not usually because they want to gauge the audience but because they don't have their acts together. and i've never enjoyed it when a poet goes up there, picks a piece out after thumbing through a pile of work, reads a few lines to themselves, and then says, "nah, i'm not gonna read this one."

best,
david

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604. **Bob Marcacci**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Mon 27 Feb 2006

i thought it was part of the act...

--

Bob

The truth is such a rare thing it is delightful to tell it. - Emily Dickinson

From: "David A. Kirschenbaum" <[REDACTED]>

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

Date: Mon, 27 Feb 2006 02:21:01 -0500

To: [REDACTED]

Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

like those poets who leaf

*through their notebooks at the podium to pick what to read, not usually
because they want to gauge the audience but because they don't have their
acts together. and i've never enjoyed it when a poet goes up there, picks a*

piece out after thumbing through a pile of work, reads a few lines to themselves, and then says, "nah, i'm not gonna read this one."

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605. **Jacob Edmond**

Adjunct assistant professorship in contemporary poetry

Mon 27 Feb 2006

Please see advertisement below.

You are welcome to contact me directly with informal inquiries.

Jacob Edmond

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- Assessment.
- Meeting with students outside of class time.

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The main tasks of the Professional Practice Fellow position involve:

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- Vetting poetry portfolios to determine qualified entrants to the paper.

- Conducting lectures, seminars, and workshops.
- Assessment.
- Working with the Association of English majors to promote the practice and study of poetry.

Applicants must have published poetry in a quality-assured outlet.

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March 2006.

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Dr. Jacob Edmond
Lecturer in Modern and Contemporary Poetry
Department of English
University of Otago
PO Box 56
Dunedin 9015
New Zealand
Phone: [REDACTED]
Fax: [REDACTED]
[REDACTED]
[REDACTED]

<http://homepages.slingshot.co.nz/~jacobe>

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606. **Alex Jorgensen**

Re: BPC/Segue at PennSound How Much Time

Mon 27 Feb 2006

It is part of the act, as BM aptly pointed out.

'Mazing, though, what some of 'em Stateside poets have to say when they's saying nada...

'cause I would really, really love -- to stick around!' -- George Michael tribute!

AlexJ.

--- Nick Piombino <[REDACTED]> wrote:

Kindness bores, cruelty titillates. Compassion bores, irony titillates. Wisdom bores, nonsense titillates. Life bores, entertainment titillates. Let the games begin!

-Nick Piombino

*touché.
how about a bit of old-fashioned compassion to go around. it's february and we all could use a bit of kindness...*

Maria Damon <[REDACTED]>

At 12:40 PM -0500 2/26/06, Nick Piombino wrote:

*Don't be boring, protracted, pretentious,
difficult, earnest, depressed,
crazy, harsh, screechy, hurried, lazy, abstruse,
confusing, pedantic,
ridiculous, irritable, derivative, sarcastic,
bumbling, lightweight, square,
tardy, sycophantic, cool, cloying, corny,
mellifluous, sweet, cute, frantic,
trite, bold, bland, weird, uptight, dowdy, vain,
silly, stoned, shy,
hesitant, vapid, listless, bombastic, depressed,
egotistical, evasive,
anxious, manic, doubtful, distracted, distant,
plodding or dour...and while
you're at it, don't give readings.*

-Nick Piombino

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607. **Alex Jorgensen**

There's a vacuum.

Mon 27 Feb 2006

There's a vacuum. With Creeley's death, something big was lost. Tone. I hear people quoting the words of second-string ballplayers. All those chicken littles don't understand they's prostrate yesterday and denuded 1 hr ago. You are a reading away from nobody. Best some of us start licking our chops. This aint no democracy, and it aint polite, and it friendly, nor liberal, nor open minded, but rather is the understanding that there needs to be a place that represents our best.

'some mistakes were built to last...' -- George Michael reprise.....

AJ

--- Alex Jorgensen <[REDACTED]> wrote:

*It is part of the act, as BM aptly pointed out.
'Mazing, though, what some of 'em Stateside poets
have
to say when they's saying nada...*

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silly, stoned, shy,
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egotistical, evasive,
anxious, manic, doubtful, distracted, distant,
plodding or dour...and while
you're at it, don't give readings.*

-Nick Piombino

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protection around
<http://mail.yahoo.com>*

Do You Yahoo!?

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<http://mail.yahoo.com>

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608. **Laura Hinton**

Re: InterRUPTions Reading -- Lyn Hejinian

Mon 27 Feb 2006

An Experimental Writers Series

Announces a Poetry Reading/Event with

Lyn Hejinian

Wednesday, March 15, 2006

5 p.m.

Rifkind Room (Rm. 6/316)

North Academic Complex (NAC)

The City College of New York

138th St. and Convent Avenue*

Harlem, New York City

Lyn Hejinian is the author of over 30 books of poetry, including *My Life and The Cold of Poetry* (both from Sun & Moon Press), and, recently, *The Fatalist* (Omni-dawn) and *A Border Comedy* (Granary Books). She the author of two volumes of critical prose, including *The Language of Inquiry* (University of California Press); numerous translations and multi-media collaborations. Since 1976, she has been the editor of Tuumba Press; from 1981 to 1999, she was co-editor of *Poetics Journal* (with Barrett Watten). In 2000 she was elected a Fellow of the Academy of American Poets. Lyn Hejinian is a Professor of English at the University of California, Berkeley.

This event is funded in part by Poets & Writers, Inc. through a grant it has received from Poets & Writers, Inc. It is also supported by the CCNY Department of English through The Simon H. Rifkind Center. Additional support may be provided through the CCNY Student Organization "The Poetry Gap. For more information on the InterRUPTions reading series, contact Professor Laura Hinton at [REDACTED].

Free and open to the public. Refreshments will be served.

* Directions: To get to the City College campus, take the 1/9 subway line to 137th Street. Walk up the hill to Amsterdam Avenue. The NAC (North Academic Complex) is the large modern concrete building located between 139th and 137th Streets. From Amsterdam, go through the South Entrance, sign in with Security for the poetry reading, and take the escalators to

mp=main;xx=1649;yy=1052;mt=c;ms=100

—
and then...

The final reading in this seasons series will be on
Tuesday 7th March (please note this is a Tuesday not a Thursday as
usual)

Peter Robinson - Dell Olson - Tom Jones

www.cambridgepoetry.org

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610. **Ron Silliman**

Silliman's Blog: Uncreative Writing

Mon 27 Feb 2006

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

RECENT POSTS

The project of Kenny Goldsmith
is Kenny Goldsmith

A portrait with blue eyes
& a note on Naropa

800 literary blogs

World Jelly
by Tony Tost

Flarf versus Uncreative Writing
versus Canadian Neo-Oulipo

The flarf debate

Dancing without a focus “
Sean Curran Company

The most neglected of the New Americans?
Madeline Gleason

Project Runway:
Color, texture and the human form

Leaving it all on the ice “
Figure skating and poetry

Barbara Guest “
changing the world through poetry

Color and modernism -
Wystan Curnow and Modern Colours

Lyric Poetry after Auschwitz -
Kent Johnson and the politics of mischief

What is anti-war poetry
(a note for the 40th anniversary
of "Wichita Vortex Sutra")

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

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611. **Dan Waber**
7 by Clemente Padín
Mon 27 Feb 2006

The minimalist concrete poetry site at:

<http://www.logolalia.com/minimalistconcretepoetry/>

has been updated with 7 pieces by Clemente Padín.

Because visual poetry (and all concrete poetry is visual poetry, but not all visual poetry is concrete poetry) operates on the level of immediate apprehension it has a power to flip the switch of paradigm shift so fast it is, increasingly in this sound-bite/iconographic/high-speed short attention span quick-scan world, it is the kind of poetry that should be the most feared by any power attempting to control a population through media manipulation.

No one knows this, or shows this, more fully than Clemente Padín.

Come look, learn, enjoy.

Regards,
Dan

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612. **Sam Truitt**
Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?
Mon 27 Feb 2006

Why read? What does a reading do - to reading - to speaking?

Why speak? What, in fact, is "to speak?"

What is the aim of reading and speaking?

In the dynamic of a reading, per se, what's the point, practically?

I remember Keith Waldrop saying that when he heard Creeley read his work for the first time it changed how he read/heard Creeley's work - essentially, that Creeley's line was based on a setting out - on beginnings (and so origins) - rather than endings and arrivings - about the hard traveling rather than hitting a spot (touristic or otherwise).

So, what is the aim of a reading - the roaring head - then?

I also thought of listening to Clark Coolidge reading - that feeling of abdication - of letting go - listening.

It's a common take that the contemporary attention span among the educated per se is inside 18 minutes - that people form a qualitative impression in about 3 seconds (which rarely diverges short term) - while retention of what is read is usually minimal (a sentence or phrase) - while mostly what people remember from a reading is what the reader was wearing.

In the late 1950's, TV executives apochrapturously are said to have blocked out a plan to get America's attention span inside 15 minutes - to about 13 minutes - in time for the commercial.

You can trick that "listening time" out by the use of visual material, say, or through shifts of writing, assuming they are sufficiently divergent, etc.

Is it about leaving the listener hungry? Answer delays question but who is asking? Caring? Feeling? Whose heart are we breaking - mind blowing? Where do words end/begin? Where the tube to break and pipe through?

"David A. Kirschenbaum" <[REDACTED]> wrote: on 2/27/06 12:23 AM, Rodney K at [REDACTED] wrote:

Hi David,

This is kind of a dodge, but those 30+ minute Penn Sound recordings usually include the introduction, the shucking and jiving as the reader takes the mike, time sinks of the "can you hear me in the back/is this thing on?" variety and, if the audience is lucky, some revealing asides, occasionally more memorable than the reading. So what looks like 40 minutes on the mp3 is often closer to 20, 25. IMHO, it's all those incidentals that locate a reading and make it a different order of experience than the book.

On the larger question though of how long should poets read, something Ron Silliman blogged about way back sticks with me, about how readings seem longer on one coast than another, and how he appreciates when folks stretch out. I used to think 20 minutes was the Golden Mean. But many readings I've seen open out if you push through--you're ready to pull your hair out at 30, 40 minutes, then something clicks and you're in the poet's groove in a way that never would have happened if they'd

stopped earlier, or you'd left. Clark Coolidge comes to mind. He says he wonders why poets don't read in sets, like jazz musicians, and in some cases--not all--I think that would really work well.

So Chris, I'll throw Clark Coolidge out there as the BEST example for the long reading. I'd add you too, as the master of the extended aside that runs the shot clock, but never has me looking at my watch to see by how much. I'd be interested to hear others'.

*Best,
Rodney*

hi rodney,

so yre saying that if a poet tells stories or extended anecdotes during their reading that these don't keep the reading time clock moving? what if they give a two-minute introduction to a 30-second piece, does that go down as 30 seconds or 2 minutes and 30 seconds? whenever i've given readings i always thought the clock started at "hi" and ended at "thanks," whatever i said in between.

one of the reasons i started this thread is that after i saw those segue reading times and thought how long the poets were reading for i wondered about time constraints at readings. i know that all the times i've been asked to read, or asked others to read, there's always been a time limit given. and when i'm given that time--be it three minutes at the poetry project's new year's day marathon or two 20-minute sets at larry's in columbus, ohio--i practice the reading ahead of time, including the introductions, so that when i go up to read i fill the slot or go a bit under.

to me there's nothing that show's more of a lack of professionalism or respect for your audience than a poet who goes way long at a reading or doesn't prepare sufficiently ahead of time. like those poets who leaf through their notebooks at the podium to pick what to read, not usually because they want to gauge the audience but because they don't have their acts together. and i've never enjoyed it when a poet goes up there, picks a piece out after thumbing through a pile of work, reads a few lines to themselves, and then says, "nah, i'm not gonna read this one."

best,
david

Sam Truitt
PO Box 20058 NYC 10023

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613. **John Gallaher**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Mon 27 Feb 2006

Sam Truitt writes:

It's a common take that the contemporary attention span among the educated per se is inside 18 minutes - that people form a qualitative impression in about 3 seconds

I Reply:

Hmm. Make the title of your first poem count? Read "the funny one" first? Start with a really cool introduction which lets everyone know what wonders they're about to hear? Smile? Frown knowingly? Wink, and give them the gun shoot shoot finger while making that sexy clicking sound out the right side of your mouth? So much can happen in three seconds. Maybe we could cut that to two, if we really put our minds to it.

Sam Truitt:

while mostly what people remember from a reading is what the reader was wearing.

I Reply:

Which I suppose could start a new fashion trend among poets: The Poem Bodysuit. Ah, think of the marketing possibilities!

JG

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614. **D Coffey**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Mon 27 Feb 2006

On 2/27/06, John Gallaher <[REDACTED]> wrote:

>

>

> Which I suppose could start a new fashion trend among poets: The Poem
> Bodysuit. Ah, think of the marketing possibilities!

>

> JG

>

For some reason Makeup on Empty Space and Skin Meat Bones have slid off my bookshelf and are hovering in midair.

--

<http://hyperhypo.org>

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615. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 2-27-06

Mon 27 Feb 2006

ORBITAL SERIES

COMMUNIQUE: FLASH FICTION, hosted by Forrest Roth

Featuring Kim Chinquee and James grinwis

Friday, February 3, 7 p.m.

Big Orbit Gallery, 30 d Essex St.

James Grinwis lives in Amherst, MA. His poems, prose poems, and flash fictions have appeared or are forthcoming in a number of publications including American Poetry Review, Columbia, Indiana Review, New Orleans Review, Pindeldyboz, Quick Fiction, and Quarterly West. He has worked as an environmental educator, a high school teacher, a university instructor, and most recently as an editor. Over a hundred of Kim Chinquee's stories have been published in journals such as Noon, Denver Quarterly, Conjunctions, elimae, 3am Magazine, 5 Trope, Caketrain, Quick Fiction, Opium, Hobart, The South Carolina Review, North Dakota Quarterly, The Chattahoochee Review, Confrontation, and several other journals. She received a Transatlantic Review/Henfield Prize, and has received many Pushcart nominations. She is an assistant professor of English at Central Michigan University, where she teaches creative writing.

NICKEL CITY POETRY SLAM

Hosted by Gabrielle Bouliane

Friday, March 3, 7 p.m.

Clifton Hall, Albright-Knox Art Gallery

The evening starts with a feature by nationally recognized slam poet Rachel McKibbens, who has made National Poetry Slam teams for five consecutive years, and has appeared in the fourth and fifth seasons of HBO's Russell Simmons Presents Def Poetry. Though often coined a "confessional" poet, McKibbens prefers the term "sincere." In her first year of slamming, McKibbens helped her team earn the 2001 West Coast Regional Poetry Slam championship with a perfect score. Afterwards, the hottest local spoken word artists 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: 6:30 pm, on a first come basis).

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.

All shows are now available for download on our website, including features on John

Ashbery, Paul Auster, Paul Muldoon and more...

<http://www.justbuffalo.org/events/sar.shtml>

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Independent Publishing And Print-On-Demand

Saturday, 3/11, 12-4 p.m.

Instructor: Geoffrey Gatza

\$50, \$40 members

The Working Writer Seminar

Instructor: Kathryn Radeff

Individual workshops: \$50, \$40 members

All four sessions prepaid: \$185, \$150 members

1. You Can Get Published

Saturday, March 18, 12 – 4 p.m.

2. Travel Writing

Saturday, April 8, 12 – 4 p.m.

3. Boost Your Freelance Writing Income

Saturday, April 29, 12 – 4 p.m.

4. Power of the Pen

Saturday, May 13, 12 – 4 p.m.

Between Word and Image

A multimedia workshop with Kyle Schlesinger and Caroline Koebel

Saturday, April 22, 12-4 p.m.

\$50, \$40 members

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 CONTEMPORARY WRITERS

Paul Muldoon

Poetry Reading

Thursday, March 2, 8 p.m.

Grupp Fireside Lounge, Canisius College

BURCHFIELD-PENNEY POETS AND WRITERS

Emily Grosholz

Poetry Reading

Sunday, March 5, 2 p.m.

Bruchfield-Penney Art Center at Buffalo State College

STUDIO ARENA THEATRE

Ghosts, by Henrik Ibsen.

Feb. 10 - Mar. 5.

Call [REDACTED] for tickets.

UNSUBSCRIBE

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

Michael Kelleher

Artistic Director

Just Buffalo Literary Center

Market Arcade

617 Main St., Ste. 202A

Buffalo, NY 14203

[REDACTED]

[REDACTED] (fax)

www.justbuffalo.org

[REDACTED]

[↑ Contents](#)

616. **Michael Kelleher**

Correction

Mon 27 Feb 2006

Sorry, the following is on March 3, not February 3.

ORBITAL SERIES

COMMUNIQUE: FLASH FICTION, hosted by Forrest Roth

Featuring Kim Chinquee and James grinwis

Friday, March 3, 7 p.m.

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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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617. **Pierre Joris** ***Recent Nomadics Blog posts***

Mon 27 Feb 2006

Recent Nomadics Blog posts:

eia wasser regnet schlaf
Laâbi, Poetry & Torture
Good for Göran!
Gennadi Aygi (1934-2006)
2 Videos by Miles Joris-Peyrafitte

The Sky Disc of Nebra
U.S. Reclassifies Many Documents in Secret Review
For Mardi Gras

go to: <http://pjoris.blogspot.com>

=====
"Blasphemy is a victimless crime." -- a t-shirt sent to Salman
Rushdie in the days of the Satanic Verses fatwa.
=====

Pierre Joris
244 Elm Street
Albany NY 12202
h: [REDACTED]
c: [REDACTED]
o: 518 442 40 85
Euro cell: 011 33 6 79 368 446
email: [REDACTED]
<http://pierrejoris.com>
Nomadics blog: <http://pjoris.blogspot.com>
=====

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618. **Aldon Nielsen**
Fwd: INFO: octavia butler dies
Mon 27 Feb 2006

just received this sad report --

INFO: octavia butler dies
=====

Science Fiction Writer Octavia Butler Dies
By THE ASSOCIATED PRESS

Filed at 11:53 p.m. ET

SEATTLE (AP) -- Octavia E. Butler, considered the first black woman to gain national prominence as a science fiction writer, has died, a close friend said Sunday. She was 58.

Butler fell and struck her head on the cobbled walkway outside her home, said Leslie Howle, a longtime friend and employee at the Science Fiction Museum and Hall of Fame in Seattle.

The writer, who suffered from high blood pressure and heart trouble and could only take a few steps without stopping for breath, was found outside her home in the north Seattle suburb of Lake Forest Park and died Friday, Howle said.

Butler's work wasn't preoccupied with robots and ray guns, Howle said, but used the genre's artistic freedom to explore race, poverty, politics, religion and human nature.

"She stands alone for what she did," Howle said. "She was such a beacon and a light in that way."

Jane Jewell, executive director of the Science Fiction and Fantasy Writers of America, said Butler was one of the first black women to explore the genre and the most prominent. But Butler would have been a major writer of science fiction regardless of race or gender, she said.

"She is a world-class science fiction writer in her own right," Jewell said. "She was one of the first and one of the best to discuss gender and race in science fiction."

Butler began writing at age 10, and told Howle she embraced science fiction after seeing a schlocky B-movie called "Devil Girl from Mars" and thought, "I can write a better story than that." In 1970, she took a bus from her hometown of Pasadena, Calif., to attend a fantasy writers workshop in East Lansing, Mich.

Her first novel, "Kindred," in 1979, featured a black woman who travels back in time to the South to save a white man. She went on to write about a dozen books, plus numerous essays and short stories. Her most recent work, "Fledgling," an examination of the "Dracula" legend, was published last fall.

She received many awards, and in 1995 Butler was the first science fiction writer granted a "genius" award from the John D. and Catherine T. MacArthur Foundation, which paid \$295,000 over five years.

Butler described herself as a happy hermit, and never married.

"Mostly she just loved sitting down and writing," Seattle-based science fiction writer Greg Bear said. "For being a black female growing up in Los Angeles in the '60s, she was attracted to science fiction for the same reasons I was: It liberated her. She had a far-ranging imagination, and she was a treasure in our community."

Associated Press writer Donna Gordon Blankinship contributed to this report.

* Copyright 2006 The Associated Press

*Seattle science fiction author Octavia Butler dies at 58
Sunday, February 26, 2006*

*By JOHN MARSHALL
P-I BOOK CRITIC*

Her father was a shoeshine man who died when she was a child, her mother was a maid who brought her along on jobs, yet Octavia Butler rose from these humble beginnings to become one of the country's leading writers - a female African American pioneer in the white, male domain of science fiction.

Butler, 58, died after falling and striking her head Friday on a walkway outside her home in Lake Forest Park. The reclusive writer, who moved to Seattle in 1999 from her native Southern California, was a giant in stature (she reached 6 foot by age 15) and in accomplishment.

She remains the only science fiction writer to receive one of the vaunted "genius grants" from the John D. and Catherine T. MacArthur Foundation, a hard-earned \$295,000 windfall in 1995 that followed years of poverty and personal struggles with shyness and self-doubt.

"People may call these 'genius grants,' " Butler said in a 2004 interview with the Seattle P-I, "but nobody made me take an IQ test before I got mine. I knew I'm no genius."

Butler's most popular work is "Kindred," a time-travel novel in which a black woman from 1976 Southern California is transported back to the violent days of slavery before the Civil War. The 1979 novel became a popular staple of school and college courses and now has more than a quarter million copies in print, but its birth was agonizing, like so much in Butler's solitary life.

"Kindred" was repeatedly rejected by publishers, many of whom could not understand how a science fiction novel could be set on a plantation in the antebellum South. Butler stuck to her social justice vision - "I think people really need to think what it's like to have all of society arrayed against you" - and finally found a publisher who paid her a \$5,000 advance for "Kindred."

"I was living on my writing," Butler said, "and you could live on \$5,000 back then. You could live, but not well. I got along by buying food I didn't really like but was nourishing: beans, potatoes. A 10-pound sack of potatoes lasts a long time."

Steven Barnes, another African American writer, knew Butler during her early writing days in Southern California and later in the Washington when he and his writer wife, Tananarive Due, lived for a time in Longview before returning to Los Angeles. Barnes saw Butler's confidence grow along with her reputation.

"Octavia was one of the purest writers I know," Barnes recalled Sunday. "She put everything she had into her work - she was extraordinarily committed to the craft. Yet, despite her shyness, she was also an open, generous and humane human being. I miss her so much already."

Due added, "It is a cliché to say that she was too good a soul, but it's true. What she really conveyed in her writing was the deep pain she felt about the injustices around her. All of it was a metaphor for war, poverty, power struggles and discrimination. All of that hurt her very deeply, but her gift was that she could use words for the pain and make the world better."

Due believed that Butler came to feel deeply at home in the Northwest after she relocated here with 300 boxes of books. The anonymity of her life in Seattle suited both her artistic devotion and temperament ("I always felt a deep loneliness in her," Barnes said). But Butler did become a frequent participant in readings and writers' conferences, especially Clarion West, which played a crucial role in her own start. She also served on the advisory board of Seattle's Science Fiction Museum and Hall of Fame.

A few friends did get to see the relaxed Butler away from her infrequent moments in the limelight, including Leslie Howle, who took her to see the recent version of "King Kong." Howle describes the writer as "one of the most fun people to be around, with an acerbic sense of humor and a keen observer of human nature."

Butler was a confirmed non-driver who would chat with other bus passengers or with neighbors who gave her rides when she trudged home with bags of groceries, as Terry Morgan did.

"The first time I picked her up, she took me into her house and autographed a copy of one of her books," Morgan said. "That was a great 'thank you,' especially since I am an African American and we felt a common bond. But it was also obvious to me that writing was her life."

The MacArthur grant brought increasing visibility to Butler and allowed her to buy her first house, where she tended to her ailing mother until her death. (Butler's own survivors are two elderly aunts and many cousins in Southern California.)

But the MacArthur grant also brought daunting pressure. Three years later, Butler published "Parable of Talents," winner of one of her two Nebula Awards in science fiction. Then years passed without another new novel, as projects in Seattle "petered out." Characters and ideas went nowhere and her blood pressure medication left her drowsy and depressed.

The frustrated artist - who first turned to writing at 12 after the sci-fi movie, "Devil Girl from Mars," convinced her that she could write something better - battled worries that "maybe I cannot write anymore."

But at long last, an unlikely vampire novel rekindled her creative fires and brought a burgeoning joy to her craft.

"I can't say I've had much fun in the last few years, what with my version of writer's block," a relieved Butler recalled in 2004. "Writing has been as difficult for me as for people who don't like to write and as little fun. But now the well is filling up again with this vampire novel."

Butler's death means that "Fledgling," published last fall to enthusiastic praise, will likely stand as her final novel, to the great disappointment to Butler's many fans and friends who expected more work.

"The only consolation in losing Octavia so soon," stressed Due, "is that she must have known her place in history."

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*-----
Is your computer freezing up or slowing down?
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619. **Thomas savage**

Re: ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, AN APPEAL

Mon 27 Feb 2006

This sounds like a good but difficult project. Ageism is rampant in our American cultures. I can only say that in the gay male subculture ageism rules. As for the poets mentioned in the heading, all power to them if making aging sexy is actually a part of their poetic or social agenda.

Craig Allen Conrad <[REDACTED]> wrote: ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, AN APPEAL FOR NEW PASSION!

This is something I've been thinking about ever since I saw Lyn Hejinian read at Villanova a few years ago. Ron Silliman and his wife were sitting in front of me, holding hands. That was nice, but then she would stroke the back of his head, and he would give her a quick kiss. It was SO beautiful, as public affection is always beautiful.

It's that generation of Free Thinking Open Fucking Love In that shifted and re-shaped the framework of Values that --in my opinion-- has a new challenge before them!

While they were successful at bringing the world to the party when they were young and fun, can they do that again as old and fun? The MARKETPLACE seemed (continues to seem) more than pleased with their early shot of Rock 'N Roll, creating webs of industry out of that energy. Do I want to talk about The MARKETPLACE? Truth is I DON'T, except that it's there where success is most transparent.

LET ME MAKE MYSELF CLEAR that I do NOT mean Cher when I'm saying old and fun. Meaning OLD AND HOT, OLD AND SEXY! Cher and her many aging BOTX, face lift, hair dye, wig culture is exactly what I'm NOT AT ALL INTERESTED IN GIVING PROPS TO!

NO! I'm meaning, AGING, visibly graying and wrinkling as HOT! To me it seems like something that HAS TO BE OWNED FIRST! As some DO I believe!

Getting the world to look to another, very different place when we think of LOVE and SEX and FUN and EXCITING PASSION is what I'm hoping.

Seems like a GREAT thing! And as far as poets in their 50s or older, I can think of A BUNCH OF them who can help PULL THIS OFF! Change US!

AN APPEAL TO YOU AGING POETS TO HELP MAKE THE DIFFERENCE,
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

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

for CAConrad's tarot services:

http://LightOfLakshmi.blogspot.com (http://lightoflakshmi.blogspot.com/)

Yahoo! Mail

Use Photomail to share photos without annoying attachments.

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620. **tyrone williams**

Re: Fwd: INFO: octavia butler dies

Mon 27 Feb 2006

sad indeed...

tyrone

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

>From: Aldon Nielsen <[REDACTED]>

>Sent: Feb 27, 2006 12:02 PM

>To: [REDACTED]

>Subject: Fwd: INFO: octavia butler dies

>

>just received this sad report --

>

>

>> >>INFO: octavia butler dies

>>=====

>>

>>

>>Science Fiction Writer Octavia Butler Dies

>>By THE ASSOCIATED PRESS

>>

>>Filed at 11:53 p.m. ET

>>

>>SEATTLE (AP) -- Octavia E. Butler, considered the first black woman to

>>gain national prominence as a science fiction writer, has died, a close

>>friend said Sunday. She was 58.

>>

>>Butler fell and struck her head on the cobbled walkway outside her home,

>>said Leslie Howle, a longtime friend and employee at the Science Fiction

>>Museum and Hall of Fame in Seattle.

>>

>>The writer, who suffered from high blood pressure and heart trouble and
>>could only take a few steps without stopping for breath, was found outside
>>her home in the north Seattle suburb of Lake Forest Park and died Friday,
>>Howle said.

>>

>>Butler's work wasn't preoccupied with robots and ray guns, Howle said, but
>>used the genre's artistic freedom to explore race, poverty, politics,
>>religion and human nature.

>>

>>"She stands alone for what she did," Howle said. "She was such a beacon
>>and a light in that way."

>>

>>Jane Jewell, executive director of the Science Fiction and Fantasy Writers
>>of America, said Butler was one of the first black women to explore the
>>genre and the most prominent. But Butler would have been a major writer of
>>science fiction regardless of race or gender, she said.

>>

>>"She is a world-class science fiction writer in her own right," Jewell
>>said. "She was one of the first and one of the best to discuss gender and
>>race in science fiction."

>>

>>Butler began writing at age 10, and told Howle she embraced science
>>fiction after seeing a schlocky B-movie called "Devil Girl from Mars"
>>and thought, "I can write a better story than that." In 1970, she took a
>>bus from her hometown of Pasadena, Calif., to attend a fantasy writers
>>workshop in East Lansing, Mich.

>>

>>Her first novel, "Kindred," in 1979, featured a black woman who travels
>>back in time to the South to save a white man. She went on to write about
>>a dozen books, plus numerous essays and short stories. Her most recent
>>work, "Fledgling," an examination of the "Dracula" legend, was
>>published last fall.

>>

>>She received many awards, and in 1995 Butler was the first science fiction
>>writer granted a "genius" award from the John D. and Catherine T.
>>MacArthur Foundation, which paid \$295,000 over five years.

>>

>>Butler described herself as a happy hermit, and never married.

>>

>>"Mostly she just loved sitting down and writing," Seattle-based science
>>fiction writer Greg Bear said. "For being a black female growing up in

>>Los Angeles in the '60s, she was attracted to science fiction for the same
>>reasons I was: It liberated her. She had a far-ranging imagination, and
>>she was a treasure in our community."

>>

>>-----

>>

>>Associated Press writer Donna Gordon Blankinship contributed to this report.

>>

>> * Copyright 2006 The Associated Press

>>-----

>>

>>Seattle science fiction author Octavia Butler dies at 58

>>Sunday, February 26, 2006

>>

>>By JOHN MARSHALL

>>P-I BOOK CRITIC

>>

>>Her father was a shoeshine man who died when she was a
>>child, her mother was a maid who brought her along on jobs,
>>yet Octavia Butler rose from these humble beginnings to
>>become one of the country's leading writers - a female
>>African American pioneer in the white, male domain of
>>science fiction.

>>

>>Butler, 58, died after falling and striking her head Friday
>>on a walkway outside her home in Lake Forest Park. The
>>reclusive writer, who moved to Seattle in 1999 from her
>>native Southern California, was a giant in stature (she
>>reached 6 foot by age 15) and in accomplishment.

>>

>>She remains the only science fiction writer to receive one
>>of the vaunted "genius grants" from the John D. and
>>Catherine T. MacArthur Foundation, a hard-earned \$295,000
>>windfall in 1995 that followed years of poverty and personal
>>struggles with shyness and self-doubt.

>>

>>"People may call these 'genius grants,' " Butler said in a
>>2004 interview with the Seattle P-I, "but nobody made me
>>take an IQ test before I got mine. I knew I'm no genius."

>>

>>Butler's most popular work is "Kindred," a time-travel novel

>>in which a black woman from 1976 Southern California is
>>transported back to the violent days of slavery before the
>>Civil War. The 1979 novel became a popular staple of school
>>and college courses and now has more than a quarter million
>>copies in print, but its birth was agonizing, like so much
>>in Butler's solitary life.

>>

>>"Kindred" was repeatedly rejected by publishers, many of
>>whom could not understand how a science fiction novel could
>>be set on a plantation in the antebellum South. Butler stuck
>>to her social justice vision - "I think people really need
>>to think what it's like to have all of society arrayed
>>against you" - and finally found a publisher who paid her a
>>\$5,000 advance for "Kindred."

>>

>>"I was living on my writing," Butler said, "and you could
>>live on \$5,000 back then. You could live, but not well. I
>>got along by buying food I didn't really like but was
>>nourishing: beans, potatoes. A 10-pound sack of potatoes
>>lasts a long time."

>>

>>Steven Barnes, another African American writer, knew Butler
>>during her early writing days in Southern California and
>>later in the Washington when he and his writer wife,
>>Tananarive Due, lived for a time in Longview before
>>returning to Los Angeles. Barnes saw Butler's confidence
>>grow along with her reputation.

>>

>>"Octavia was one of the purest writers I know," Barnes
>>recalled Sunday. "She put everything she had into her work -
>>she was extraordinarily committed to the craft. Yet, despite
>>her shyness, she was also an open, generous and humane human
>>being. I miss her so much already."

>>

>>Due added, "It is a cliché to say that she was too good a
>>soul, but it's true. What she really conveyed in her writing
>>was the deep pain she felt about the injustices around her.
>>All of it was a metaphor for war, poverty, power struggles
>>and discrimination. All of that hurt her very deeply, but
>>her gift was that she could use words for the pain and make
>>the world better."

>>

>>Due believed that Butler came to feel deeply at home in the
>>Northwest after she relocated here with 300 boxes of books.
>>The anonymity of her life in Seattle suited both her
>>artistic devotion and temperament ("I always felt a deep
>>loneliness in her," Barnes said). But Butler did become a
>>frequent participant in readings and writers' conferences,
>>especially Clarion West, which played a crucial role in her
>>own start. She also served on the advisory board of Seattle's
>>Science Fiction Museum and Hall of Fame.

>>

>>A few friends did get to see the relaxed Butler away from
>>her infrequent moments in the limelight, including Leslie
>>Howle, who took her to see the recent version of "King
>>Kong." Howle describes the writer as "one of the most fun
>>people to be around, with an acerbic sense of humor and a
>>keen observer of human nature."

>>

>>Butler was a confirmed non-driver who would chat with other
>>bus passengers or with neighbors who gave her rides when she
>>trudged home with bags of groceries, as Terry Morgan did.

>>

>>"The first time I picked her up, she took me into her house
>>and autographed a copy of one of her books," Morgan said.
>>"That was a great 'thank you,' especially since I am an
>>African American and we felt a common bond. But it was also
>>obvious to me that writing was her life."

>>

>>The MacArthur grant brought increasing visibility to Butler
>>and allowed her to buy her first house, where she tended to
>>her ailing mother until her death. (Butler's own survivors
>>are two elderly aunts and many cousins in Southern
>>California.)

>>

>>But the MacArthur grant also brought daunting pressure.
>>Three years later, Butler published "Parable of Talents,"
>>winner of one of her two Nebula Awards in science fiction.
>>Then years passed without another new novel, as projects in
>>Seattle "petered out." Characters and ideas went nowhere and
>>her blood pressure medication left her drowsy and depressed.

>>

>>The frustrated artist - who first turned to writing at 12
>>after the sci-fi movie, "Devil Girl from Mars," convinced

>>her that she could write something better - battled worries
>>that "maybe I cannot write anymore."
>>
>>But at long last, an unlikely vampire novel rekindled her
>>creative fires and brought a burgeoning joy to her craft.
>>
>>"I can't say I've had much fun in the last few years, what
>>with my version of writer's block," a relieved Butler
>>recalled in 2004. "Writing has been as difficult for me as
>>for people who don't like to write and as little fun. But
>>now the well is filling up again with this vampire novel."
>>
>>Butler's death means that "Fledgling," published last fall
>>to enthusiastic praise, will likely stand as her final
>>novel, to the great disappointment to Butler's many fans and
>>friends who expected more work.
>>
>>"The only consolation in losing Octavia so soon," stressed
>>Due, "is that she must have known her place in history."
>>
>>
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>>-----
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>>
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>>this is e-drum, a listserv providing information of interests
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[illegible]

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621. Kass Fleisher

Press Release: "Incident at Oglala" -from Leonard Peltier Defense Committee

Mon 27 Feb 2006

i'm not sure how michael apted feels about the phrase "a film by robert redford," but if i were in nyc, i'd be at this.

not mentioned below: peltier has been declared a political prisoner by amnesty international. this past year he was on the list for a nobel peace prize.

kass fleisher

Date: Mon, 27 Feb 2006 08:34:33 -0600

From: [REDACTED]

*Subject: FW: Press Release: "Incident at Oglala: The Leonard Peltier Story"
a film by Robert Redford -from Leonard Peltier Defense Committee*

To: [REDACTED]

Original-recipient: rfc822; [REDACTED]

*Subject: Press Release: "Incident at Oglala: The Leonard Peltier Story"
a film by Robert Redford*

Press Release:

You are invited to a special program to Free Leonard Peltier. Leonard Peltier is a political Prisoner who has been held for 30 years for a crime that he did not commit.

*There will be a screening of
"Incident at Oglala: The Leonard Peltier Story" a film by Robert Redford.*

Monday, March 6th at the Community Church,-New York City

Time: 6:30 pm

Address: 40 East 35th Street between Park and Madison Avenues.

Monday evening's program includes a special message from Leonard Peltier.

There will also be speakers on the program including:

Ramsey Clark, Amy Goodman, Tiokasin Ghosthorse of First Voices Indigenous Radio, Barry Bachrach and Mike Kuzma, Attorneys for Leonard Peltier, and Toni Zeidan, Coordinator of Leonard Peltier Defense Committee.

Leonard is a citizen of the Anishinabe and Dakota/Lakota nations who has been unjustly imprisoned since 1976, even though government attorneys and courts acknowledge that the government withheld evidence, fabricated evidence, and coerced witnesses to fraudulently convict him.

Leonard is recognized worldwide as a political prisoner and a symbol of resistance against the abuse and repression of Indigenous People. To many Indigenous Peoples, Leonard Peltier is a symbol of the long history of abuse and repression they have endured.

This year marks the 30th year anniversary of Leonard's imprisonment. Despite the fact that the government has admitted that the trial was a fraud, Leonard is still behind bars because the US doesn't want this vocal defender of Indigenous rights to be free.

Donation for this event is \$5, and larger donations are encouraged.

For further information, contact the Leonard Peltier Defense Committee

██████████, www.leonardpeltier.org

also International Action Center ██████████, www.iacenter.org

Thank you
Leonard Peltier Defense Committee

To change your email address, send a message to ██████████
with your old address in the Subject: line

To unsubscribe, click on the following web page.
<http://cgi.mail-list.com/u?ln=lpdc&nm=██████████>

This message was launched into cyberspace to ██████████

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622. **Jonathan Skinner**
Octavia Butler

Mon 27 Feb 2006

What a strange and sudden way for one of our greatest literary visionaries to go . . . So young, and so many great books yet to come, it seemed. This is tragic news.

She was in Philly only last Fall, at Robin's Books . . . also recently did a brief interview on Democracy Now.

JS

<http://www.nytimes.com/aponline/national/AP-Deaths.html>

Octavia E. Butler

SEATTLE (AP) -- Octavia E. Butler, considered the first black woman to gain national prominence as a science fiction writer, died Friday. She was 58.

Butler, who had high blood pressure and heart problems, fell and struck her head on the cobbled walkway outside her home, said Leslie Howle, a longtime friend and employee at the Science Fiction Museum and Hall of Fame in Seattle.

Butler's work used the genre's artistic freedom to explore race, poverty, politics, religion and human nature, Howle said. Some characters had extra sensory perception or fluid physiology.

Jane Jewell, executive director of the Science Fiction and Fantasy Writers of America, said Butler was one of the first black women to explore the genre and the most prominent. But Butler would have been a major writer of science fiction regardless of race or gender, she said.

"She is a world-class science fiction writer in her own right," Jewell said. "She was one of the first and one of the best to discuss gender and race in science fiction."

Her first novel, "Kindred," in 1979, featured a black woman who travels back in time to the South to save a white man. She went on to write about a dozen books, plus numerous essays and short stories. Her most recent work, "Fledgling," an examination of the "Dracula" legend, was published last fall.

Butler's Xenogenesis Trilogy, which includes "Dawn" (1987), "Adulthood Rites" (1988) and "Imago" (1989), concerned the pooling of genes between aliens and post-apocalyptic earthlings in order for survival. The series was retitled and reissued as "Lilith's Brood."

The Patternist Series included "Patternmaster" (1976), "Mind of My Mind" (1977), "Survivor" (1978), "Wild Seed" (1980) and "Clay's Ark" (1984). It dealt with the saga of telepath-controlled humans at odds with mutants.

"Bloodchild and Other Stories" (1995) won Hugo and Nebula awards. In 1995 Butler was the first science fiction writer granted a "genius" award from the John D. and Catherine T. MacArthur Foundation, which paid \$295,000 over five years.

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623. **Dan Waber**

CORRECTION: 7 by Clemente Padín

Mon 27 Feb 2006

(sorry, bad URL first time I sent this)

The minimalist concrete poetry site at:

<http://www.logolalia.com/minimalistconcretepoetry/>

has been updated with 7 pieces by Clemente Padín.

Because visual poetry (and all concrete poetry is visual poetry, but not all visual poetry is concrete poetry) operates on the level of immediate apprehension it has a power to flip the switch of paradigm shift so fast it is, increasingly in this

sound-bite/iconographic/high-speed short attention span quick-scan world, it is the kind of poetry that should be the most feared by any power attempting to control a population through media manipulation.

No one knows this, or shows this, more fully than Clemente Padín.

Come look, learn, enjoy.

Regards,

Dan

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624. **kom9os**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Mon 27 Feb 2006

hey sam i like the way you think.

you seem to have a lot of experience with audiences.

have you written or published anything on the issue of performance of poetry or sounding of poetry(i think all sounding is a performance)

cheers

komninos

---- Sam Truitt <[REDACTED]> wrote:

=====

Why read? What does a reading do - to reading - to speaking?

Why speak? What, in fact, is "to speak?"

What is the aim of reading and speaking?

In the dynamic of a reading, per se, what's the point, practically?

I remember Keith Waldrop saying that when he heard Creeley read his work for the first time it changed how he read/heard Creeley's work - essentially, that Creeley's line was based on a setting out - on beginnings (and so origins) - rather than endings and arrivings - about the hard traveling rather than hitting a spot (touristic or otherwise).

So, what is the aim of a reading - the roaring head - then?

I also thought of listening to Clark Coolidge reading - that feeling of abdication - of letting go - listening.

It's a common take that the contemporary attention span among the educated per se is inside 18 minutes - that people form a qualitative impression in about 3 seconds (which rarely diverges short term) - while retention of what is read is

usually minimal (a sentence or phrase) - while mostly what people remember from a reading is what the reader was wearing.

In the late 1950's, TV executives apochrapturously are said to have blocked out a plan to get America's attention span inside 15 minutes - to about 13 minutes - in time for the commercial.

You can trick that "listening time" out by the use of visual material, say, or through shifts of writing, assuming they are sufficiently divergent, etc.

Is it about leaving the listener hungry? Answer delays question but who is asking? Caring? Feeling? Whose heart are we breaking - mind blowing? Where do words end/begin? Where the tube to break and pipe through?

"David A. Kirschenbaum" <[REDACTED]> wrote: on 2/27/06 12:23 AM, Rodney K at [REDACTED] wrote:

Hi David,

This is kind of a dodge, but those 30+ minute Penn Sound recordings usually include the introduction, the shucking and jiving as the reader takes the mike, time sinks of the "can you hear me in the back/is this thing on?" variety and, if the audience is lucky, some revealing asides, occasionally more memorable than the reading. So what looks like 40 minutes on the mp3 is often closer to 20, 25. IMHO, it's all those incidentals that locate a reading and make it a different order of experience than the book.

On the larger question though of how long should poets read, something Ron Silliman blogged about way back sticks with me, about how readings seem longer on one coast than another, and how he appreciates when folks stretch out. I used to think 20 minutes was the Golden Mean. But many readings I've seen open out if you push through--you're ready to pull your hair out at 30, 40 minutes, then something clicks and you're in the poet's groove in a way that never would have happened if they'd stopped earlier, or you'd left. Clark Coolidge comes to mind. He says he wonders why poets don't read in sets, like jazz musicians, and in some cases--not all--I think that would really work well.

So Chris, I'll throw Clark Coolidge out there as the BEST example for the long reading. I'd add you too, as the master of the extended aside that runs the shot clock, but never has me looking at my watch to see by how much. I'd be interested to hear others'.

*Best,
Rodney*

hi rodney,

so yre saying that if a poet tells stories or extended anecdotes during their reading that these don't keep the reading time clock moving? what if they give a two-minute introduction to a 30-second piece, does that go down as 30 seconds or 2 minutes and 30 seconds? whenever i've given readings i always thought the clock started at "hi" and ended at "thanks," whatever i said in between.

one of the reasons i started this thread is that after i saw those segue reading times and thought how long the poets were reading for i wondered about time constraints at readings. i know that all the times i've been asked to read, or asked others to read, there's always been a time limit given. and when i'm given that time--be it three minutes at the poetry project's new year's day marathon or two 20-minute sets at larry's in columbus, ohio--i practice the reading ahead of time, including the introductions, so that when i go up to read i fill the slot or go a bit under.

to me there's nothing that show's more of a lack of professionalism or respect for your audience than a poet who goes way long at a reading or doesn't prepare sufficiently ahead of time. like those poets who leaf through their notebooks at the podium to pick what to read, not usually because they want to gauge the audience but because they don't have their acts together. and i've never enjoyed it when a poet goes up there, picks a piece out after thumbing through a pile of work, reads a few lines to themselves, and then says, "nah, i'm not gonna read this one."

best,
david

Sam Truitt
PO Box 20058 NYC 10023

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625. **Bill Marsh**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Mon 27 Feb 2006

with the time topic now well-traveled, what about constraints on content???

and by the way i need some for a reading in a couple weeks, if anyone's got some spare.

bill

On Feb 27, 2006, at 1:21 AM, David A. Kirschenbaum wrote:

on 2/27/06 12:23 AM, Rodney K at [REDACTED] wrote:

Hi David,

This is kind of a dodge, but those 30+ minute Penn Sound recordings usually include the introduction, the shucking and jiving as the reader takes the mike, time sinks of the "can you hear me in the back/is this thing on?" variety and, if the audience is lucky, some revealing asides, occasionally more memorable than the reading. So what looks like 40 minutes on the mp3 is often closer to 20, 25. IMHO, it's all those incidentals that locate a reading and make it a different order of experience than the book.

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*best,
david*

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626. **charles alexander**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Mon 27 Feb 2006

Bill,

some spare what? constraints? content? time?

I remember in 1990 or so, my first reading at Ear Inn, I was asked to read for 50 minutes or an hour. And when I first began to go to readings at Woodland Pattern in Milwaukee in the early 1980's, usually there was just one poet reading, and the readings went for an entire hour. I liked that . . . still do. I think one can create a space in 40 minutes or more, with multiple aspects of what one does as writer & reader present, can create a kind of inviting whole that develops as it goes. That's much more difficult to do with 20 minutes, where you pretty much step in and step out and hope you hit something right. These days, when I'm the only reader on a program, I usually think 40 minutes, or even a bit more. When there are two readers, I try for 20 or 25 minutes. When there are three readers, I go on for 15 minutes, and certainly not more than 20.

The exception is when the presenter or host of a reading asks me to read for a specific length of time, and I do my best to honor that within a minute or two, usually a minute or two under what I am asked to do.

I am very glad that the first time I heard the Four Horsemen, Lyn Hejinian, Robert Duncan, Robert Creeley, Susan Howe, Ed Dorn, Allen Ginsberg, Anne Waldman, Paul Metcalf, Pauline Oliveros, Charles Bernstein, Bernadette Mayer, Jackson Mac Low, Ron Silliman, Gil Ott, Mei-mei Berssenbrugge, Karen Mac Cormack, Bob Perelman, Joel Oppenheimer, Beverly Dahlen, bpNichol, Kathleen Fraser, Myung Mi Kim, Steve McCaffery -- and many others (all on different occasions) -- that they read for longer than 20 minutes, and generally longer than 30 minutes.

I have no problem with thinking that average attention spans in general are 15 minutes or so, but I don't think the average attention spans of half or more of the people that go to poetry readings are that short. And maybe those that get the most out of the readings have a considerably longer attention span that is being unfairly served by really short readings. Aren't we reading to them, too?

And if it's really true that attention spans in general are that short, then shouldn't jazz concerts and symphony concerts also be 20 minutes or less? Maybe all movies should be 20 minutes or less.

charles

At 01:00 PM 2/27/2006, you wrote:

>with the time topic now well-traveled, what about constraints on content???

>

>and by the way i need some for a reading in a couple weeks, if anyone's

>got some spare.

>

>bill

>

>On Feb 27, 2006, at 1:21 AM, David A. Kirschenbaum wrote:

>

>>on 2/27/06 12:23 AM, Rodney K at [REDACTED] wrote:

>>

>>>Hi David,

>>>

>>>This is kind of a dodge, but those 30+ minute Penn Sound recordings

>>>usually include the introduction, the shucking and jiving as the reader

>>>takes the mike, time sinks of the "can you hear me in the back/is this

>>>thing on?" variety and, if the audience is lucky, some revealing

>>>asides, occasionally more memorable than the reading. So what looks

>>>like 40 minutes on the mp3 is often closer to 20, 25. IMHO, it's all

>>>those incidentals that locate a reading and make it a different order
>>>of experience than the book.
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>>>On the larger question though of how long should poets read, something
>>>Ron Silliman blogged about way back sticks with me, about how readings
>>>seem longer on one coast than another, and how he appreciates when
>>>folks stretch out. I used to think 20 minutes was the Golden Mean. But
>>>many readings I've seen open out if you push through--you're ready to
>>>pull your hair out at 30, 40 minutes, then something clicks and you're
>>>in the poet's groove in a way that never would have happened if they'd
>>>stopped earlier, or you'd left. Clark Coolidge comes to mind. He says
>>>he wonders why poets don't read in sets, like jazz musicians, and in
>>>some cases--not all--I think that would really work well.
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>>>So Chris, I'll throw Clark Coolidge out there as the BEST example for
>>>the long reading. I'd add you too, as the master of the extended aside
>>>that runs the shot clock, but never has me looking at my watch to see
>>>by how much. I'd be interested to hear others'.
>>>
>>>Best,
>>>Rodney
>>
>>hi rodney,
>>
>>so yre saying that if a poet tells stories or extended anecdotes during
>>their reading that these don't keep the reading time clock moving? what if
>>they give a two-minute introduction to a 30-second piece, does that go down
>>as 30 seconds or 2 minutes and 30 seconds? whenever i've given readings i
>>always thought the clock started at "hi" and ended at "thanks," whatever i
>>said in between.
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>>one of the reasons i started this thread is that after i saw those segue
>>reading times and thought how long the poets were reading for i wondered
>>about time constraints at readings. i know that all the times i've been
>>asked to read, or asked others to read, there's always been a time limit
>>given. and when i'm given that time--be it three minutes at the poetry
>>project's new year's day marathon or two 20-minute sets at larry's in
>>columbus, ohio--i practice the reading ahead of time, including the
>>introductions, so that when i go up to read i fill the slot or go a bit
>>under.
>>
>>to me there's nothing that show's more of a lack of professionalism or

>>respect for your audience than a poet who goes way long at a reading or
>>doesn't prepare sufficiently ahead of time. like those poets who leaf
>>through their notebooks at the podium to pick what to read, not usually
>>because they want to gauge the audience but because they don't have their
>>acts together. and i've never enjoyed it when a poet goes up there, picks a
>>piece out after thumbing through a pile of work, reads a few lines to
>>themselves, and then says, "nah, i'm not gonna read this one."

>>

>>best,

>>david

>

charles alexander / chax press

fold the book inside the book
side out speak then

keep it open always

read from the in-

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627. **Murat Nemet-Nejat**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Mon 27 Feb 2006

In a message dated 02/27/06 3:21:33 PM, [REDACTED] writes:

*And if it's really true that attention spans in general are that short,
then shouldn't jazz concerts and symphony concerts also be 20 minutes or
less? Maybe all movies should be 20 minutes or less.*

charles

Exactly.

Murat

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628. **D Coffey**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Mon 27 Feb 2006

I tend to have 7 or 8 minute attention spans. But once one span ends, I just have to recharge for about 30 seconds and then I can have another span. This is how I get through poetry reading and sermons.

On 2/27/06, Murat Nemet-Nejat <[REDACTED]> wrote:

>

> In a message dated 02/27/06 3:21:33 PM, [REDACTED] writes:

>

>

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> > then shouldn't jazz concerts and symphony concerts also be 20 minutes or
> > less? Maybe all movies should be 20 minutes or less.

> >

> > charles

> >

>

> Exactly.

>

> Murat

>

--

<http://hyperhypo.org>

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629. **Pam Brown**

songs

Mon 27 Feb 2006

I Know The Songs Of All The Birds at Ahadada Books

I Know The Songs Of All The Cats at Little Esther Books

Do you Yahoo!?

Yahoo! Photos: Now with unlimited storage

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

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630. **Vernon Frazer**

Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Mon 27 Feb 2006

I like to read for 40-60 minutes. It takes me 20-25 minutes just to warm up, get my performance rhythm flowing and feel how responsive the audience is. Most of the time when I read, I feel I have to stop just before I can kick into high

gear. It's not unlike a jazz performance; I usually disregard the band's first set as a warm-up, unless they're having an unusually hot night.

Vernon

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

From: UB Poetics discussion group [mailto:] On
Behalf Of charles alexander

Sent: Monday, February 27, 2006 3:26 PM

To:

Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Bill,

some spare what? constraints? content? time?

I remember in 1990 or so, my first reading at Ear Inn, I was asked to read for 50 minutes or an hour. And when I first began to go to readings at Woodland Pattern in Milwaukee in the early 1980's, usually there was just one poet reading, and the readings went for an entire hour. I liked that . . . still do. I think one can create a space in 40 minutes or more, with multiple aspects of what one does as writer & reader present, can create a kind of inviting whole that develops as it goes. That's much more difficult to do with 20 minutes, where you pretty much step in and step out and hope you hit something right. These days, when I'm the only reader on a program, I usually think 40 minutes, or even a bit more. When there are two readers, I try for 20 or 25 minutes. When there are three readers, I go on for 15 minutes, and certainly not more than 20. The exception is when the presenter or host of a reading asks me to read for a specific length of time, and I do my best to honor that within a minute or two, usually a minute or two under what I am asked to do.

I am very glad that the first time I heard the Four Horsemen, Lyn Hejinian, Robert Duncan, Robert Creeley, Susan Howe, Ed Dorn, Allen Ginsberg, Anne Waldman, Paul Metcalf, Pauline Oliveros, Charles Bernstein, Bernadette Mayer, Jackson Mac Low, Ron Silliman, Gil Ott, Mei-mei Berssenbrugge, Karen Mac Cormack, Bob Perelman, Joel Oppenheimer, Beverly Dahlen, bpNichol, Kathleen Fraser, Myung Mi Kim, Steve McCaffery -- and many others (all on different occasions) -- that they read for longer than 20 minutes, and generally longer than 30 minutes.

I have no problem with thinking that average attention spans in general are 15 minutes or so, but I don't think the average attention spans of half or more of the people that go to poetry readings are that short. And maybe those that get the most out of the readings have a considerably longer attention span that is being unfairly served by really short readings. Aren't we reading to them, too?

And if it's really true that attention spans in general are that short, then shouldn't jazz concerts and symphony concerts also be 20 minutes or less? Maybe all movies should be 20 minutes or less.

charles

At 01:00 PM 2/27/2006, you wrote:

>with the time topic now well-traveled, what about constraints on content???

>

>and by the way i need some for a reading in a couple weeks, if anyone's

>got some spare.

>

>bill

>

>On Feb 27, 2006, at 1:21 AM, David A. Kirschenbaum wrote:

>

>>on 2/27/06 12:23 AM, Rodney K at [REDACTED] wrote:

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>>>Hi David,

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>>>many readings I've seen open out if you push through--you're ready to

>>>pull your hair out at 30, 40 minutes, then something clicks and you're

>>>in the poet's groove in a way that never would have happened if they'd

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>>>he wonders why poets don't read in sets, like jazz musicians, and in

>>>some cases--not all--I think that would really work well.

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>>>the long reading. I'd add you too, as the master of the extended aside

>>>that runs the shot clock, but never has me looking at my watch to see

>>>by how much. I'd be interested to hear others'.
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>>doesn't prepare sufficiently ahead of time. like those poets who leaf
>>through their notebooks at the podium to pick what to read, not usually
>>because they want to gauge the audience but because they don't have their
>>acts together. and i've never enjoyed it when a poet goes up there, picks
a
>>piece out after thumbing through a pile of work, reads a few lines to
>>themselves, and then says, "nah, i'm not gonna read this one."
>>
>>best,
>>david
>

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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631. **C Daly**

Re: Readers Given to Read?

Mon 27 Feb 2006

I never heard Octavia Butler read, though she was reading here about the time I was teaching her writing. I really regret that. It seems like she was in poor health for a long time, and I wish she'd had more time to write more.

As far as readings/content, I don't know -- I just wanted to mention here that WOMPO was talking a while back about the evolution of readings, lectures, performances and essentially what I ended up with out of the conversation was the ghost of Victorian recitations I hear in Stein and Pound, Amy Lowell's lecture / readings (wasn't she on the chatauqua (sp?) circuit?, Vachel Lindsay's performances (Dylan Thomas, blurring the reading / performance line), the salons in the east village in the teens and 20s, and the balls and parties surrounding the publication of a magazine or fundraising for the publication of a magazine

"poet voice" readings being similar to the Victorian recitations; talk / readings -- or even readings with lots of intro material -- is the intro material marketing; performance; gang bang readings of 5-10 people (and in my experience, out of 5-10 poets, there's somebody who has never timed anything, and thinks 10 minutes is 10 poems); and -- a really lame open mike? being like a salon?

All best,
Catherine Daly



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632. **Ian VanHeusen**

An idea about Dadaism

Mon 27 Feb 2006

Dear Poetics list- This is a little far fetched and I have done little research about it, but I figured I would throw it out and see what the response is... dialogue and such.

Anyway, I happened to think that maybe there was a relationship between the experimentation of Dadaism and the experimentation done by Nazis on Jews within the concentration camps. The foundation being that both occurred within the same timetable and national identity. This is a rather disturbing hypothesis, and I do not mean to be offensive. In addition, I am not trying to say that Dadaism opened a gate for the experiments on Jews, rather I was thinking it could be tied to a notion of repression. In other words, that experimentation as

a response to the modern world was something that could not be completely eliminated, rather its repression and redirection against the Jews happened. My psychology background is shaky to say the least, but I put this to the list because there might be an obvious blind spot to my thinking.

Peace,
Ian VanHeusen

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633. **Catherine Daly**
Re: An idea about Dadaism

Mon 27 Feb 2006

dadaism is ww1, not ww2 --

you can look at vivisection and anti-vivisection in the UK and Europe at the turn of the century as a precedent for nazi human "experimentation" / torture, as ongoing heresy "trials" and executions etc. is more of a distant precedent -- lots of reformation-era atrocities in Prussia, Austria-Hungary to research through

there's a lot of critical attention to this area now, and an interesting relationship to women's suffrage, i.e., there is some indication that women interested in women's rights first viewed slavery as a more important evil to work against, and then, vivisection (which has some interesting echoes with hysteria and women's health and "beauty treatments"); you will probably find some interesting things about vegetarianism... possibly even Hitler's...

All best,
Catherine Daly



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634. **Murat Nemet-Nejat**
Re: An idea about Dadaism

Mon 27 Feb 2006

There is a difference between words (thoughts) and deeds, between burning an effigy and a body -though perhaps eliminating this distinction is a modern poetic idea.

Murat

In a message dated 02/27/06 5:33:25 PM, [REDACTED] writes:

Dear Poetics list- This is a little far fetched and I have done little research about it, but I figured I would throw it out and see what the response is... dialogue and such.

Anyway, I happened to think that maybe there was a relationship between the experimentation of Dadaism and the experimentation done by Nazis on Jews within the concentration camps. The foundation being that both occurred within the same timetable and national identity. This is a rather disturbing hypothesis, and I do not mean to be offensive. In addition, I am not trying to say that Dadaism opened a gate for the experiments on Jews, rather I was thinking it could be tied to a notion of repression. In other words, that experimentation as a response to the modern world was something that could not be completely eliminated, rather its repression and redirection against the Jews happened. My psychology background is shakey to say the least, but I put this to the list because there might be an obvious blind spot to my thinking.

Peace,
Ian VanHeusen

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635. **Small Press Traffic**
Mary Burger at SPT this Friday 3/3
Mon 27 Feb 2006

Small Press Traffic is pleased to present
Friday, March 3, 2006 at 7:30 p.m.
New Experiments: Mary Burger on Telling Time

Burger writes: "Narrative exists in the tension between disbelief and its suspension. The seduction of narrative is that it creates an experience of events in time, but that we are aware, in the midst of this experience, that what we are experiencing is a representation. Narrative is not a window onto the world, a transcription of an interior monologue, or a faithful account of things as they happened, though it may assume any of these guises or others. As participants in narrative, we have the power and the pleasure of being in more than one place at one time?or, of being at more than one time in one place?. Is narrative an engagement with events, or an enactment of events? Is our understanding of time, of events taking place in time, separable from our use of narrative to represent events in time? Or, are all of our understandings of time ultimately instances of narrative??"

Mary Burger is the author of *Sonny* (Leon Works) and a co-editor of *Biting the Error: Writers Explore Narrative* (Coach House Books). She edits *Second Story Books*, featuring works of experimental narrative. *An Apparent Event*, an anthology of *Second Story* chapbooks, will be published in 2006.

\$5-10 sliding scale; free to CCA community & current SPT members; please see our website for directions and map.

Elizabeth Treadwell, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107

http://www.sptraffic.org

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636. **Daniel Godston**

Dada show at the National Gallery of Art

Mon 27 Feb 2006

Over the weekend I got a chance to go to the Dada show at the National Gallery of Art in DC (see <http://www.nga.gov/exhibitions/index.shtm>). It's an extraordinary show, and I'd recommend that any of you who can make it out to see the show, do so! The show starts with the Zurich room, and there's a pig/soldier hanging from the ceiling. Ian, you mentioned the connection between Dada, Nazis & concentration camps... The Dada show highlights how those visionary artists, musicians & poets created works which opposed growing threats--mismanagement of technology, the military, and so on. The Georg Grosz watercolors and lithographs are amazing & capture the horror of what Grosz saw was happening in Germany. Many of those images painted during and right after WWI hint at the tone in Germany that would led to the Nazis taking over twenty or so years later.

The show has excellent films (such as one by Hans Richter) and audio recordings (mostly from Sub Rosa's catalog, I think). Hannah Hoch's Dada Dolls are remarkable. The Hannover room, which focuses mostly on Kurt Schwitters, was my favorite part of the show. It's something else to hear recordings of Schwitters' poetry while looking at his collages and other artworks. Marcel Duchamp's "Rotary Glass Plates (Precision Optics)" is amazing -- you can see it spin in its glass case and then you can go around to the next room and see it spin from the other side.

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

From: UB Poetics discussion group
[mailto:]On Behalf Of Murat Nemet-Nejat
Sent: Monday, February 27, 2006 5:12 PM
To:
Subject: Re: An idea about Dadaism

There is a difference between words (thoughts) and deeds, between burning an effigy and a body -though perhaps eliminating this distinction is a modern poetic idea.

Murat

In a message dated 02/27/06 5:33:25 PM, [REDACTED] writes:

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- > Anyway, I happened to think that maybe there was a relationship between
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- > experimentation of Dadaism and the experimentation done by Nazis on Jews
- > within the concentration camps. The foundation being that both occurred
- > within the same timetable and national identity. This is a rather
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- > hypothesis, and I do not mean to be offensive. In addition, I am not
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- > thinking it could be tied to a notion of repression. In other words, that
- > experimentation as a response to the modern world was something that could
- > not be completely eliminated, rather its repression and redirection
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- > the Jews happened. My psychology background is shakey to say the least,
- but
- > I put this to the list because there might be an obvious blind spot to my
- > thinking.
- >
- > Peace,
- > Ian VanHeusen
- >

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637. **alexander saliby**

Re: An idea about Dadaism

Mon 27 Feb 2006

Ian,

Interesting thought!

Do I understand your supposition: that perhaps the mess of WWI and the presence of the Dadaist ideology/philosophy throughout Europe (if it can be called a

philosophy) set the stage for the incredibly inhumane treatment of fellow humans by the Nazis some 20 years later.

It's been a long time since I read any causes of WWII, but my aging memory cells seem to recall that one of the principal causes of WWII were the settlements upon Germany by the allies following WWI.

Might I infer then that there was similarly a cause and effect relationship between an art movement of WWI and the inhumane activities by a select number of Germans during WWII? Might J. Mengles have been a Dadaist? Hmmm-mm....

I'll not dismiss your premise categorically, but I must say it's a stretch for me.
Alex

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

From: Ian VanHeusen<mailto:[REDACTED]>

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

Sent: Monday, February 27, 2006 2:33 PM

Subject: An idea about Dadaism

Dear Poetics list- This is a little far fetched and I have done little research about it, but I figured I would throw it out and see what the response is... dialogue and such.

Anyway, I happened to think that maybe there was a relationship between the experimentation of Dadaism and the experimentation done by Nazis on Jews within the concentration camps. The foundation being that both occurred within the same timetable and national identity. This is a rather disturbing hypothesis, and I do not mean to be offensive. In addition, I am not trying to say that Dadaism opened a gate for the experiments on Jews, rather I was thinking it could be tied to a notion of repression. In other words, that experimentation as a response to the modern world was something that could not be completely eliminated, rather its repression and redirection against the Jews happened. My psychology background is shakey to say the least, but I put this to the list because there might be an obvious blind spot to my thinking.

Peace,
Ian VanHeusen

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638. **Harry Nudel**

Da...Da....

Mon 27 Feb 2006

My favorite daddaddaddaist is Marcel Janco..who as a student with Tzara...started the whole megillah...Janco thot it was tres silly after a

while..and emigrated to Israel...where he became a somewhat traditional landscape painter...as the Dada Express roared out of the station...he began to back date his paintings & works....what sells sold...he founded an artist colony high on a barren hill in the north...Arab woman scrabbling for sustenance at the gate...His house is the largest in the place..a minimansion... large blue swimming pool in the back...in the bookstore/library/shed run by a entrepreneurial/seller/ potter...amidst the saul bellow p.b's...i'ich bin eine vvvvicccttimmm...i found a reprint copy of John Heartfield's DUETSCHLAND UBER ALLES...'it would be worth a fortune if it were the original edition'..he sd..."not really"..i sd.....& i already had a copy of the reprint...nostalgia 's...how much more awful art is....the young.....drn...

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639. **derekrogerson**
PoFo Partners w/ PBS

Mon 27 Feb 2006

http://poetryfoundation.org/foundation/release_022706.html

The project intends to engage a broader audience with poetry through a series of thoughtful, in-depth reports on contemporary poets and poetry.

The first installment of the series airs tonight on PBS and features poet Brian Turner.

Derek

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640. **PR Primeau**
Re: An idea about Dadaism

Mon 27 Feb 2006

ian, nazism and dada are surely related, but i think you've got the genealogy wrong. one didn't father the other; they're step-siblings, or perhaps more like cousins. both were largely resultant of the thoughtless slaughter and horrific suffering of wwi, sure. even so, their means of reaction to the inhumanity of the times differed so greatly that it's difficult to argue a case for causation. i mean, hitler generally despised modern art...jewish, degenerate, bourgeois, too difficult ;)...and dada's advocates were socialists, commies, anarchists, and subversives of various shades and stripes. also, it didn't really happen in the "same national identity." dada was more european than it was exclusively german. french and swiss figures are no less important than those of german descent. my 2 cents. pr

641. **Ishaq**

Octavia Butler, 1947-2006: Sci-fi writer a gifted pioneer in white, male domain

Mon 27 Feb 2006

<http://victoria.indymedia.org/news/2006/02/49420.php>

Octavia Butler, 1947-2006: Sci-fi writer a gifted pioneer in white, male domain

Butler's most popular work is "Kindred," a time-travel novel in which a black woman from 1976 Southern California is transported back to the violent days of slavery before the Civil War. The 1979 novel became a popular staple of school and college courses and now has more than a quarter million copies in print, but its birth was agonizing, like so much in Butler's solitary life.

posted by bruh jazzymelanin

Monday, February 27, 2006 · Last updated 2/26/2006 10:10 p.m. PT

Octavia Butler, 1947-2006: Sci-fi writer a gifted pioneer in white, male domain

By JOHN MARSHALL

P-I BOOK CRITIC

Her father was a shoeshine man who died when she was a child, her mother was a maid who brought her along on jobs, yet Octavia Butler rose from these humble beginnings to become one of the country's leading writers - a female African American pioneer in the white, male domain of science fiction.

Butler, 58, died after falling and striking her head Friday on a walkway outside her home in Lake Forest Park. The reclusive writer, who moved to Seattle in 1999 from her native Southern California, was a giant in stature (she was 6 feet tall by age 15) and in accomplishment.

Joshua Trujillo / P-I Octavia Butler was one of the Northwest's most prominent science fiction writers. She remains the only science fiction writer to receive one of the vaunted "genius grants" from the John D. and Catherine T.

MacArthur Foundation, a hard-earned \$295,000 windfall in 1995 that followed years of poverty and personal struggles with shyness and self-doubt.

"People may call these 'genius grants,' " Butler said in a 2004 interview with the Seattle P-I, "but nobody made me take an IQ test before I got mine. I knew I'm no genius."

Butler's most popular work is "Kindred," a time-travel novel in which a black woman from 1976 Southern California is transported back to the violent days of slavery before the Civil War. The 1979 novel became a popular staple of school

and college courses and now has more than a quarter million copies in print, but its birth was agonizing, like so much in Butler's solitary life.

"Kindred" was repeatedly rejected by publishers, many of whom could not understand how a science fiction novel could be set on a plantation in the antebellum South. Butler stuck to her social justice vision - "I think people really need to think what it's like to have all of society arrayed against you" - and finally found a publisher who paid her a \$5,000 advance for "Kindred."

"I was living on my writing," Butler said, "and you could live on \$5,000 back then. You could live, but not well. I got along by buying food I didn't really like but was nourishing: beans, potatoes. A 10-pound sack of potatoes lasts a long time."

Steven Barnes, another African American writer, knew Butler during her early writing days in Southern California and later in the Washington when he and his writer wife, Tananarive Due, lived for a time in Longview before returning to Los Angeles. Barnes saw Butler's confidence grow along with her reputation.

"Octavia was one of the purest writers I know," Barnes recalled Sunday. "She put everything she had into her work - she was extraordinarily committed to the craft. Yet, despite her shyness, she was also an open, generous and humane human being. I miss her so much already."

Due added, "It is a cliché to say that she was too good a soul, but it's true. What she really conveyed in her writing was the deep pain she felt about the injustices around her. All of it was a metaphor for war, poverty, power struggles and discrimination. All of that hurt her very deeply, but her gift was that she could use words for the pain and make the world better."

Due believed that Butler came to feel deeply at home in the Northwest after she relocated here with 300 boxes of books. The anonymity of her life in Seattle suited both her artistic devotion and temperament ("I always felt a deep loneliness in her," Barnes said). But Butler did become a frequent participant in readings and writers' conferences, especially Clarion West, which played a crucial role in her own start. She also served on the advisory board of Seattle's Science Fiction Museum and Hall of Fame.

A few friends did get to see the relaxed Butler away from her infrequent moments in the limelight, including Leslie Howle, who took her to see the recent version of "King Kong." Howle describes the writer as "one of the most fun people to be around, with an acerbic sense of humor and a keen observer of human nature."

Butler was a confirmed non-driver who would chat with other bus passengers or with neighbors who gave her rides when she trudged home with bags of groceries, as neighbor Terry Morgan did.

"The first time I picked her up, she took me into her house and autographed a copy of one of her books," Morgan said. "That was a great 'thank you,' especially since I am an African American and we felt a common bond. But it was also obvious to me that writing was her life."

The MacArthur grant brought increasing visibility to Butler and allowed her to buy her first house, where she tended to her ailing mother until her death. (Butler's survivors are two elderly aunts and many cousins in Southern California.)

But the MacArthur grant also brought daunting pressure. Three years later, Butler published "Parable of Talents," winner of one of her two Nebula Awards in science fiction. Then years passed without another new novel, as projects in Seattle "petered out." Characters and ideas went nowhere and her blood pressure medication left her drowsy and depressed.

The frustrated artist - who first turned to writing at 12 after the sci-fi movie, "Devil Girl from Mars," convinced her that she could write something better - battled worries that "maybe I cannot write anymore."

But at long last, an unlikely vampire novel rekindled her creative fires and brought a burgeoning joy to her craft.

"I can't say I've had much fun in the last few years, what with my version of writer's block," a relieved Butler recalled in 2004. "Writing has been as difficult for me as for people who don't like to write and as little fun. But now the well is filling up again with this vampire novel."

Butler's death means that "Fledgling," published last fall to enthusiastic praise, will likely stand as her final novel, to the great disappointment to Butler's many fans and friends who expected more work.

"The only consolation in losing Octavia so soon," stressed Due, "is that she must have known her place in history."

http://seattlepi.nwsourc.com/books/160608_butler16.html

and

"...audio version of Kindred starring alfre woodard, lynn whitfield, and ruby dee" -- jazzymelanin

<http://www.scifi.com/kindred/>

Dana Franklin, a modern day African-American woman, is ripped violently and suddenly back in time to an era in which freedom and human dignity were often determined by the color of one's skin. In order to save her family, she must find a way to survive amidst the horrors of slavery in America's pre-Civil War South.

Award-winning actors Alfre Woodard, Lynn Whitfield and Ruby Dee star in this audio drama adaptation of Octavia E. Butler's landmark science fiction novel.

This ambitious and moving four-part Seeing Ear Theatre miniseries premieres in conjunction with Black History Month exclusively on SCIFI.COM.

<http://www.scifi.com/kindred/>

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

"...in time, we will look back to this age with incredulity and amazement -- and victories like Hamas in Israel will be the *best* of our memories." -- mumia abu jamal -- "what state? what union?"

"...these people generate wars in Asia and Africa,...These are the people who, in the last century, caused several devastating wars. In one world war alone, they killed over 60 million people.... In the near future, Allah willing, we will put you to trial in courts established by the peoples...."-- mahmoud ahmadinejad

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<http://www.sidebrow.net/2006/a006-braithwaite-01.php>

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<http://radio.indymedia.org/news/2005/10/7255.php>

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<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

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http://radio.indymedia.org/uploads/en_fins__clichy-sous_bois_amixquiet-_lordpatch_the_giver_.mp3

\

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

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642. **Ishaq**

Octavia Butler, 1947-2006: Sci-fi writer a gifted pioneer in white, male domain

Mon 27 Feb 2006

<http://victoria.indymedia.org/news/2006/02/49419.php>

IN MEMORY OF THE MINISTER OF DEFENSE: DR. HUEY NEWTON, PH.D.

He was the co-founder, with Bobby Seale, of the Black Panther Party [for Self-Defense], which rose to become of the most advanced Black revolutionary organizations of the 1960s and '70s....The Party... tried to put into practice the revolutionary teachings of Malcolm X, who preached self-defense. ... party members studied his writings, as well as the works of China's Mao Tse-Tung, Cuba's 'Che' Guevara, and the writings of Franz Fanon, who helped in Algeria's revolution against France....he remains a symbol of resistance to racist police terror, and the determination of a people to defend themselves.

IN MEMORY OF THE MINISTER OF DEFENSE: DR. HUEY NEWTON, PH.D.

=====
=====[Col. Writ. 2/11/06] Copyright '06 Mumia Abu-Jamal

It is somehow fitting that February, the shortest month, has been designated Black History Month. For whatever Black folks have gotten from this country, it was given grudgingly, through gritted teeth, if at all.

It was in February, 1942, when Huey P. Newton was born, in Oak Grove, Louisiana, the youngest of seven children. He was named after Louisiana Governor, Huey Long, a man regarded as a Populist.

But Huey's family would leave the state, and settle in Oakland, California, where Huey would make his own name.

He was the co-founder, with Bobby Seale, of the Black Panther Party [for Self-Defense], which rose to become of the most advanced Black revolutionary organizations of the 1960s and '70s.

It grew into a national organization, with 44 chapters and branches all across America; from West, to Midwest; from Boston, to Baton Rouge.

Huey, although poorly educated in Oakland schools, would push himself to learn about the world around him, and through the Party, would teach an entire generation about a world bubbling with revolutionary discontent.

The Party, inspired by Black freedom struggles in the Deep South, tried to put into practice the revolutionary teachings of Malcolm X, who preached self-defense. Because it was always growing and changing, party members studied his writings, as well as the works of China's Mao Tse-Tung, Cuba's 'Che' Guevara, and the writings of Franz Fanon, who helped in Algeria's revolution against France.

Huey's revolutionary influence would help the Party grow into the tens of thousands; but, his growing paranoia, fed by the FBI, would also cause the Party to down-size, as Panthers came from as far away as Philadelphia, to help the Party during its electoral phase, when Seale ran for Oakland's mayor, and other leading people ran for city council seats.

Given his revolutionary ideas, and his uncompromising opposition to the capitalist State, don't expect any U.S. Postal Service commemorative stamps anytime soon. Nor will you ever see any U.S. presidents attend any of his memorials.

Huey would be just fine with that. His life's work, the Party, was designed to give a voice to the poor and oppressed, not the well-to-do nor the high-born!

He wasn't a civil rights activist -- he was a revolutionary, who wanted to totally transform American social reality.

His life, and his ignoble death, at the hands of a drug dealer, is detailed in half a dozen books (including one of my own), but he remains a symbol of resistance to racist police terror, and the determination of a people to defend themselves.

That his name and his life isn't better known is a tribute to the very forces that he fought against, and that the Party fought against. The Black bourgeoisie and the rulers, who wanted Black youth to be as uninformed about the centuries-long Black Freedom struggle as possible.

Perhaps, if he were alive today, and 64 years old, he would be baffled at how bleak and sour Black life has become for millions of his people. But, maybe not.

He was a man of unusual brilliance, who saw deeply into how societies work. His books, like 'Revolutionary Suicide' (1973), 'To Die for the People' (1973), 'War Against the Panthers' (1996), and the compilation, 'The Huey P. Newton Reader' (2002) betray the workings of a first-rate mind on a wide range of social and political issues.

He may not be remembered by the rulers or the rich, but he will not be forgotten by the poor and the impoverished.

He will be remembered because the same ugly reality facing his generation face Black young people today, and history exists to teach us of our present.

He was 24 years old when he made a vast, and deep, contribution to Black freedom and dignity. He didn't bow, and he didn't beg.

He stood up, and fought back, and urged others to stand with him. Thousands did so.

They will do so again.

Copyright 2006 Mumia Abu-Jamal

[Check out Mumia's latest: *WE WANT FREEDOM:
A Life in the Black Panther Party*, from South
End Press (<http://www.southendpress.org>); Ph.
[REDACTED].]

=====>

The Power of Truth is Final -- Free Mumia!

PLEASE CONTACT:

International Concerned Family & Friends of MAJ

P.O. Box 19709

Philadelphia, PA 19143

Phone - [REDACTED] / Fax - [REDACTED]

E-mail - [REDACTED]

AND OFFER YOUR SERVICES!

Send our brotha some LOVE and LIGHT at:

Mumia Abu-Jamal

AM 8335

SCI-Greene

175 Progress Drive

Waynesburg, PA 15370

WE WHO BELIEVE IN FREEDOM CAN *NOT* REST!!

Submitted by: Sis. Marpessa

[REDACTED]!

see also:

So many of my comrades are gone now. Some tight partners, crime partners, and brothers off the block are begging on the street. Others are in asylum, penitentiary, or grave. They are all suicides of one kind or another who had the sensitivity and tragic imagination to see the oppression. Some overcame; they are the revolutionary suicides. huey p newton -- "I am we" from revolutionary suicide

<http://victoria.indymedia.org/news/2006/01/47863.php>

and

"in these times immersed in the absurdity of systemic acts of cruelty and double standards in this messy area , some call the west , which is now embedded in the midst of a treacherous performance piece -- it is only logical that in an illogical world run by 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 Y Braithwaite (aka Lord Patch) -- "notes from new palestine: revolutionary suicidal tendencies (the war brought home)"

<http://victoria.indymedia.org/news/2005/08/42944.php>

or

<http://victoria.indymedia.org/news/2006/01/48156.php>

—
Stay Strong

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

--Imam Ali Ibn Abu Talib (as)

"We restate our commitment to the peace process. But we will not submit to a process of humiliation." --patrick o'neil

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

"...in time, we will look back to this age with incredulity and amazement -- and victories like Hamas in Israel will be the *best* of our memories." -- mumia abu jamal -- "what state? what union?"

"...these people generate wars in Asia and Africa,...These are the people who, in the last century, caused several devastating wars. In one world war alone, they killed over 60 million people.... In the near future, Allah willing, we will put you to trial in courts established by the peoples...."-- mahmoud ahmadinejad

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<http://www.sidebrow.net/2006/a006-braithwaite-01.php>

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<http://radio.indymedia.org/news/2005/10/7255.php>

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<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

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http://radio.indymedia.org/uploads/en_fins__clichy-sous_bois_amixquiet-_lordpatch_the_giver_.mp3

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

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643. **Gabrielle Welford**

Re: An idea about Dadaism

Mon 27 Feb 2006

i have to say i'm shocked by this. dada, like surrealism, was a bottom-up uprising against the institutionalization--of art, life, the university, criticism...--which enabled the horror of ww1 to take place. that they didn't succeed in shifting the wheels of the warmaking machine doesn't mean they were responsible for the atrocities that followed. as far as i can make out, they didn't want to allow "business as usual" to succeed the slaughters of the war. gabe

On Mon, 27 Feb 2006, alexander saliby wrote:

Ian,
Interesting thought!

Do I understand your supposition: that perhaps the mess of WWI and the presence of the Dadaist ideology/philosophy throughout Europe (if it can be called a philosophy) set the stage for the incredibly inhumane treatment of fellow humans by the Nazis some 20 years later.

It's been a long time since I read any causes of WWII, but my aging memory cells seem to recall that one of the principal causes of WWII were the settlements upon Germany by the allies following WWI.

Might I infer then that there was similarly a cause and effect relationship between an art movement of WWI and the inhumane activities by a select number of Germans during WWII? Might J. Mengles have been a Dadaist? Hmmmmmm....

I'll not dismiss your premise categorically, but I must say it's a stretch for me.
Alex

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

From: Ian VanHeusen<mailto:[REDACTED]>

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

Sent: Monday, February 27, 2006 2:33 PM

Subject: An idea about Dadaism

Dear Poetics list- This is a little far fetched and I have done little research about it, but I figured I would throw it out and see what the response is... dialogue and such.

Anyway, I happened to think that maybe there was a relationship between the experimentation of Dadaism and the experimentation done by Nazis on Jews within the concentration camps. The foundation being that both occurred within the same timetable and national identity. This is a rather disturbing hypothesis, and I do not mean to be offensive. In addition, I am not trying to say that Dadaism opened a gate for the experiments on Jews, rather I was thinking it could be tied to a notion of repression. In other words, that experimentation as a response to the modern world was something that could not be completely eliminated, rather its repression and redirection against the Jews happened. My psychology background is shakey to say the least, but I put this to the list because there might be an obvious blind spot to my thinking.

Peace,
Ian VanHeusen

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

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644. **George Bowering**
Re: An idea about Dadaism
Mon 27 Feb 2006

This is not even close to funny.

On 27-Feb-06, at 2:33 PM, Ian VanHeusen wrote:

> Dear Poetics list- This is a little far fetched and I have done little
> research about it, but I figured I would throw it out and see what the
> response is... dialogue and such.
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> as a response to the modern world was something that could not be
> completely eliminated, rather its repression and redirection against
> the Jews happened. My psychology background is shakey to say the
> least, but I put this to the list because there might be an obvious
> blind spot to my thinking.
>
> Peace,
> Ian VanHeusen
>
>
George B.

John Clare was right all along.

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645. **David Baratier**

Re: how much time

Mon 27 Feb 2006

I agree with Murat, longer readings create an entirely different voice on the material spun out, it is why I like to read lengthy. And the expectations are longer in the midwest, for every University reading I have given out here 40-45 minutes is the norm. There is a rush in reading to a few hundred people in an isolated college for two plus hours with one break and only losing a handful of people. But then again, maybe reading a one word poem would be nice next time.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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646. **Gabrielle Welford**

Re: An idea about Dadaism

Mon 27 Feb 2006

i agree.

On Mon, 27 Feb 2006, George Bowering wrote:

This is not even close to funny.

On 27-Feb-06, at 2:33 PM, Ian VanHeusen wrote:

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*Peace,
Ian VanHeusen*

George B.

John Clare was right all along.

gabrielle welford
instructor, hawaii pacific university



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Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich
anarcho-syndicalism
gut/heart/head/earth

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647. **Nick Piombino**
Re: An idea about Dadaism
Tue 28 Feb 2006

No doubt Mr VanHeusen would also understand Galileo's experimentation as having brought about the Spanish Inquisition?

"Galileo may have devised these experiments for two reasons. They were initiated during a time in Galileo's life when he was interested in the nature of falling bodies. Some students will recall the story of Galileo's claim that in a vacuum a cannonball and a feather, both dropped from the same height, would hit the floor at the same time. With the observational data available at that time, you can imagine the reception that idea received! In fact, Galileo was brought before the Spanish Inquisition and forced to say his ideas were wrong, then put under house arrest in his villa. In any case, one reason for these particular experiments may have been to provide evidence for Galileo's restricted inertial concept. While he had not formally declared that motion once imparted would remain uniform in speed, this experiment could provide such evidence. Another

reason may have been to study the independent composition of two different motions (horizontal, imparted velocity and vertical velocity due to gravity)."

Nick Piombino

reference: <http://www.amstat.org/publications/jse/v3n1/datasets.dickey.html>

On 2/27/06 10:39 PM, "Gabrielle Welford" <[REDACTED]> wrote:

i agree.

On Mon, 27 Feb 2006, George Bowering wrote:

This is not even close to funny.

On 27-Feb-06, at 2:33 PM, Ian VanHeusen wrote:

Dear Poetics list- This is a little far fetched and I have done little research about it, but I figured I would throw it out and see what the response is... dialogue and such.

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*Peace,
Ian VanHeusen*

George B.

John Clare was right all along.

*gabrielle welford
instructor, hawaii pacific university
[REDACTED]*

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

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648. **Alex Jorgensen**
Re: HELP FOR MARCH

Tue 28 Feb 2006

Dear Geoffrey Gatza,

I will be in NYC and Western Mass during 18 March - early April, and then am returning to China till June, whereby I'll return to those Tibetan refugee filled hill stations on other side of Himalayas (in India).

I'd love to read somewhere in Buffalo, as that's where RC used to teach and read. You offered to assist me in finding a place to read and, so, here's the query: Can you? I'll take a bus and get there, drinks on me, lots of stories, and plenty of good and bad news!

Forgive my inconsistency, as it's usually the drink. Too, 8 years away from 'polite society' Stateside.

Alex

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<http://mail.yahoo.com>

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649. **Jim Andrews**
Re: An idea about Dadaism

Tue 28 Feb 2006

linking dada's experiments with the nazi's reminds me not so much of a research thesis as an 'idea' in a 'poem' or the remnant of a disturbing dream in which literary experimentation became indirectly demonized.

ja
<http://vispo.com>

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650. **Alex Jorgensen**
Re: HELP FOR MARCH
Tue 28 Feb 2006

Sorry -- again!

--- Geoffrey Gatza <[REDACTED]> wrote:

Hi Alex,

I'm in Buffalo and I could find a spot for you to read. Let me know if you are in New York on your trip! Good luck and be well.

Best, Geoffrey

*Geoffrey Gatza
BlazeVOX [books]
www.blazevox.org
-----Original Message-----
From: UB Poetics discussion group
[mailto:[REDACTED]] On
Behalf Of Alex Jorgensen
Sent: Wednesday, February 15, 2006 7:22 AM
To: [REDACTED]
Subject: Fwd: HELP FOR MARCH*

Dear all,

*I'm as fragile and human as both a juggernaut
and pondering Le Petit Dophin. In March, I'll be stateside and want to read, read, read. It's been 8 years -- and now a 2nd book. Backchannel whatever information. I've no pretense, will share a stage with whomever, scream and not yawp, sit and listen, ponder and drool. I'm in Beijing, monitored, afraid, want to change the america that my mass yankee blood born and tutored by Creeley, Blau, and Hughes gave life to. Help me...please..help me...*

AJ

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

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

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

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651. **Sam Truitt**
Re: An idea about Dadaism
Tue 28 Feb 2006

Speechs - words - callings - (readings!) - via Duce and Fuhrer played a substantial hand in bringing folks massively around to Facism. Along these lines, was the emergence of classic concrete poetry along its desperate Swiss-Nordic-Brazilian-American nodes in the early '50s the retreat of words - of spoken words - from volubility back into the page - boring back into that implied privacy and primacy - "shrinking" back in shock at what rhetoric wrought? What remained? What remains?

Jim Andrews <[REDACTED]> wrote: linking dada's experiments with the nazi's reminds me not so much of a research thesis as an 'idea' in a 'poem' or the remnant of a disturbing dream in which literary experimentation became indirectly demonized.

ja
<http://vispo.com>

Sam Truitt
PO Box 20058 NYC 10023

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652. **kom9os**

Re: An idea about Dadaism

Tue 28 Feb 2006

is rhetoric poetry?
there was plenty of good rhetoric after 1950s
martin luther king
jf kennedy

komninos
http://www.griffith.edu.au/ppages/k_zervos/

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shutup and read!
---- Sam Truitt <[REDACTED]> wrote:

=====

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Jim Andrews <[REDACTED]> wrote: linking dada's experiments with the nazi's reminds me not so much of a research thesis as an 'idea' in a 'poem' or the remnant of a disturbing dream in which literary experimentation became indirectly demonized.

ja
<http://vispo.com>

Sam Truitt
PO Box 20058 NYC 10023

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653. **Kevin Hehir**
Re: An idea about Dadaism
Tue 28 Feb 2006

On Mon, 27 Feb 2006, Ian VanHeusen wrote:
The foundation being that both occurred
> within the same timetable and national identity.
except that dada was a rejection national identity.
kevin

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654. **Mike Luster**
Re: An idea about Dadaism
Tue 28 Feb 2006

The issue is addressed to some extent in Greil Marcus's Lipstick Traces.
Mike Luster

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655. **kevin thurston**
Re: An idea about Dadaism
Tue 28 Feb 2006

except that dada was a rejection national identity.
in favor of an art club---
On 2/28/06, Kevin Hehir <[REDACTED]> wrote:
>
> On Mon, 27 Feb 2006, Ian VanHeusen wrote:
>
> The foundation being that both occurred
> > within the same timetable and national identity.
>
> except that dada was a rejection national identity.
>

> kevin

>

--

texty is sexy

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656. **Christopher Leland Winks**

Re: An idea about Dadaism

Tue 28 Feb 2006

The whole issue of Dada as a precursor to Fascism is extremely silly (it originated precisely as a protest against WW1) -- though at the same time it's worth noting that Ezra Pound was on the fringes of Paris Dada (see his "Kongo Roux" visual poem) and was friends with Francis Picabia and (interestingly) Surrealist Rene Crevel, and the Italian Julius Evola, who had a connection with the movement, became an ideological inspiration of the far-right movement in his country and elsewhere. Plus, Hugo Ball, one of Dada's founders, was not above anti-Semitic remarks in his "Critique of German Intelligence."

But German Dadaism, the most overtly revolutionary wing of the movement, was uncompromisingly anti-Fascist (true, the Herzfeld brothers became Stalinists later in life). As for Marcel Janco's founding an artists colony in Israel called Ein Hod, there has been some controversy among the descendants of, shall we say, the original residents (those Mr. Nudel describes in somewhat avian or entomological terms as "scrabbling") who were displaced from the area so that M. Janco could build his swimming pool (with all the prodigal use of scarce water resources that implies).

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

From: Sam Truitt <[REDACTED]>

Date: Tuesday, February 28, 2006 8:57 am

Subject: Re: An idea about Dadaism

Speechs - words - callings - (readings!) - via Duce and Fuhrer played a substantial hand in bringing folks massively around to Facism. Along these lines, was the emergence of classic concrete poetry along its disperate Swiss-Nordic-Brazilian-American nodes in the early '50s the retreat of words - of spoken words - from volubility back into the page - boring back into that implied privacy and primacy - "shrinking" back in shock at what rhetoric wrought? What remained? What remains?

Jim Andrews <[REDACTED]> wrote: linking dada's experiments with the nazi's reminds me not so much of a research thesis as an 'idea' in a 'poem' or the remnant of a

disturbingdream in which literary experimentation became indirectly demonized.

ja
<http://vispo.com>

Sam Truitt
PO Box 20058 NYC 10023

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657. **Amanda Earl**
Re: An idea about Dadaism

Tue 28 Feb 2006

Lurching out of lurk for a moment...am reading an interesting book called "Conversations: The Autobiography of Surrealism" (Editions Gallimard, 1969, Tr: Mark Polizzoti) in which Andre Breton discusses the link between Dada and surrealism, the post WW1 context of Dada and its eventual breakdown. Breton, himself, broke with Dada in 1924 due in part to what he refers to as Dada's isolationist practices and farcical public demonstrations. He got more involved in automatic writing, Freudian analysis and eventually, surrealism.

Amanda

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658. **kevin thurston**
Re: An idea about Dadaism

Tue 28 Feb 2006

He got more involved in automatic writing, Freudian analysis and eventually, surrealism.

his own art club

On 2/28/06, Amanda Earl <[REDACTED]> wrote:

>

> Lurching out of lurk for a moment...am reading an interesting book
> called "Conversations: The Autobiography of Surrealism" (Editions
> Gallimard, 1969, Tr: Mark Polizzoti) in which Andre Breton discusses
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> farcical public demonstrations. He got more involved in automatic
> writing, Freudian analysis and eventually, surrealism.
>
> Amanda
>
--
texty is sexy

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659. **Craig Allen Conrad**

***How the Power of Women In Venezuela Makes the CHAVEZ
REVOLUTION WORK! /\ /\ //***

Tue 28 Feb 2006

How the Power of Women In Venezuela Makes the CHAVEZ REVOLUTION
WORK! /\ /\ //

"We women organized and prepared a document, and brought it to the Constituent Assembly. And for four months, for the entire duration of the Constituent Assembly, we were there submitting our demands, our proposals. The Constituent Assembly adopted them, and as a result this is probably the most revolutionary constitution in the world in terms of gender equity." --Nora Castaneda, head of the Women's Development Bank of Venezuela, speaking about Article 88 of the Venezuelan Constitution

"It was women who were the first to take to the streets when Chavez was kidnapped by the coup-plotters in 2002, and Chavez credits them with saving the revolution. But more than that, the kind of changes that are happening are what we have always talked about in the Global Women's Strike: 'Invest in Caring, Not Killing.' Money for food, schools, houses, redistribution of land, micro-credits to women, healthcare, libraries, literacy programs. Did you know that higher education is free in Venezuela? As in, FREE?? Healthcare, free, and about 'care', not profit. This is the truth about Venezuela that you don't find in the NY Times, or anywhere else in the mainstream press." -- Mary Kalyna of the Global Women's Strike

To read the interview with Mary Kalyna of the Global Women's Strike, who has just returned from Venezuela, and experienced firsthand the affects of this revolution in action, go to:

[_http://phillysound.blogspot.com/2006_02_01_phillysound_archive.html_](http://phillysound.blogspot.com/2006_02_01_phillysound_archive.html)
(http://phillysound.blogspot.com/2006_02_01_phillysound_archive.html)

We must all try to remember what Mary points out in the interview, "The slogan of the World Social Forum was 'Another World is Possible,' to which Nora Castaneda responded, 'Another world is necessary!'"

Also included are highlights of the new book published by the Global Women's Strike titled, *Creating a Caring Economy*: Nora Castaneda and the Women's Development Bank of Venezuela, as well as links to the ABC NIGHTLINE interview with Hugo Chavez, and to the documentary *THE REVOLUTION WILL NOT BE TELEVISED*.

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660. **Craig Allen Conrad**

Re: aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, AN APPEA

Tue 28 Feb 2006

The most back-channeled response I've ever gotten from a post on Buffalo List. Yeah well, hmm, if I'm still alive in another 20 years I'll do a sit-in.

I'm sure by then the cosmetic industry will be much MUCH freakier than it is today. To the point that I'm sure those of us doing the sit-in LOVE-IN smooching by the zapping of whatever it is that's zapping the wrinkles out of them we'll be the only authentic oldies around.

Maybe by then age will be so hidden there will be a new campaign to Out the old folks. I'll maintain the website for the group, and of course the website will take existing photos and age them so we can see what folks would look like if they were natural.

Conrad

CAConrad IS A POET-AGENT IN SEARCH OF A TRANSVESTITE BOXER
FOR MORE INFO GO TO: [_http://TRANSBOXER.blogspot.com_](http://TRANSBOXER.blogspot.com)
(<http://transboxer.blogspot.com/>)

"Those who restrain desire, do so because theirs is weak enough to be restrained...."

--William Blake

for PhillySound: NEW POETRY: [_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com)
(<http://phillysound.blogspot.com/>)

for CAConrad's tarot services:

[_http://LightOfLakshmi.blogspot.com_](http://LightOfLakshmi.blogspot.com) (<http://lightoflakshmi.blogspot.com/>)

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661. **Aaron Belz**

This Thursday: Fuller & Tipton @ The Tap Room

Tue 28 Feb 2006

Friends,

This Thursday's reading will be one of the highlights of the season. Not only will William Fuller and John Tipton be in the house, but their publisher, Devin Johnston, will emcee. I hope there will be time for a bit of Q&A afterward. Please try to attend!

Aaron

+ + + + +

Thursday, March 2 at 8 pm

Schlaflly Tap Room at Locust and 21st Street

<http://belz.net/readings/>

William Fuller is the author of *Sadly* (Flood Editions, 2003), *byt* (O Books, 1989), *The Sugar Borders* (O Books, 1993) and *Aether* (GAZ, 1998), and others. The Chicago Tribune has referred to Fuller's "dense, elliptical meditations" with "luminous images that consistently marry the cerebral and the sensual." His new book, *Watchword*, will be published by Flood Editions in June of 2006. He lives in Winnetka, Illinois.

John Tipton had an itinerant childhood in Indiana, Florida, Oklahoma, Louisiana, and Illinois. After a three-year stint in the U.S. Army, he attended the University of Chicago on the G.I. Bill and earned an AB in philosophy. His first book-length collection of poetry, *Surfaces*, was published by Flood Editions in 2004. He currently lives in Chicago where he curates the Chicago Poetry Project, a series of readings at the Chicago Public Library. He has recently completed a translation of "Ajax" by Sophocles.

Flood Editions titles will be made available for purchase at the reading, at a discount. Please pass this message along to anyone who might be interested!

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662. **Chris Stroffolino**

Re: aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, AN APPEA

Tue 28 Feb 2006

CA---

thanks for bringing up all these things....

One thing that hasn't been mentioned in this discussion is the question of what is often called FAILING EYESIGHT--

Ya know, while some say 'rage rage against the dying of the light," maybe part of the issue isn't just the cosmetic industry but the equally UNNATURAL insistence on 20/20 vision as a standard with age, maybe there's a quite natural "logic" to "failing eyesight" and that, if embraced, cosmetics would also become more superfluous.... (hope this doesn't sound like blaming dada for hitler....)

C

>From: Craig Allen Conrad <[REDACTED]>

>To: [REDACTED]

>Subject: Re: aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, AN APPEA

>Date: Tue, Feb 28, 2006, 9:08 AM

>

The most back-channeled response I've ever gotten from a post on Buffalo List. Yeah well, hmm, if I'm still alive in another 20 years I'll do a sit-in.

I'm sure by then the cosmetic industry will be much MUCH freakier than it is today. To the point that I'm sure those of us doing the sit-in LOVE-IN smooching by the zapping of whatever it is that's zapping the wrinkles out of them we'll be the only authentic oldies around.

Maybe by then age will be so hidden there will be a new campaign to Out the old folks. I'll maintain the website for the group, and of course the website will take existing photos and age them so we can see what folks would look like if they were natural.

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for CAConrad's tarot services:

[_http://LightOfLakshmi.blogspot.com_](http://LightOfLakshmi.blogspot.com) (<http://lightoflakshmi.blogspot.com/>)

[↑ Contents](#)

663. **Paul Nelson**

Re: aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, AN APPEA

Tue 28 Feb 2006

Chris Stroffolino wrote:

>CA---

>

>thanks for bringing up all these things....

>

>One thing that hasn't been mentioned in this discussion

>is the question of what is often called FAILING EYESIGHT--

>

Funny this is mentioned on the day of the New Moon which some Native tribes called the "Sore Eye Moon."

Paul Nelson

Slaughter, WA

*Ya know, while some say 'rage rage against the dying of the light,'
maybe part of the issue isn't just the cosmetic industry
but the equally UNNATURAL insistence on 20/20 vision as a standard
with age, maybe there's a quite natural "logic" to "failing eyesight"
and that, if embraced, cosmetics would also become more superfluous....
(hope this doesn't sound like blaming dada for hitler....)*

C

From: Craig Allen Conrad <[REDACTED]>

To: [REDACTED]

Subject: Re: aging BABY BOOMERS can make aging SEXY, Notley, Hejinian,

Silliman, AN APPEA

Date: Tue, Feb 28, 2006, 9:08 AM

The most back-channeled response I've ever gotten from

*a post on Buffalo List. Yeah well, hmm, if I'm still alive
in another 20 years I'll do a sit-in.*

*I'm sure by then the cosmetic industry will be much MUCH
freakier than it is today. To the point that I'm sure those
of us doing the sit-in LOVE-IN smooching by the zapping
of whatever it is that's zapping the wrinkles out of them
we'll be the only authentic oldies around.*

*Maybe by then age will be so hidden there will be a new
campaign to Out the old folks. I'll maintain the website
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for CAConrad's tarot services:

[_http://LightOfLakshmi.blogspot.com_](http://LightOfLakshmi.blogspot.com) (<http://lightoflakshmi.blogspot.com/>)

--

Paul E. Nelson

www.GlobalVoicesRadio.org

www.AuburnCommunityRadio.com

www.SPLAB.org

110 2nd Street S.W. #100

Slaughter, WA 98001

██████████

toll-free ██████████

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664. **Jill Stengel**

Re: POETICS Digest - 26 Feb 2006 to 27 Feb 2006 (#2006-59)

Tue 28 Feb 2006

alex--

this vision of the poetry world repulses me.

my poetry world often encompasses politeness, friendliness, all else you refute.

the less-"significant" poets in life sometimes are so much more memorable after death, the "great" sometimes are forgotten.

chicken littles, prostrate, denuded. (castration complex?)

i strongly suspect "our best" would be very different from poet to poet.

and who cares anyway?

licking your chops for what?

best, shmest.

for me, poetry is enough.

grateful to be aware of a different poetry world--

jill stengel

Date: Mon, 27 Feb 2006 02:19:30 -0800

From: Alex Jorgensen <[REDACTED]>

Subject: There's a vacuum.

There's a vacuum. With Creeley's death, something big was lost. Tone. I hear people quoting the words of second-string ballplayers. All those chicken littles don't understand they's prostrate yesterday and denuded 1 hr ago. You are a reading away from nobody. Best some of us start licking our chops. This aint no democracy, and it aint polite, and it friendly, nor liberal, nor open minded, but rather is the understanding that there needs to be a place that represents our best.

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665. **Jonathan Penton**

Hungarian Poetry in English

Tue 28 Feb 2006

Hungarian Poetry in English

Gabor G. Gyukics reads form his own poetry and translations of Attila Jozsef (1905-1937)

Special guests: Imola Nagy and Ira Cohen

Music: Wasabi Devils

Monday, March 6, 2006 at 7.30pm

Zebulon Cafe Concert Bar, 258 Wythe, between N.3rd and Metropolitan in Williamsburg

718/ [REDACTED]

no cover

[↑ Contents](#)

666. **McCaffery, Stephen**

Re: POETICS Digest - 26 Feb 2006 to 27 Feb 2006 (#2006-59)

Tue 28 Feb 2006

Does anyone have a contact e-dress for Bill Lavender?

Thanks

Steve McC

--On Tuesday, February 28, 2006 12:00 AM -0500 POETICS automatic digest system <[REDACTED]> wrote:

There are 45 messages totalling 3410 lines in this issue.

Topics of the day:

- 1. BPC/Segue at PennSound/How Much Time Are Readers Given to Read? (13)*
- 2. Adjunct assistant professorship in contemporary poetry*
- 3. BPC/Segue at PennSound How Much Time*
- 4. There's a vacuum.*
- 5. Cambridge Series Special Event*
- 6. Silliman's Blog: Uncreative Writing*
- 7. 7 by Clemente Padín*
- 8. JUST BUFFALO E-NEWSLETTER 2-27-06*
- 9. Correction*
- 10. Recent Nomadics Blog posts*
- 11. Fwd: INFO: octavia butler dies (2)*
- 12. ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, AN APPEAL*
- 13. Octavia Butler*
- 14. Press Release: "Incident at Oglala" -from Leonard Peltier Defense Committee*
- 15. CORRECTION: 7 by Clemente Padín*
- 16. songs*
- 17. Readers Given to Read?*
- 18. An idea about Dadaism (8)*
- 19. Mary Burger at SPT this Friday 3/3*
- 20. Dada show at the National Gallery of Art*
- 21. Da...Da....*

22. PoFo Partners w/ PBS

23. Octavia Butler, 1947-2006: Sci-fi writer a gifted pioneer in white,
male domain (2)

24. how much time

Date: Sun, 26 Feb 2006 21:23:56 -0800

From: Rodney K <[REDACTED]>

Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

Hi David,

This is kind of a dodge, but those 30+ minute Penn Sound recordings usually include the introduction, the shucking and jiving as the reader takes the mike, time sinks of the "can you hear me in the back/is this thing on?" variety and, if the audience is lucky, some revealing asides, occasionally more memorable than the reading. So what looks like 40 minutes on the mp3 is often closer to 20, 25. IMHO, it's all those incidentals that locate a reading and make it a different order of experience than the book.

On the larger question though of how long should poets read, something Ron Silliman blogged about way back sticks with me, about how readings seem longer on one coast than another, and how he appreciates when folks stretch out. I used to think 20 minutes was the Golden Mean. But many readings I've seen open out if you push through--you're ready to pull your hair out at 30, 40 minutes, then something clicks and you're in the poet's groove in a way that never would have happened if they'd stopped earlier, or you'd left. Clark Coolidge comes to mind. He says he wonders why poets don't read in sets, like jazz musicians, and in some cases--not all--I think that would really work well.

So Chris, I'll throw Clark Coolidge out there as the BEST example for the long reading. I'd add you too, as the master of the extended aside that runs the shot clock, but never has me looking at my watch to see by how much. I'd be interested to hear others'.

Best,
Rodney

Date: Mon, 27 Feb 2006 01:00:57 -0500

From: Mairead Byrne <[REDACTED]>

Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

I'll second that about Clark Coolidge. His readings are so long notions = of horizontality & verticality go out the window. It's a landscape not a = reading, the poetry equivalent of environment.

Mairead

www.maireadbyrne.blogspot.com

██████ 02/27/06 12:23 AM >>>
Hi David,

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*Best,
Rodney*

*Date: Mon, 27 Feb 2006 02:21:01 -0500
From: "David A. Kirschenbaum" <██████>
Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?*

on 2/27/06 12:23 AM, Rodney K at ██████ wrote:

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Best,
Rodney

hi rodney,

so yre saying that if a poet tells stories or extended anecdotes during their reading that these don't keep the reading time clock moving? what if they give a two-minute introduction to a 30-second piece, does that go down as 30 seconds or 2 minutes and 30 seconds? whenever i've given readings i always thought the clock started at "hi" and ended at "thanks," whatever i said in between.

one of the reasons i started this thread is that after i saw those segue reading times and thought how long the poets were reading for i wondered about time constraints at readings. i know that all the times i've been asked to read, or asked others to read, there's always been a time limit given. and when i'm given that time--be it three minutes at the poetry project's new year's day marathon or two 20-minute sets at larry's in columbus, ohio--i practice the reading ahead of time, including the introductions, so that when i go up to read i fill the slot or go a bit under.

to me there's nothing that show's more of a lack of professionalism or respect for your audience than a poet who goes way long at a reading or doesn't prepare sufficiently ahead of time. like those poets who leaf through their notebooks at the podium to pick what to read, not usually because they want to gauge the audience but because they don't have their acts together. and i've never enjoyed it when a poet goes up there, picks a piece out after thumbing through a pile of work, reads a few lines to themselves, and then says, "nah, i'm not gonna read this one."

*best,
david*

*Date: Mon, 27 Feb 2006 17:32:20 +0800
From: Bob Marcacci <[REDACTED]>
Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?*

i thought it was part of the act...

--
Bob

*The truth is such a rare thing it is delightful to tell it.
- Emily Dickinson*

*From: "David A. Kirschenbaum" <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Mon, 27 Feb 2006 02:21:01 -0500
To: [REDACTED]
Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?*

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lines to themselves, and then says, "nah, i'm not gonna read this one."*

*Date: Mon, 27 Feb 2006 22:48:37 +1300
From: Jacob Edmond <[REDACTED]>
Subject: Adjunct assistant professorship in contemporary poetry*

Please see advertisement below.

You are welcome to contact me directly with informal inquiries.

Jacob Edmond

UNIVERSITY OF OTAGO

Te Whare Wananga o Otago

Dunedin, New Zealand

Assistant Lecturer/Lecturer/Professional Practice Fellow

(Fixed-term, Part-time)

(Two Positions)

DEPARTMENT OF ENGLISH

SCHOOL OF LANGUAGE, LITERATURE AND PERFORMING ARTS

Applications are invited for two fixed-term, part-time (0.35 each) = positions

in the Department of English within the School of Language, Literature = and

Performing Arts =96 one as Assistant Lecturer/Lecturer and one as = Professional

Practice Fellow.

Each position involves teaching a paper in Poetry for senior students. = The

Lecturer position involves delivering a research-based paper in Modern = and

Contemporary Poetry for Stage 3 students, while the Professional = Practice

Fellow position involves teaching a paper in the craft of writing = poetry.

Successful applicants will need to display excellent interpersonal and organisational skills.

The main tasks of the Assistant Lecturer/Lecturer position involve:

=95 Preparing course materials and assignments, including examinations.

=95 Lecturing.

=95 Conducting tutorial sessions.

=95 Assessment.

=95 Meeting with students outside of class time.

Applicants must have a completed or near-completed Ph.D and have done research in the field of modern and/or contemporary poetry.

The main tasks of the Professional Practice Fellow position involve:

=95 Preparing course materials and assignments.

=95 Vetting poetry portfolios to determine qualified entrants to the =
paper.

=95 Conducting lectures, seminars, and workshops.

=95 Assessment.

=95 Working with the Association of English majors to promote the =
practice and
study of poetry.

Applicants must have published poetry in a quality-assured outlet.

Suitably qualified applicants are welcome to apply for both positions.

Specific enquiries may be directed to Professor Evelyn Tribble, =
Department
of English, Tel 03 [REDACTED], Email =
[REDACTED].

Reference Number: A06/38.
March 2006.

Closing Date: Friday 10

APPLICATION INFORMATION

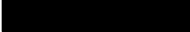
With each application you must include an application form, an EEO
Information Statement, a covering letter, contact details for three =
referees
and one copy of your full curriculum vitae.=A0 For an application form, =
EEO

Information Statement and a full job description go to: =
www.otago.ac.nz/jobs

=A0 Alternatively, contact the Human Resources Division, Tel 03 479 =
8269, Fax
03 [REDACTED], Email [REDACTED]

Equal opportunity in employment is University policy.
E tautoko ana Te Whare Wananga o Otago i te kaupapa whakaorite whiwhinga
mahi.

Dr. Jacob Edmond
Lecturer in Modern and Contemporary Poetry
Department of English
University of Otago
PO Box 56
Dunedin 9015
New Zealand
Phone: [REDACTED]
Fax: [REDACTED]
[REDACTED]=A0


<http://homepages.slingshot.co.nz/~jacobe=20>

Date: Mon, 27 Feb 2006 02:12:29 -0800
From: Alex Jorgensen < >
Subject: Re: BPC/Segue at PennSound How Much Time

*It is part of the act, as BM aptly pointed out.
'Mazing, though, what some of 'em Stateside poets have
to say when they's saying nada...*

*'cause I would really, really love -- to stick
around!' -- George Michael tribute!*

AlexJ.

--- Nick Piombino < > wrote:

*Kindness bores, cruelty titillates. Compassion
bores,
irony titillates. Wisdom bores, nonsense
titillates. Life bores, entertainment titillates.
Let
the games begin!*

-Nick Piombino

*touchÈ.
how about a bit of old-fashioned compassion to go
around. it's February and we all could use a bit
of kindness...*

Maria Damon < >

At 12:40 PM -0500 2/26/06, Nick Piombino wrote:

*Don't be boring, protracted, pretentious,
difficult, earnest, depressed,
crazy, harsh, screechy, hurried, lazy, abstruse,
confusing, pedantic,
ridiculous, irritable, derivative, sarcastic,
bumbling, lightweight, square,
tardy, sycophantic, cool, cloying, corny,
mellifluous, sweet, cute, frantic,
trite, bold, bland, weird, uptight, dowdy, vain,
silly, stoned, shy,
hesitant, vapid, listless, bombastic, depressed,*

*egotistical, evasive,
anxious, manic, doubtful, distracted, distant,
plodding or dour...and while
you're at it, don't give readings.*

-Nick Piombino

Do You Yahoo!?

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

*Date: Mon, 27 Feb 2006 02:19:30 -0800
From: Alex Jorgensen <[REDACTED]>
Subject: There's a vaccuum.*

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Best some of us start licking our chops. This aint no
democracy, and it aint polite, and it friendly, nor
liberal, nor open minded, but rather is the
understanding that there needs to be a place that
represents our best.*

*'some mistakes were built to last...' -- George
Michael reprise.....*

AJ

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bumbling, lightweight, square,
tardy, sycophantic, cool, cloying, corny,
mellifluous, sweet, cute, frantic,
trite, bold, bland, weird, uptight, dowdy,
vain,
silly, stoned, shy,
hesitant, vapid, listless, bombastic,
depressed,
egotistical, evasive,
anxious, manic, doubtful, distracted, distant,
plodding or dour...and while
you're at it, don't give readings.*

-Nick Piombino

Do You Yahoo!?

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

Do You Yahoo!?

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

*Date: Mon, 27 Feb 2006 12:01:51 +0000
From: Sam Ladkin <[REDACTED]>
Subject: Cambridge Series Special Event*

*CAMBRIDGE SERIES
POETRY READINGS*

PLEASE NOTE: THE VENUE FOR THIS EVENT IS THE OLD HALL, QUEENS' COLLEGE, CAMBRIDGE

*We are delighted to present a rare opportunity to hear a night of
performances of avant-garde music and sound poetry. This should be an
exceptional evening and we encourage you to attend.*

Thursday March 2

*John Cage _Four6_ (1992)
extract from Cornelius Cardew _Treatise_ (1963-67)
Kurt Schwitters, _Ursonate_ (1922-32)
and other sound poetry...*

*8pm (we will be starting promptly)
Old Hall, Queens' College
TICKETS =A33 (available on the door)
Wine will be served*

ALL ARE WELCOME

Performers include:

*Sean Bonney (voice), Harry Gilonis (percussion, radio, electrics),
Chris Goode (voice &c.), Clare Lesser (voice), David Lesser (piano),
Katie McClaughry (trumpet), Peter Manson (voice), Kate Newell (oboe),*

Josh Robinson ('cello, voice).

Curated by Harry Gilonis and Josh Robinson

*see www.cambridgepoetry.org for further details
or email [REDACTED] to be sent them.*

Many thanks to Queens' College for allowing us the use of the Old Hall.

*Presented with the generous support of the Judith E Wilson Fund =20
(Faculty of English), St John's College, and Barque Press (see =20
www.barquepress.com)*

*Queens' College is here (on a map)
<http://www.cam.ac.uk/map/v3/drawmap.cgi?x=3D1649;yy=3D1052;mt=3Dc;ms=3D100>*

and then...

*The final reading in this seasons series will be on
Tuesday 7th March (please note this is a Tuesday not a Thursday as =20
usual)*

Peter Robinson - Dell Olson - Tom Jones

www.cambridgepoetry.org

*Date: Mon, 27 Feb 2006 04:09:18 -0800
From: Ron Silliman <[REDACTED]>
Subject: Silliman's Blog: Uncreative Writing*

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

RECENT POSTS

*The project of Kenny Goldsmith
is Kenny Goldsmith*

*A portrait with blue eyes
& a note on Naropa*

800 literary blogs

World Jelly

by Tony Tost

*Flarf versus Uncreative Writing
versus Canadian Neo-Oulipo*

The flarf debate

*Dancing without a focus ?Äì
Sean Curran Company*

*The most neglected of the New Americans?
Madeline Gleason*

*Project Runway:
Color, texture and the human form*

*Leaving it all on the ice ?Äì
Figure skating and poetry*

*Barbara Guest ?Äì
changing the world through poetry*

*Color and modernism -
Wystan Curnow and Modern Colours*

*Lyric Poetry after Auschwitz -
Kent Johnson and the politics of mischief*

*What is anti-war poetry
(a note for the 40th anniversary
of ?ÁúWichita Vortex Sutra II?Äù)*

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

*Date: Mon, 27 Feb 2006 07:56:30 -0500
From: Dan Waber <[REDACTED]>
Subject: 7 by Clemente Pad=?iso-8859-1?Q?=EDn?=>*

The minimalist concrete poetry site at:

<http://www.logolalia.com/minimalistconcret poetry/>

has been updated with 7 pieces by Clemente Pad=EDn.

*Because visual poetry (and all concrete poetry is visual poetry, but
not all visual poetry is concrete poetry) operates on the level of*

immediate apprehension it has a power to flip the switch of paradigm shift so fast it is, increasingly in this sound-bite/iconographic/high-speed short attention span quick-scan world, it is the kind of poetry that should be the most feared by any power attempting to control a population through media manipulation.

No one knows this, or shows this, more fully than Clemente Pad=EDn.

Come look, learn, enjoy.

*Regards,
Dan*

*Date: Mon, 27 Feb 2006 06:24:31 -0800
From: Sam Truitt <[REDACTED]>
Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?*

Why read? What does a reading do - to reading - to speaking?

Why speak? What, in fact, is "to speak?"

What is the aim of reading and speaking?

In the dynamic of a reading, per se, what's the point, practically?

I remember Keith Waldrop saying that when he heard Creeley read his work for the first time it changed how he read/heard Creeley's work - essentially, that Creeley's line was based on a setting out - on beginnings (and so origins) - rather than endings and arrivings - about the hard traveling rather than hitting a spot (touristic or otherwise).

So, what is the aim of a reading - the roaring head - then?

I also thought of listening to Clark Coolidge reading - that feeling of abdication - of letting go - listening.

It's a common take that the contemporary attention span among the educated per se is inside 18 minutes - that people form a qualitative impression in about 3 seconds (which rarely diverges short term) - while retention of what is read is usually minimal (a sentence or phrase) - while mostly what people remember from a reading is what the reader was wearing.

In the late 1950's, TV executives apochrapturously are said to have blocked out a plan to get America's attention span inside 15 minutes - to about 13 minutes - in time for the commercial.

You can trick that "listening time" out by the use of visual material,

say, or through shifts of writing, assuming they are sufficiently divergent, etc.

Is it about leaving the listener hungry? Answer delays question but who is asking? Caring? Feeling? Whose heart are we breaking - mind blowing? Where do words end/begin? Where the tube to break and pipe through?

"David A. Kirschenbaum" <[REDACTED]> wrote: on 2/27/06 12:23 AM, Rodney K at [REDACTED] wrote:

Hi David,

This is kind of a dodge, but those 30+ minute Penn Sound recordings usually include the introduction, the shucking and jiving as the reader takes the mike, time sinks of the "can you hear me in the back/is this thing on?" variety and, if the audience is lucky, some revealing asides, occasionally more memorable than the reading. So what looks like 40 minutes on the mp3 is often closer to 20, 25. IMHO, it's all those incidentals that locate a reading and make it a different order of experience than the book.

On the larger question though of how long should poets read, something Ron Silliman blogged about way back sticks with me, about how readings seem longer on one coast than another, and how he appreciates when folks stretch out. I used to think 20 minutes was the Golden Mean. But many readings I've seen open out if you push through--you're ready to pull your hair out at 30, 40 minutes, then something clicks and you're in the poet's groove in a way that never would have happened if they'd stopped earlier, or you'd left. Clark Coolidge comes to mind. He says he wonders why poets don't read in sets, like jazz musicians, and in some cases--not all--I think that would really work well.

So Chris, I'll throw Clark Coolidge out there as the BEST example for the long reading. I'd add you too, as the master of the extended aside that runs the shot clock, but never has me looking at my watch to see by how much. I'd be interested to hear others'.

*Best,
Rodney*

hi rodney,

so yre saying that if a poet tells stories or extended anecdotes during their reading that these don't keep the reading time clock moving? what if they give a two-minute introduction to a 30-second piece, does that go down as 30 seconds or 2 minutes and 30 seconds? whenever i've given readings i always thought the clock started at "hi" and ended at "thanks," whatever i said in between.

one of the reasons i started this thread is that after i saw those segue reading times and thought how long the poets were reading for i wondered about time constraints at readings. i know that all the times i've been asked to read, or asked others to read, there's always been a time limit given. and when i'm given that time--be it three minutes at the poetry project's new year's day marathon or two 20-minute sets at larry's in columbus, ohio--i practice the reading ahead of time, including the introductions, so that when i go up to read i fill the slot or go a bit under.

to me there's nothing that show's more of a lack of professionalism or respect for your audience than a poet who goes way long at a reading or doesn't prepare sufficiently ahead of time. like those poets who leaf through their notebooks at the podium to pick what to read, not usually because they want to gauge the audience but because they don't have their acts together. and i've never enjoyed it when a poet goes up there, picks a piece out after thumbing through a pile of work, reads a few lines to themselves, and then says, "nah, i'm not gonna read this one."

*best,
david*

*Sam Truitt
PO Box 20058 NYC 10023*

*Date: Mon, 27 Feb 2006 09:15:50 -0600
From: John Gallaher <[REDACTED]>
Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?*

Sam Truitt writes:

It's a common take that the contemporary attention span among the educated per se is inside 18 minutes - that people form a qualitative impression in about 3 seconds

I Reply:

Hmm. Make the title of your first poem count? Read "the funny one" first? Start with a really cool introduction which lets everyone know what wonders they're about to hear? Smile? Frown knowingly? Wink, and give them the gun shoot shoot finger while making that sexy clicking sound

*out the right side of your mouth? So much can happen in three seconds.
Maybe we could cut that to two, if we really put our minds to it.*

Sam Truitt:

while mostly what people remember from a reading is what the reader was wearing.

I Reply:

Which I suppose could start a new fashion trend among poets: The Poem Bodysuit. Ah, think of the marketing possibilities!

JG

*Date: Mon, 27 Feb 2006 09:19:36 -0600
From: D Coffey <[REDACTED]>
Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?*

On 2/27/06, John Gallaher <[REDACTED]> wrote:

Which I suppose could start a new fashion trend among poets: The Poem Bodysuit. Ah, think of the marketing possibilities!

JG

For some reason Makeup on Empty Space and Skin Meat Bones have slid off my bookshelf and are hovering in midair.

--

<http://hyperhypo.org>

*Date: Mon, 27 Feb 2006 10:40:48 -0500
From: Michael Kelleher <[REDACTED]>
Subject: JUST BUFFALO E-NEWSLETTER 2-27-06*

ORBITAL SERIES

*COMMUNIQUE: FLASH FICTION, hosted by Forrest Roth
Featuring Kim Chinquee and James grinwis
Friday, February 3, 7 p.m.*

Big Orbit Gallery, 30 d Essex St.

*James Grinwis lives in Amherst, MA. His poems, prose poems, and flash
ficti= ons have
appeared or are forthcoming in a number of publications including
American = Poetry
Review, Columbia, Indiana Review, New Orleans Review, Pindeldyboz, Quick
Fi= ction,
and Quarterly West. He has worked as an environmental educator, a high
scho= ol
teacher, a university instructor, and most recently as an editor. Over a
hun= dred of Kim
Chinquee=E2=80=99s stories have been published in journals such as Noon,
De= never Quarterly,
Conjunctions, elimae, 3am Magazine, 5 Trope, Caketrain, Quick Fiction,
Opiu= m,
Hobart, The South Carolina Review, North Dakota Quarterly, The
Chattahooche= e
Review, Confrontation, and several other journals. She received a
Transatl= antic
Review/Henfield Prize, and has received many Pushcart nominations. She is
a= n
assistant professor of English at Central Michigan University, where she
te= aches
creative writing.*

NICKEL CITY POETRY SLAM

Hosted by Gabrielle Bouliane

Friday, March 3, 7 p.m.

Clifton Hall, Albright-Knox Art Gallery

*The evening starts with a feature by nationally recognized slam poet
Rachel McKibbens, who has made National Poetry Slam teams for five
consecutive ye= ars,
and has appeared in the fourth and fifth seasons of HBO=E2=80=99s Russell
S= immons Presents
Def Poetry. Though often coined a =E2=80=9Cconfessional=E2=80=9D poet,
McKi= bbens prefers the term
=E2=80=9Csincere.=E2=80=9D In her first year of slamming, McKibbens
helped = her team earn the 2001 West
Coast Regional Poetry Slam championship with a perfect score. Afterwards,
t= he hottest
local spoken word artists compete for a =2425 cash prize and a chance to
be= on the first
national Buffalo Poetry Slam Team, competing in Austin, TX in 2006=21 Who
w= ill be the
best? You be the judge=21 (Signup: 6:30 pm, on a first come basis).*

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.*

*All shows are now available for download on our website, including
features= on John*

Ashbery, Paul Auster, Paul Muldoon and more...

<http://www.justbuffalo.org/events/sar.shtml>

WINTER/SPRING WORKSHOPS

*Call [REDACTED] to register today. Visit our website for detailed
workshop descriptions: <http://www.justbuffalo.org/workshops/index.shtml>*

Independent Publishing And Print-On-Demand

Saturday, 3/11, 12-4 p.m.

Instructor: Geoffrey Gatz

=2450, =2440 members

The Working Writer Seminar

Instructor: Kathryn Radeff

Individual workshops: =2450, =2440 members

All four sessions prepaid: =24185, =24150 members

1. You Can Get Published

Saturday, March 18, 12 =E2=80=93 4 p.m.

2. Travel Writing

Saturday, April 8, 12 =E2=80=93 4 p.m.

3. Boost Your Freelance Writing Income

Saturday, April 29, 12 =E2=80=93 4 p.m.

4. Power of the Pen

Saturday, May 13, 12 =E2=80=93 4 p.m.

Between Word and Image

A multimedia workshop with Kyle Schlesinger and Caroline Koebel

Saturday, April 22, 12-4 p.m.

=2450, =2440 members

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 CONTEMPORARY WRITERS

Paul Muldoon

Poetry Reading

Thursday, March 2, 8 p.m.

Grupp Fireside Lounge, Canisius College

BURCHFIELD-PENNEY POETS AND WRITERS

Emily Grosholz

Poetry Reading

Sunday, March 5, 2 p.m.

Bruchfield-Penney Art Center at Buffalo State College

STUDIO ARENA THEATRE

Ghosts, by Henrik Ibsen.

Feb. 10 - Mar. 5.

Call [REDACTED] for tickets.

UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will
b= e 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

mjk=40justbuffalo.org

Date: Mon, 27 Feb 2006 10:55:17 -0500

From: Michael Kelleher <[REDACTED]>

Subject: Correction

Sorry, the following is on March 3, not February 3.

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COMMUNIQUE: FLASH FICTION, hosted by Forrest Roth

Featuring Kim Chinquee and James grinwis

Friday, March 3, 7 p.m.
Big Orbit Gallery, 30 d Essex St.

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Review, Columbia, Indiana Review, New Orleans Review, Pindeldyboz, Quick
Fi= ction,
and Quarterly West. He has worked as an environmental educator, a high
scho= ol
teacher, a university instructor, and most recently as an editor. Over a
hun= dred of Kim
Chinquee=E2=80=99s stories have been published in journals such as Noon,
De= never Quarterly,
Conjunctions, elimae, 3am Magazine, 5 Trope, Cakettrain, Quick Fiction,
Opiu= m,
Hobart, The South Carolina Review, North Dakota Quarterly, The
Chattahooche= e
Review, Confrontation, and several other journals. She received a
Transatl= antic
Review/Henfield Prize, and has received many Pushcart nominations. She is
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assistant professor of English at Central Michigan University, where she
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creative writing.

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Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[REDACTED]
[REDACTED] (fax)
www.justbuffalo.org
mjk=40justbuffalo.org

Date: Mon, 27 Feb 2006 11:05:47 -0500
From: Pierre Joris <[REDACTED]>

=20

science fiction regardless of race or gender, she said.

*"She is a world-class science fiction writer in her own right,"
Jewell=20 said. "She was one of the first and one of the best to
discuss gender and=*

=20

race in science fiction."

*Butler began writing at age 10, and told Howle she embraced science=20
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*bus from her hometown of Pasadena, Calif., to attend a fantasy writers=20
workshop in East Lansing, Mich.*

*Her first novel, "Kindred," in 1979, featured a black woman who
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*back in time to the South to save a white man. She went on to write
about=*

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*a dozen books, plus numerous essays and short stories. Her most recent=20
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*She received many awards, and in 1995 Butler was the first science
fiction=*

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*writer granted a "genius" award from the John D. and Catherine T.=20
MacArthur Foundation, which paid \$295,000 over five years.*

Butler described herself as a happy hermit, and never married.

*"Mostly she just loved sitting down and writing," Seattle-based
science=*

=20

*fiction writer Greg Bear said. "For being a black female growing up
in=20 Los Angeles in the '60s, she was attracted to science fiction for
the same=*

=20

*reasons I was: It liberated her. She had a far-ranging imagination,
and=20 she was a treasure in our community."*

Associated Press writer Donna Gordon Blankinship contributed to this=

report.

* Copyright 2006 The Associated Press

*Seattle science fiction author Octavia Butler dies at 58
Sunday, February 26, 2006*

*By JOHN MARSHALL
P-I BOOK CRITIC*

Her father was a shoeshine man who died when she was a child, her mother was a maid who brought her along on jobs, yet Octavia Butler rose from these humble beginnings to become one of the country's leading writers - a female African American pioneer in the white, male domain of science fiction.

Butler, 58, died after falling and striking her head Friday on a walkway outside her home in Lake Forest Park. The reclusive writer, who moved to Seattle in 1999 from her native Southern California, was a giant in stature (she reached 6 foot by age 15) and in accomplishment.

She remains the only science fiction writer to receive one of the vaunted "genius grants" from the John D. and Catherine T. MacArthur Foundation, a hard-earned \$295,000 windfall in 1995 that followed years of poverty and personal struggles with shyness and self-doubt.

"People may call these 'genius grants,' " Butler said in a 2004 interview with the Seattle P-I, "but nobody made me take an IQ test before I got mine. I knew I'm no genius."

Butler's most popular work is "Kindred," a time-travel novel in which a black woman from 1976 Southern California is transported back to the violent days of slavery before the Civil War. The 1979 novel became a popular staple of school and college courses and now has more than a quarter million copies in print, but its birth was agonizing, like so much in Butler's solitary life.

"Kindred" was repeatedly rejected by publishers, many of whom could not understand how a science fiction novel could be set on a plantation in the antebellum South. Butler stuck to her social justice vision - "I think people really need to think what it's like to have all of society arrayed against you" - and finally found a publisher who paid her a

\$5,000 advance for "Kindred."

"I was living on my writing," Butler said, "and you could live on \$5,000 back then. You could live, but not well. I got along by buying food I didn't really like but was nourishing: beans, potatoes. A 10-pound sack of potatoes lasts a long time."

Steven Barnes, another African American writer, knew Butler during her early writing days in Southern California and later in the Washington when he and his writer wife, Tananarive Due, lived for a time in Longview before returning to Los Angeles. Barnes saw Butler's confidence grow along with her reputation.

"Octavia was one of the purest writers I know," Barnes recalled Sunday. "She put everything she had into her work - she was extraordinarily committed to the craft. Yet, despite her shyness, she was also an open, generous and humane human being. I miss her so much already."

Due added, "It is a cliché to say that she was too good a soul, but it's true. What she really conveyed in her writing was the deep pain she felt about the injustices around her. All of it was a metaphor for war, poverty, power struggles and discrimination. All of that hurt her very deeply, but her gift was that she could use words for the pain and make the world better."

Due believed that Butler came to feel deeply at home in the Northwest after she relocated here with 300 boxes of books. The anonymity of her life in Seattle suited both her artistic devotion and temperament ("I always felt a deep loneliness in her," Barnes said). But Butler did become a frequent participant in readings and writers' conferences, especially Clarion West, which played a crucial role in her own start. She also served on the advisory board of Seattle's Science Fiction Museum and Hall of Fame.

A few friends did get to see the relaxed Butler away from her infrequent moments in the limelight, including Leslie Howle, who took her to see the recent version of "King Kong." Howle describes the writer as "one of the most fun people to be around, with an acerbic sense of humor and a keen observer of human nature."

Butler was a confirmed non-driver who would chat with other bus passengers or with neighbors who gave her rides when she

trudged home with bags of groceries, as Terry Morgan did.

"The first time I picked her up, she took me into her house and autographed a copy of one of her books," Morgan said. "That was a great 'thank you,' especially since I am an African American and we felt a common bond. But it was also obvious to me that writing was her life."

The MacArthur grant brought increasing visibility to Butler and allowed her to buy her first house, where she tended to her ailing mother until her death. (Butler's own survivors are two elderly aunts and many cousins in Southern California.)

But the MacArthur grant also brought daunting pressure. Three years later, Butler published "Parable of Talents," winner of one of her two Nebula Awards in science fiction. Then years passed without another new novel, as projects in Seattle "petered out." Characters and ideas went nowhere and her blood pressure medication left her drowsy and depressed.

The frustrated artist - who first turned to writing at 12 after the sci-fi movie, "Devil Girl from Mars," convinced her that she could write something better - battled worries that "maybe I cannot write anymore."

But at long last, an unlikely vampire novel rekindled her creative fires and brought a burgeoning joy to her craft.

"I can't say I've had much fun in the last few years, what with my version of writer's block," a relieved Butler recalled in 2004. "Writing has been as difficult for me as for people who don't like to write and as little fun. But now the well is filling up again with this vampire novel."

Butler's death means that "Fledgling," published last fall to enthusiastic praise, will likely stand as her final novel, to the great disappointment to Butler's many fans and friends who expected more work.

"The only consolation in losing Octavia so soon," stressed Due, "is that she must have known her place in history."

Your free subscription is supported by today's sponsor:

*-----
Is your computer freezing up or slowing down?
Repair corrupt files and harmful errors - protect your PC*

Date: Mon, 27 Feb 2006 09:04:51 -0800
From: Thomas savage <[REDACTED]>
Subject: Re: ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, AN APPEAL

This sounds like a good but difficult project. Ageism is rampant in our American cultures. I can only say that in the gay male subculture ageism rules. As for the poets mentioned in the heading, all power to them if making aging sexy is actually a part of their poetic or social agenda.

Craig Allen Conrad <[REDACTED]> wrote: ..aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, AN APPEAL FOR NEW PASSION!

*This is something I've been thinking about ever since I saw Lyn Hejinian read at Villanova a few years ago. Ron Silliman and his wife were sitting in front of me, holding hands. That was nice, but then she would stroke the back of his head, and he would give her a quick kiss. It was SO beautiful,
as public affection is always beautiful.*

It's that generation of Free Thinking Open Fucking Love In that shifted and reshaped the framework of Values that --in my opinion-- has a new challenge before them!

While they were successful at bringing the world to the party when they were young and fun, can they do that again as old and fun? The MARKETPLACE seemed (continues to seem) more than pleased with their early shot of Rock 'N Roll, creating webs of industry out of that energy. Do I want to talk about The MARKETPLACE? Truth is I DON'T, except that it's there where success is most transparent.

LET ME MAKE MYSELF CLEAR that I do NOT mean Cher when I'm saying old and fun. Meaning OLD AND HOT, OLD AND SEXY! Cher and her many aging BOTX, face lift, hair dye, wig culture is exactly what I'm NOT AT ALL INTERESTED IN GIVING PROPS TO!

NO! I'm meaning, AGING, visibly graying and wrinkling as HOT! To me it seems like something that HAS TO BE OWNED FIRST! As some DO I believe!

Getting the world to look to another, very different place when we think of LOVE and SEX and FUN and EXCITING PASSION is what I'm hoping.

Seems like a GREAT thing! And as far as poets in their 50s or older, I can think of A BUNCH OF them who can help PULL THIS OFF! Change US!

Filed at 11:53 p.m. ET

SEATTLE (AP) -- Octavia E. Butler, considered the first black woman to gain national prominence as a science fiction writer, has died, a close friend said Sunday. She was 58.

Butler fell and struck her head on the cobbled walkway outside her home, said Leslie Howle, a longtime friend and employee at the Science Fiction Museum and Hall of Fame in Seattle.

The writer, who suffered from high blood pressure and heart trouble and could only take a few steps without stopping for breath, was found outside her home in the north Seattle suburb of Lake Forest Park and died Friday, Howle said.

Butler's work wasn't preoccupied with robots and ray guns, Howle said, but used the genre's artistic freedom to explore race, poverty, politics, religion and human nature.

"She stands alone for what she did," Howle said. "She was such a beacon and a light in that way."

Jane Jewell, executive director of the Science Fiction and Fantasy Writer of America, said Butler was one of the first black women to explore the genre and the most prominent. But Butler would have been a major writer of science fiction regardless of race or gender, she said.

"She is a world-class science fiction writer in her own right,"

Jewell=

=20

said. "She was one of the first and one of the best to discuss gender

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d=20

race in science fiction."

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She remains the only science fiction writer to receive one of the vaunted "genius grants" from the John D. and Catherine T. MacArthur Foundation, a hard-earned \$295,000 windfall in 1995 that followed years of poverty and personal struggles with shyness and self-doubt.

"People may call these 'genius grants,' " Butler said in a 2004 interview with the Seattle P-I, "but nobody made me take an IQ test before I got mine. I knew I'm no genius."

Butler's most popular work is "Kindred," a time-travel novel in which a black woman from 1976 Southern California is transported back to the violent days of slavery before the Civil War. The 1979 novel became a popular staple of school and college courses and now has more than a quarter million copies in print, but its birth was agonizing, like so much in Butler's solitary life.

"Kindred" was repeatedly rejected by publishers, many of whom could not understand how a science fiction novel could be set on a plantation in the antebellum South. Butler stuck to her social justice vision - "I think people really need

to think what it's like to have all of society arrayed against you" - and finally found a publisher who paid her a \$5,000 advance for "Kindred."

"I was living on my writing," Butler said, "and you could live on \$5,000 back then. You could live, but not well. I got along by buying food I didn't really like but was nourishing: beans, potatoes. A 10-pound sack of potatoes lasts a long time."

Steven Barnes, another African American writer, knew Butler during her early writing days in Southern California and later in the Washington when he and his writer wife, Tananarive Due, lived for a time in Longview before returning to Los Angeles. Barnes saw Butler's confidence grow along with her reputation.

"Octavia was one of the purest writers I know," Barnes recalled Sunday. "She put everything she had into her work - she was extraordinarily committed to the craft. Yet, despite her shyness, she was also an open, generous and humane human being. I miss her so much already."

Due added, "It is a cliché to say that she was too good a soul, but it's true. What she really conveyed in her writing was the deep pain she felt about the injustices around her. All of it was a metaphor for war, poverty, power struggles and discrimination. All of that hurt her very deeply, but her gift was that she could use words for the pain and make the world better."

Due believed that Butler came to feel deeply at home in the Northwest after she relocated here with 300 boxes of books. The anonymity of her life in Seattle suited both her artistic devotion and temperament ("I always felt a deep loneliness in her," Barnes said). But Butler did become a frequent participant in readings and writers' conferences, especially Clarion West, which played a crucial role in her own start. She also served on the advisory board of Seattle's Science Fiction Museum and Hall of Fame.

A few friends did get to see the relaxed Butler away from her infrequent moments in the limelight, including Leslie Howle, who took her to see the recent version of "King Kong." Howle describes the writer as "one of the most fun people to be around, with an acerbic sense of humor and a keen observer of human nature."

Butler was a confirmed non-driver who would chat with other bus passengers or with neighbors who gave her rides when she trudged home with bags of groceries, as Terry Morgan did.

"The first time I picked her up, she took me into her house and autographed a copy of one of her books," Morgan said. "That was a great 'thank you,' especially since I am an African American and we felt a common bond. But it was also obvious to me that writing was her life."

The MacArthur grant brought increasing visibility to Butler and allowed her to buy her first house, where she tended to her ailing mother until her death. (Butler's own survivors are two elderly aunts and many cousins in Southern California.)

But the MacArthur grant also brought daunting pressure. Three years later, Butler published "Parable of Talents," winner of one of her two Nebula Awards in science fiction. Then years passed without another new novel, as projects in Seattle "petered out." Characters and ideas went nowhere and her blood pressure medication left her drowsy and depressed.

The frustrated artist - who first turned to writing at 12 after the sci-fi movie, "Devil Girl from Mars," convinced her that she could write something better - battled worries that "maybe I cannot write anymore."

But at long last, an unlikely vampire novel rekindled her creative fires and brought a burgeoning joy to her craft.

"I can't say I've had much fun in the last few years, what with my version of writer's block," a relieved Butler recalled in 2004. "Writing has been as difficult for me as for people who don't like to write and as little fun. But now the well is filling up again with this vampire novel."

Butler's death means that "Fledgling," published last fall to enthusiastic praise, will likely stand as her final novel, to the great disappointment to Butler's many fans and friends who expected more work.

"The only consolation in losing Octavia so soon," stressed Due, "is that she must have known her place in history."

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"and now it's winter in America"

--Gil Scott-Heron

Aldon Lynn Nielsen

George and Barbara Kelly Professor of American Literature

Department of English

The Pennsylvania State University

112 Burrowes

University Park, PA 16802-6200

██████████ [office]

██████████ [Fax]=20

Tyrone Williams

Date: Mon, 27 Feb 2006 12:58:55 -0500

From: Jonathan Skinner <██████████>

Subject: Octavia Butler

What a strange and sudden way for one of our greatest literary visionaries to go . . . So young, and so many great books yet to come, it seemed. This is tragic news.

She was in Philly only last Fall, at Robin's Books . . . also recently did a brief interview on Democracy Now.

JS

<http://www.nytimes.com/aponline/national/AP-Deaths.html>

Octavia E. Butler

SEATTLE (AP) -- Octavia E. Butler, considered the first black woman to gain national prominence as a science fiction writer, died Friday. She was 58.

Butler, who had high blood pressure and heart problems, fell and struck her head on the cobbled walkway outside her home, said Leslie Howle, a longtime friend and employee at the Science Fiction Museum and Hall of Fame in Seattle.

Butler's work used the genre's artistic freedom to explore race, poverty, politics, religion and human nature, Howle said. Some characters had extra sensory perception or fluid physiology.

Jane Jewell, executive director of the Science Fiction and Fantasy Writers of America, said Butler was one of the first black women to explore the genre and the most prominent. But Butler would have been a major writer of science fiction regardless of race or gender, she said.

"She is a world-class science fiction writer in her own right," Jewell said. "She was one of the first and one of the best to discuss gender and race in science fiction."

Her first novel, "Kindred," in 1979, featured a black woman who travels back in time to the South to save a white man. She went on to write about a dozen books, plus numerous essays and short stories. Her most recent work, "Fledgling," an examination of the "Dracula" legend, was published last fall.

Butler's Xenogenesis Trilogy, which includes "Dawn" (1987), "Adulthood Rites" (1988) and "Imago" (1989), concerned the pooling of genes between aliens and post-apocalyptic earthlings in order for survival. The series was retitled and reissued as "Lilith's Brood."

The Patternist Series included "Patternmaster" (1976), "Mind of My Mind" (1977), "Survivor" (1978), "Wild Seed" (1980) and "Clay's Ark" (1984). It dealt with the saga of telepath-controlled humans at odds with mutants.

"Bloodchild and Other Stories" (1995) won Hugo and Nebula awards. In 1995 Butler was the first science fiction writer granted a "genius" award from the John D. and Catherine T. MacArthur Foundation, which paid \$295,000 over five years.

*Date: Mon, 27 Feb 2006 11:32:13 -0600
From: Kass Fleisher <[REDACTED]>
Subject: Press Release: "Incident at Oglala" -from Leonard Peltier
Defense Committee*

*i'm not sure how michael apted feels about the phrase "a film by
robert redford," but if i were in nyc, i'd be at this.*

*not mentioned below: peltier has been declared a political prisoner
by amnesty international. this past year he was on the list for a
nobel peace prize.*

kass fleisher

*Date: Mon, 27 Feb 2006 08:34:33 -0600
From: [REDACTED]
Subject: FW: Press Release: "Incident at Oglala: The Leonard Peltier
Story" a film by Robert Redford -from Leonard Peltier Defense Committee
To: [REDACTED]
Original-recipient: rfc822; [REDACTED]*

*Subject: Press Release: "Incident at Oglala: The Leonard Peltier Story"
a film by Robert Redford*

Press Release:

You are invited to a special program to Free Leonard Peltier. Leonard Peltier is a political Prisoner who has been held for 30 years for a crime that he did not commit.

*There will be a screening of
"Incident at Oglala: The Leonard Peltier Story" a film by Robert Redford.*

Monday, March 6th at the Community Church,-New York City

Time: 6:30 pm

Address: 40 East 35th Street between Park and Madison Avenues.

Monday evening's program includes a special message from Leonard Peltier.

There will also be speakers on the program including:

*Ramsey Clark, Amy Goodman, Tiokasin Ghosthorse of First Voices
Indigenous Radio, Barry Bachrach and Mike Kuzma, Attorneys for Leonard
Peltier, and Toni Zeidan, Coordinator of Leonard Peltier Defense
Committee.*

*Leonard is a citizen of the Anishinabe and Dakota/Lakota nations who has
been unjustly imprisoned since 1976, even though government attorneys and
courts acknowledge that the government withheld evidence, fabricated
evidence, and coerced witnesses to fraudulently convict him.*

*Leonard is recognized worldwide as a political prisoner and a symbol
of resistance against the abuse and repression of Indigenous People.
To many Indigenous Peoples, Leonard Peltier is a symbol of the long
history of abuse and repression they have endured.*

*This year marks the 30th year anniversary of Leonard's imprisonment.
Despite the fact that the government has admitted that the trial was a
fraud, Leonard is still behind bars because the US doesn't want this
vocal defender of Indigenous rights to be free.*

Donation for this event is \$5, and larger donations are encouraged.

*For further information, contact the Leonard Peltier Defense Committee
[REDACTED], www.leonardpeltier.org*

also International Action Center [REDACTED], www.iacenter.org

*Thank you
Leonard Peltier Defense Committee*

To change your email address, send a message to [REDACTED]
with your old address in the Subject: line

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This message was launched into cyberspace to [REDACTED]

Date: Mon, 27 Feb 2006 14:24:49 -0500
From: Dan Waber <[REDACTED]>
Subject: CORRECTION: 7 by Clemente Pad=iso-8859-1?Q?=EDn?=
(sorry, bad URL first time I sent this)

The minimalist concrete poetry site at:

<http://www.logolalia.com/minimalistconcretetepoetry/>

has been updated with 7 pieces by Clemente Pad=EDn.

Because visual poetry (and all concrete poetry is visual poetry, but not all visual poetry is concrete poetry) operates on the level of immediate apprehension it has a power to flip the switch of paradigm shift so fast it is, increasingly in this sound-bite/iconographic/high-speed short attention span quick-scan world, it is the kind of poetry that should be the most feared by any power attempting to control a population through media manipulation.

No one knows this, or shows this, more fully than Clemente Pad=EDn.

Come look, learn, enjoy.

Regards,
Dan

Date: Tue, 28 Feb 2006 06:40:59 +1100
From: "[REDACTED]" <[REDACTED]>
Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

hey sam i like the way you think.

*you seem to have a lot of experience with audiences.
have you written or published anything on the issue of performance of
poetry or sounding of poetry(i think all sounding is a performance)*

*cheers
komninos*

---- Sam Truitt <[REDACTED]> wrote:

=====

Why read? What does a reading do - to reading - to speaking?

Why speak? What, in fact, is "to speak?"

What is the aim of reading and speaking?

In the dynamic of a reading, per se, what's the point, practically?

*I remember Keith Waldrop saying that when he heard Creeley read his
work for the first time it changed how he read/heard Creeley's work -
essentially, that Creeley's line was based on a setting out - on
beginnings (and so origins) - rather than endings and arrivings - about
the hard traveling rather than hitting a spot (touristic or otherwise).*

So, what is the aim of a reading - the roaring head - then?

*I also thought of listening to Clark Coolidge reading - that feeling of
abdication - of letting go - listening.*

*It's a common take that the contemporary attention span among the
educated per se is inside 18 minutes - that people form a qualitative
impression in about 3 seconds (which rarely diverges short term) - while
retention of what is read is usually minimal (a sentence or phrase) -
while mostly what people remember from a reading is what the reader was
wearing.*

*In the late 1950's, TV executives apochrapturously are said to have
blocked out a plan to get America's attention span inside 15 minutes -
to about 13 minutes - in time for the commercial.*

*You can trick that "listening time" out by the use of visual material,
say, or through shifts of writing, assuming they are sufficiently
divergent, etc.*

*Is it about leaving the listener hungry? Answer delays question but who
is asking? Caring? Feeling? Whose heart are we breaking - mind blowing?
Where do words end/begin? Where the tube to break and pipe through?*

*"David A. Kirschenbaum" <[REDACTED]> wrote: on 2/27/06 12:23
AM, Rodney K at [REDACTED] wrote:*

Hi David,

This is kind of a dodge, but those 30+ minute Penn Sound recordings usually include the introduction, the shucking and jiving as the reader takes the mike, time sinks of the "can you hear me in the back/is this thing on?" variety and, if the audience is lucky, some revealing asides, occasionally more memorable than the reading. So what looks like 40 minutes on the mp3 is often closer to 20, 25. IMHO, it's all those incidentals that locate a reading and make it a different order of experience than the book.

On the larger question though of how long should poets read, something Ron Silliman blogged about way back sticks with me, about how readings seem longer on one coast than another, and how he appreciates when folks stretch out. I used to think 20 minutes was the Golden Mean. But many readings I've seen open out if you push through--you're ready to pull your hair out at 30, 40 minutes, then something clicks and you're in the poet's groove in a way that never would have happened if they'd stopped earlier, or you'd left. Clark Coolidge comes to mind. He says he wonders why poets don't read in sets, like jazz musicians, and in some cases--not all--I think that would really work well.

So Chris, I'll throw Clark Coolidge out there as the BEST example for the long reading. I'd add you too, as the master of the extended aside that runs the shot clock, but never has me looking at my watch to see by how much. I'd be interested to hear others'.

Best,
Rodney

hi rodney,

so yre saying that if a poet tells stories or extended anecdotes during their reading that these don't keep the reading time clock moving? what if they give a two-minute introduction to a 30-second piece, does that go down as 30 seconds or 2 minutes and 30 seconds? whenever i've given readings i always thought the clock started at "hi" and ended at "thanks," whatever i said in between.

one of the reasons i started this thread is that after i saw those segue reading times and thought how long the poets were reading for i wondered about time constraints at readings. i know that all the times i've been asked to read, or asked others to read, there's always been a time limit given. and when i'm given that time--be it three minutes at the poetry project's new year's day marathon or two 20-minute sets at larry's in columbus, ohio--i practice the reading ahead of time, including the introductions, so that when i go up to read i fill the slot or go a bit under.

to me there's nothing that show's more of a lack of professionalism or respect for your audience than a poet who goes way long at a reading or doesn't prepare sufficiently ahead of time. like those poets who leaf through their notebooks at the podium to pick what to read, not usually because they want to gauge the audience but because they don't have their acts together. and i've never enjoyed it when a poet goes up there, picks a piece out after thumbing through a pile of work, reads a few lines to themselves, and then says, "nah, i'm not gonna read this one."

*best,
david*

*Sam Truitt
PO Box 20058 NYC 10023*

*Date: Mon, 27 Feb 2006 14:00:42 -0600
From: Bill Marsh <[REDACTED]>
Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?*

with the time topic now well-traveled, what about constraints on content???

and by the way i need some for a reading in a couple weeks, if anyone's got some spare.

bill

On Feb 27, 2006, at 1:21 AM, David A. Kirschenbaum wrote:

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*best,
david*

*Date: Mon, 27 Feb 2006 13:25:57 -0700
From: charles alexander <[REDACTED]>
Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?*

Bill,

some spare what? constraints? content? time?

I remember in 1990 or so, my first reading at Ear Inn, I was asked to read for 50 minutes or an hour. And when I first began to go to readings at Woodland Pattern in Milwaukee in the early 1980's, usually there was just one poet reading, and the readings went for an entire hour. I liked that . . . still do. I think one can create a space in 40 minutes or more, with multiple aspects of what one does as writer & reader present, can create a kind of inviting whole that develops as it goes. That's much more difficult to do with 20 minutes, where you pretty much step in and step out and hope you hit something right. These days, when I'm the only reader on a program, I usually think 40 minutes, or even a bit more. When there are two readers, I try for 20 or 25 minutes. When there are three readers, I go on for 15 minutes, and certainly not more than 20. The exception is when the presenter or host of a reading asks me to read for a specific length of time, and I do my best to honor that within a minute or two, usually a minute or two under what I am asked to do.

I am very glad that the first time I heard the Four Horsemen, Lyn Hejinian, Robert Duncan, Robert Creeley, Susan Howe, Ed Dorn, Allen Ginsberg, Anne Waldman, Paul Metcalf, Pauline Oliveros, Charles Bernstein, Bernadette Mayer, Jackson Mac Low, Ron Silliman, Gil Ott, Mei-mei Berssenbrugge, Karen Mac Cormack, Bob Perelman, Joel Oppenheimer, Beverly Dahlen, bpNichol, Kathleen Fraser, Myung Mi Kim,

Steve McCaffery -- and many others (all on different occasions) -- that they read for longer than 20 minutes, and generally longer than 30 minutes.

I have no problem with thinking that average attention spans in general are 15 minutes or so, but I don't think the average attention spans of half or more of the people that go to poetry readings are that short. And maybe those that get the most out of the readings have a considerably longer attention span that is being unfairly served by really short readings. Aren't we reading to them, too?

And if it's really true that attention spans in general are that short, then shouldn't jazz concerts and symphony concerts also be 20 minutes or less? Maybe all movies should be 20 minutes or less.

charles

*At 01:00 PM 2/27/2006, you wrote:
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*best,
david*

charles alexander / chax press

fold the book inside the book keep it open always

read from the inside out

speaking then

Date: Mon, 27 Feb 2006 15:39:45 EST
From: Murat Nemet-Nejat <[REDACTED]>
Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

In a message dated 02/27/06 3:21:33 PM, [REDACTED] writes:

And if it's really true that attention spans in general are that short, then shouldn't jazz concerts and symphony concerts also be 20 minutes or less? Maybe all movies should be 20 minutes or less.

charles

Exactly.

Murat

Date: Tue, 28 Feb 2006 07:50:24 +1100
From: Pam Brown <[REDACTED]>
Subject: songs

I Know The Songs Of All The Birds at Ahadada Books

I Know The Songs Of All The Cats at Little Esther Books

Do you Yahoo!?
Yahoo! Photos: Now with unlimited storage
<http://au.photos.yahoo.com>

Date: Mon, 27 Feb 2006 14:48:34 -0600
From: D Coffey <[REDACTED]>
Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to

Read?

*I tend to have 7 or 8 minute attention spans. But once one span ends, I
just
have to recharge for about 30 seconds and then I can have another span.
This
is how I get through poetry reading and sermons.*

On 2/27/06, Murat Nemet-Nejat <[REDACTED]> wrote:

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charles

Exactly.

Murat

--

<http://hyperhypo.org>

Date: Mon, 27 Feb 2006 16:09:27 -0500

From: Vernon Frazer <[REDACTED]>

Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

*I like to read for 40-60 minutes. It takes me 20-25 minutes just to warm
up, get my performance rhythm flowing and feel how responsive the
audience is. Most of the time when I read, I feel I have to stop just
before I can kick into high gear. It's not unlike a jazz performance; I
usually disregard the band's first set as a warm-up, unless they're
having an unusually hot night.*

Vernon

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

From: UB Poetics discussion group [mailto:] On

Behalf Of charles alexander

Sent: Monday, February 27, 2006 3:26 PM

To:

Subject: Re: BPC/Segue at PennSound/How Much Time Are Readers Given to Read?

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I remember in 1990 or so, my first reading at Ear Inn, I was asked to read for 50 minutes or an hour. And when I first began to go to readings at Woodland Pattern in Milwaukee in the early 1980's, usually there was just one poet reading, and the readings went for an entire hour. I liked that . . . still do. I think one can create a space in 40 minutes or more, with multiple aspects of what one does as writer & reader present, can create a kind of inviting whole that develops as it goes. That's much more difficult to do with 20 minutes, where you pretty much step in and step out and hope you hit something right. These days, when I'm the only reader on a program, I usually think 40 minutes, or even a bit more. When there are two readers, I try for 20 or 25 minutes. When there are three readers, I go on for 15 minutes, and certainly not more than 20. The exception is when the presenter or host of a reading asks me to read for a specific length of time, and I do my best to honor that within a minute or two, usually a minute or two under what I am asked to do.

I am very glad that the first time I heard the Four Horsemen, Lyn Hejinian, Robert Duncan, Robert Creeley, Susan Howe, Ed Dorn, Allen Ginsberg, Anne Waldman, Paul Metcalf, Pauline Oliveros, Charles Bernstein, Bernadette Mayer, Jackson Mac Low, Ron Silliman, Gil Ott, Mei-mei Berssenbrugge, Karen Mac Cormack, Bob Perelman, Joel Oppenheimer, Beverly Dahlen, bpNichol, Kathleen Fraser, Myung Mi Kim, Steve McCaffery -- and many others (all on different occasions) -- that they read for longer than 20 minutes, and generally longer than 30 minutes.

I have no problem with thinking that average attention spans in general are 15 minutes or so, but I don't think the average attention spans of half or more of the people that go to poetry readings are that short. And maybe those that get the most out of the readings have a considerably longer attention span that is being unfairly served by really short readings. Aren't we reading to them, too?

And if it's really true that attention spans in general are that short, then shouldn't jazz concerts and symphony concerts also be 20 minutes or

less? Maybe all movies should be 20 minutes or less.

charles

*At 01:00 PM 2/27/2006, you wrote:
with the time topic now well-traveled, what about constraints on
content???*

*and by the way i need some for a reading in a couple weeks, if anyone's
got some spare.*

bill

On Feb 27, 2006, at 1:21 AM, David A. Kirschenbaum wrote:

on 2/27/06 12:23 AM, Rodney K at [REDACTED] wrote:

Hi David,

This is kind of a dodge, but those 30+ minute Penn Sound recordings usually include the introduction, the shucking and jiving as the reader takes the mike, time sinks of the "can you hear me in the back/is this thing on?" variety and, if the audience is lucky, some revealing asides, occasionally more memorable than the reading. So what looks like 40 minutes on the mp3 is often closer to 20, 25. IMHO, it's all those incidentals that locate a reading and make it a different order of experience than the book.

On the larger question though of how long should poets read, something Ron Silliman blogged about way back sticks with me, about how readings seem longer on one coast than another, and how he appreciates when folks stretch out. I used to think 20 minutes was the Golden Mean. But many readings I've seen open out if you push through--you're ready to pull your hair out at 30, 40 minutes, then something clicks and you're in the poet's groove in a way that never would have happened if they'd stopped earlier, or you'd left. Clark Coolidge comes to mind. He says he wonders why poets don't read in sets, like jazz musicians, and in some cases--not all--I think that would really work well.

So Chris, I'll throw Clark Coolidge out there as the BEST example for the long reading. I'd add you too, as the master of the extended aside that runs the shot clock, but never has me looking at my watch to see by how much. I'd be interested to hear others'.

*Best,
Rodney*

hi rodney,

so yre saying that if a poet tells stories or extended anecdotes during
their reading that these don't keep the reading time clock moving? what
if they give a two-minute introduction to a 30-second piece, does that
go
down
as 30 seconds or 2 minutes and 30 seconds? whenever i've given readings
i always thought the clock started at "hi" and ended at "thanks,"
whatever i said in between.

one of the reasons i started this thread is that after i saw those segue
reading times and thought how long the poets were reading for i wondered
about time constraints at readings. i know that all the times i've been
asked to read, or asked others to read, there's always been a time limit
given. and when i'm given that time--be it three minutes at the poetry
project's new year's day marathon or two 20-minute sets at larry's in
columbus, ohio--i practice the reading ahead of time, including the
introductions, so that when i go up to read i fill the slot or go a bit
under.

to me there's nothing that show's more of a lack of professionalism or
respect for your audience than a poet who goes way long at a reading or
doesn't prepare sufficiently ahead of time. like those poets who leaf
through their notebooks at the podium to pick what to read, not usually
because they want to gauge the audience but because they don't have
their acts together. and i've never enjoyed it when a poet goes up
there, picks

a
piece out after thumbing through a pile of work, reads a few lines to
themselves, and then says, "nah, i'm not gonna read this one."

best,
david

charles alexander / chax press

fold the book inside the book	keep it open always
read from the inside out	speak then

Date: Mon, 27 Feb 2006 13:23:47 -0800
From: C Daly <[REDACTED]>
Subject: Re: Readers Given to Read?

I never heard Octavia Butler read, though she was reading here about the
time I was teaching her writing. I really regret that. It seems like she

was in poor health for a long time, and I wish she'd had more time to write more.

As far as readings/content, I don't know -- I just wanted to mention here that WOMPO was talking a while back about the evolution of readings, lectures, performances and essentially what I ended up with out of the conversation was the ghost of Victorian recitations I hear in Stein and Pound, Amy Lowell's lecture / readings (wasn't she on the chataqua (sp?) circuit?, Vachel Lindsay's performances (Dylan Thomas, blurring the reading / performance line), the salons in the east village in the teens and 20s, and the balls and parties surrounding the publication of a magazine or fundraising for the publication of a magazine

"poet voice" readings being similar to the Victorian recitations; talk / readings -- or even readings with lots of intro material -- is the intro material marketing; performance; gang bang readings of 5-10 people (and in my experience, out of 5-10 poets, there's somebody who has never timed anything, and thinks 10 minutes is 10 poems); and -- a really lame open mike? being like a salon?

*All best,
Catherine Daly*

██████████

*Date: Mon, 27 Feb 2006 17:33:05 -0500
From: Ian VanHeusen <██████████>
Subject: An idea about Dadaism*

Dear Poetics list- This is a little far fetched and I have done little research about it, but I figured I would throw it out and see what the response is... dialogue and such.

Anyway, I happened to think that maybe there was a relationship between the experimentation of Dadaism and the experimentation done by Nazis on Jews within the concentration camps. The foundation being that both occurred within the same timetable and national identity. This is a rather disturbing hypothesis, and I do not mean to be offensive. In addition, I am not trying to say that Dadaism opened a gate for the experiments on Jews, rather I was thinking it could be tied to a notion of repression. In other words, that experimentation as a response to the modern world was something that could not be completely eliminated, rather its repression and redirection against the Jews happened. My psychology background is shakey to say the least, but I put this to the list because there might be an obvious blind spot to my thinking.

Peace,

Ian VanHeusen

Date: Mon, 27 Feb 2006 14:58:09 -0800
From: Catherine Daly <[REDACTED]>
Subject: Re: An idea about Dadaism

dadaism is wwi, not wwii --

you can look at vivisection and anti-vivisection in the UK and Europe at the turn of the century as a precedent for nazi human "experimentation" / torture, as ongoing heresy "trials" and executions etc. is more of a distant precedent -- lots of reformation-era atrocities in Prussia, Austria-Hungary to research through

there's a lot of critical attention to this area now, and an interesting relationship to women's suffrage, i.e., there is some indication that women interested in women's rights first viewed slavery as a more important evil to work against, and then, vivisection (which has some interesting echoes with hysteria and women's health and "beauty treatments"); you will probably find some interesting things about vegetarianism... possibly even Hitler's...

All best,
Catherine Daly
[REDACTED]

Date: Mon, 27 Feb 2006 15:12:59 -0800
From: Small Press Traffic <[REDACTED]>
Subject: Mary Burger at SPT this Friday 3/3

Small Press Traffic is pleased to present
Friday, March 3, 2006 at 7:30 p.m.
New Experiments: Mary Burger on Telling Time

Burger writes: ?Narrative exists in the tension between disbelief and its suspension. The seduction of narrative is that it creates an experience of events in time, but that we are aware, in the midst of this experience, that what we are experiencing is a representation. Narrative is not a window onto the world, a transcription of an interior monologue, or a faithful account of things as they happened, though it may assume any of these guises or others. As participants in narrative, we have the power and the pleasure of being in more than one place at one time?or, of being at more than one time in one place?. Is narrative an engagement with events, or an enactment of events? Is our

understanding of time, of events taking place in time, separable from our use of narrative to represent events in time? Or, are all of our understandings of time ultimately instances of narrative??

Mary Burger is the author of Sonny (Leon Works) and a co-editor of Biting the Error: Writers Explore Narrative (Coach House Books). She edits Second Story Books, featuring works of experimental narrative. An Apparent Event, an anthology of Second Story chapbooks, will be published in 2006.

\$5-10 sliding scale; free to CCA community & current SPT members; please see our website for directions and map.

*Elizabeth Treadwell, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[REDACTED]
<http://www.sptraffic.org>*

*Date: Mon, 27 Feb 2006 18:11:57 EST
From: Murat Nemet-Nejat <[REDACTED]>
Subject: Re: An idea about Dadaism*

There is a difference between words (thoughts) and deeds, between burning an effigy and a body -though perhaps eliminating this distinction is a modern poetic idea.

Murat

In a message dated 02/27/06 5:33:25 PM, [REDACTED] writes:

Dear Poetics list- This is a little far fetched and I have done little research about it, but I figured I would throw it out and see what the response is... dialogue and such.

Anyway, I happened to think that maybe there was a relationship between the experimentation of Dadaism and the experimentation done by Nazis on Jews within the concentration camps. The foundation being that both occurred within the same timetable and national identity. This is a rather disturbing hypothesis, and I do not mean to be offensive. In addition, I am not trying to say that Dadaism opened a gate for the

experiments on Jews, rather I was thinking it could be tied to a notion of repression. In other words, that experimentation as a response to the modern world was something that could not be completely eliminated, rather its repression and redirection against the Jews happened. My psychology background is shakey to say the least, but I put this to the list because there might be an obvious blind spot to my thinking.

*Peace,
Ian VanHeusen*

*Date: Mon, 27 Feb 2006 17:59:52 -0600
From: Daniel Godston <[REDACTED]>
Subject: Dada show at the National Gallery of Art*

Over the weekend I got a chance to go to the Dada show at the National Gallery of Art in DC (see <http://www.nga.gov/exhibitions/index.shtm>). It's an extraordinary show, and I'd recommend that any of you who can make it out to see the show, do so! The show starts with the Zurich room, and there's a pig/soldier hanging from the ceiling. Ian, you mentioned the connection between Dada, Nazis & concentration camps... The Dada show highlights how those visionary artists, musicians & poets created works which opposed growing threats--mismanagement of technology, the military, and so on. The Georg Grosz watercolors and lithographs are amazing & capture the horror of what Grosz saw was happening in Germany. Many of those images painted during and right after WWI hint at the tone in Germany that would led to the Nazis taking over twenty or so years later.

The show has excellent films (such as one by Hans Richter) and audio recordings (mostly from Sub Rosa's catalog, I think). Hannah Hoch's Dada Dolls are remarkable. The Hannover room, which focuses mostly on Kurt Schwitters, was my favorite part of the show. It's something else to hear recordings of Schwitters' poetry while looking at his collages and other artworks. Marcel Duchamp's "Rotary Glass Plates (Precision Optics)" is amazing -- you can see it spin in its glass case and then you can go around to the next room and see it spin from the other side.

*-----Original Message-----
From: UB Poetics discussion group
[mailto:[REDACTED]] On Behalf Of Murat Nemet-Nejat
Sent: Monday, February 27, 2006 5:12 PM
To: [REDACTED]
Subject: Re: An idea about Dadaism*

There is a difference between words (thoughts) and deeds, between burning

an effigy and a body -though perhaps eliminating this distinction is a modern poetic idea.

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*Peace,
Ian VanHeusen*

*Date: Mon, 27 Feb 2006 16:43:30 -0800
From: alexander saliby <[REDACTED]>
Subject: Re: An idea about Dadaism*

*Ian,
Interesting thought! =20*

*Do I understand your supposition: that perhaps the mess of WWI and the =
presence of the Dadaist ideology/philosophy throughout Europe (if it can =
be called a philosophy) set the stage for the incredibly inhumane =*

treatment of fellow humans by the Nazis some 20 years later. =20

*It's been a long time since I read any causes of WWII, but my aging =
memory cells seem to recall that one of the principal causes of WWII =
were the settlements upon Germany by the allies following WWI. =20*

*Might I infer then that there was similarly a cause and effect =
relationship between an art movement of WWI and the inhumane activities =
by a select number of Germans during WWII? Might J. Mengles have been =
a Dadaist? Hmmmmmm....=20*

*I'll not dismiss your premise categorically, but I must say it's a =
stretch for me. =20*

Alex=20

----- Original Message -----=20

From: Ian VanHeusen<mailto: [REDACTED]>=20

To: [REDACTED]<mailto: [REDACTED]>=20

Sent: Monday, February 27, 2006 2:33 PM

Subject: An idea about Dadaism

*Dear Poetics list- This is a little far fetched and I have done little =
research about it, but I figured I would throw it out and see what the =
response is... dialogue and such.*

*Anyway, I happened to think that maybe there was a relationship =
between the=20
experimentation of Dadaism and the experimentation done by Nazis on =
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*within the concentration camps. The foundation being that both =
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*within the same timetable and national identity. This is a rather =
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*hypothesis, and I do not mean to be offensive. In addition, I am not =
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*to say that Dadaism opened a gate for the experiments on Jews, rather =
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*thinking it could be tied to a notion of repression. In other words, =
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*experimentation as a response to the modern world was something that =
could=20*

*not be completely eliminated, rather its repression and redirection =
against=20*

*the Jews happened. My psychology background is shakey to say the =
least, but=20*

I put this to the list because there might be an obvious blind spot to =

my=20
thinking.

Peace,
Ian VanHeusen

Date: Mon, 27 Feb 2006 20:05:04 -0500
From: Harry Nudel <[REDACTED]>
Subject: Da...Da....

My favorite daddaddaddaist is Marcel Janco..who as a student with Tzara...started the whole megillah...Janco thot it was tres silly after a while..and emigrated to Israel...where he became a somewhat traditional landscape painter...as the Dada Express roared out of the station...he began to back date his paintings & works....what sells sold...he founded an artist colony high on a barren hill in the north...Arab woman scrabbling for sustenance at the gate...His house is the largest in the place..aminimansion... large blue swimming pool in the back...in the bookstore/library/shed run by a entrepenurial/seller/ potter...amidst the saul bellow p.b's...i'ich bin eine vvvvicccttimmm...i found a reprint copy of John Heartfield's DUETSCHLAND UBER ALLES...'it would be worth a fortune if it were the original edition'..he sd..."not really"..i sd.....& i already had a copy of the reprint...nostalgia 's...how much more awful art is....the young.....drn...

Date: Tue, 28 Feb 2006 08:34:04 +0700
From: derekrogerson <[REDACTED]>
Subject: PoFo Partners w/ PBS

http://poetryfoundation.org/foundation/release_022706.html

The project intends to engage a broader audience with poetry through a series of thoughtful, in-depth reports on contemporary poets and poetry.

The first installment of the series airs tonight on PBS and features poet Brian Turner.

Derek

Date: Mon, 27 Feb 2006 21:48:04 EST
From: PR Primeau <[REDACTED]>

Subject: Re: An idea about Dadaism

*ian,
nazism and dada are surely related, but i think you've got the genealogy wrong. one didn't father the other; they're step-siblings, or perhaps more like cousins. both were largely resultant of the thoughtless slaughter and horrific suffering of wwi, sure. even so, their means of reaction to the inhumanity of the times differed so greatly that it's difficult to argue a case for causation. i mean, hitler generally despised modern art...jewish, degenerate, bourgeois, too difficult ;)...and dada's advocates were socialists, commies, anarchists, and subversives of various shades and stripes.
also, it didn't really happen in the "same national identity." dada was more european than it was exclusively german. french and swiss figures are no less important than those of german descent.
my 2 cents.
pr*

*Date: Mon, 27 Feb 2006 19:01:40 -0800
From: Ishaq <[REDACTED]>
Subject: Octavia Butler, 1947-2006: Sci-fi writer a gifted pioneer in white, male domain*

<http://victoria.indymedia.org/news/2006/02/49420.php>

Octavia Butler, 1947-2006: Sci-fi writer a gifted pioneer in white, male domain

Butler's most popular work is "Kindred," a time-travel novel in which a black woman from 1976 Southern California is transported back to the violent days of slavery before the Civil War. The 1979 novel became a popular staple of school and college courses and now has more than a quarter million copies in print, but its birth was agonizing, like so much in Butler's solitary life.

posted by bruh jazzymelanin

Monday, February 27, 2006 ? Last updated 2/26/2006 10:10 p.m. PT

Octavia Butler, 1947-2006: Sci-fi writer a gifted pioneer in white, male domain

By JOHN MARSHALL

P-I BOOK CRITIC

Her father was a shoeshine man who died when she was a child, her mother was a maid who brought her along on jobs, yet Octavia Butler rose from these humble beginnings to become one of the country's leading writers - a female African American pioneer in the white, male domain of science fiction.

Butler, 58, died after falling and striking her head Friday on a walkway outside her home in Lake Forest Park. The reclusive writer, who moved to Seattle in 1999 from her native Southern California, was a giant in stature (she was 6 feet tall by age 15) and in accomplishment.

Joshua Trujillo / P-I

Octavia Butler was one of the Northwest's most prominent science fiction writers.

She remains the only science fiction writer to receive one of the vaunted "genius grants" from the John D. and Catherine T. MacArthur Foundation, a hard-earned \$295,000 windfall in 1995 that followed years of poverty and personal struggles with shyness and self-doubt.

"People may call these 'genius grants,' " Butler said in a 2004 interview with the Seattle P-I, "but nobody made me take an IQ test before I got mine. I knew I'm no genius."

Butler's most popular work is "Kindred," a time-travel novel in which a black woman from 1976 Southern California is transported back to the violent days of slavery before the Civil War. The 1979 novel became a popular staple of school and college courses and now has more than a quarter million copies in print, but its birth was agonizing, like so much in Butler's solitary life.

"Kindred" was repeatedly rejected by publishers, many of whom could not understand how a science fiction novel could be set on a plantation in the antebellum South. Butler stuck to her social justice vision - "I think people really need to think what it's like to have all of society arrayed against you" - and finally found a publisher who paid her a \$5,000 advance for "Kindred."

"I was living on my writing," Butler said, "and you could live on \$5,000 back then. You could live, but not well. I got along by buying food I didn't really like but was nourishing: beans, potatoes. A 10-pound sack of potatoes lasts a long time."

Steven Barnes, another African American writer, knew Butler during her early writing days in Southern California and later in the Washington when he and his writer wife, Tananarive Due, lived for a time in

Longview before returning to Los Angeles. Barnes saw Butler's confidence grow along with her reputation.

"Octavia was one of the purest writers I know," Barnes recalled Sunday. "She put everything she had into her work - she was extraordinarily committed to the craft. Yet, despite her shyness, she was also an open, generous and humane human being. I miss her so much already."

Due added, "It is a cliché to say that she was too good a soul, but it's true. What she really conveyed in her writing was the deep pain she felt about the injustices around her. All of it was a metaphor for war, poverty, power struggles and discrimination. All of that hurt her very deeply, but her gift was that she could use words for the pain and make the world better."

Due believed that Butler came to feel deeply at home in the Northwest after she relocated here with 300 boxes of books. The anonymity of her life in Seattle suited both her artistic devotion and temperament ("I always felt a deep loneliness in her," Barnes said). But Butler did become a frequent participant in readings and writers' conferences, especially Clarion West, which played a crucial role in her own start. She also served on the advisory board of Seattle's Science Fiction Museum and Hall of Fame.

A few friends did get to see the relaxed Butler away from her infrequent moments in the limelight, including Leslie Howle, who took her to see the recent version of "King Kong." Howle describes the writer as "one of the most fun people to be around, with an acerbic sense of humor and a keen observer of human nature."

Butler was a confirmed non-driver who would chat with other bus passengers or with neighbors who gave her rides when she trudged home with bags of groceries, as neighbor Terry Morgan did.

"The first time I picked her up, she took me into her house and autographed a copy of one of her books," Morgan said. "That was a great 'thank you,' especially since I am an African American and we felt a common bond. But it was also obvious to me that writing was her life."

The MacArthur grant brought increasing visibility to Butler and allowed her to buy her first house, where she tended to her ailing mother until her death. (Butler's survivors are two elderly aunts and many cousins in Southern California.)

But the MacArthur grant also brought daunting pressure. Three years later, Butler published "Parable of Talents," winner of one of her two Nebula Awards in science fiction. Then years passed without another new novel, as projects in Seattle "petered out." Characters and ideas went

nowhere and her blood pressure medication left her drowsy and depressed.

The frustrated artist - who first turned to writing at 12 after the sci-fi movie, "Devil Girl from Mars," convinced her that she could write something better - battled worries that "maybe I cannot write anymore."

But at long last, an unlikely vampire novel rekindled her creative fires and brought a burgeoning joy to her craft.

"I can't say I've had much fun in the last few years, what with my version of writer's block," a relieved Butler recalled in 2004. "Writing has been as difficult for me as for people who don't like to write and as little fun. But now the well is filling up again with this vampire novel."

Butler's death means that "Fledgling," published last fall to enthusiastic praise, will likely stand as her final novel, to the great disappointment to Butler's many fans and friends who expected more work.

"The only consolation in losing Octavia so soon," stressed Due, "is that she must have known her place in history."

http://seattlepi.nwsource.com/books/160608_butler16.html

and

"...audio version of Kindred starring alfre woodard, lynn whitfield, and ruby dee" -- jazzymelanin

<http://www.scifi.com/kindred/>

Dana Franklin, a modern day African-American woman, is ripped violently and suddenly back in time to an era in which freedom and human dignity were often determined by the color of one's skin. In order to save her family, she must find a way to survive amidst the horrors of slavery in America's pre-Civil War South.

Award-winning actors Alfre Woodard, Lynn Whitfield and Ruby Dee star in this audio drama adaptation of Octavia E. Butler's landmark science fiction novel. This ambitious and moving four-part Seeing Ear Theatre miniseries premieres in conjunction with Black History Month exclusively on SCIFI.COM.

<http://www.scifi.com/kindred/>

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

"...in time, we will look back to this age with incredulity and amazement -- and victories like Hamas in Israel will be the **best** of our memories." -- mumia abu jamal -- "what state? what union?"

"...these people generate wars in Asia and Africa,...These are the people who, in the last century, caused several devastating wars. In one world war alone, they killed over 60 million people.... In the near future, Allah willing, we will put you to trial in courts established by the peoples...."-- mahmoud ahmadinejad \

<http://www.sidebrow.net/2006/a006-braithwaite-01.php>

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<http://radio.indymedia.org/news/2005/10/7255.php>

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<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

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http://radio.indymedia.org/uploads/en_fins__clichy-sous_bois_amixquiet-_l_ordpatch_the_giver_.mp3 \

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

Date: Mon, 27 Feb 2006 19:15:55 -0800

From: Ishaq <[REDACTED]>

Subject: Octavia Butler, 1947-2006: Sci-fi writer a gifted pioneer in white, male domain

<http://victoria.indymedia.org/news/2006/02/49419.php>

IN MEMORY OF THE MINISTER OF DEFENSE: DR. HUEY NEWTON, PH.D.

He was the co-founder, with Bobby Seale, of the Black Panther Party [for

Self-Defense], which rose to become of the most advanced Black revolutionary organizations of the 1960s and '70s....The Party... tried to put into practice the revolutionary teachings of Malcolm X, who preached self-defense. ... party members studied his writings, as well as the works of China's Mao Tse-Tung, Cuba's 'Che' Guevara, and the writings of Franz Fanon, who helped in Algeria's revolution against France....he remains a symbol of resistance to racist police terror, and the determination of a people to defend themselves.

IN MEMORY OF THE MINISTER OF DEFENSE: DR. HUEY NEWTON, PH.D.

=====

[Col. Writ. 2/11/06] Copyright '06 Mumia Abu-Jamal

It is somehow fitting that February, the shortest month, has been designated Black History Month. For whatever Black folks have gotten from this country, it was given grudgingly, through gritted teeth, if at all.

It was in February, 1942, when Huey P. Newton was born, in Oak Grove, Louisiana, the youngest of seven children. He was named after Louisiana Governor, Huey Long, a man regarded as a Populist.

But Huey's family would leave the state, and settle in Oakland, California, where Huey would make his own name.

He was the co-founder, with Bobby Seale, of the Black Panther Party [for Self-Defense], which rose to become of the most advanced Black revolutionary organizations of the 1960s and '70s.

It grew into a national organization, with 44 chapters and branches all across America; from West, to Midwest; from Boston, to Baton Rouge.

Huey, although poorly educated in Oakland schools, would push himself to learn about the world around him, and through the Party, would teach an entire generation about a world bubbling with revolutionary discontent.

The Party, inspired by Black freedom struggles in the Deep South, tried to put into practice the revolutionary teachings of Malcolm X, who preached self-defense. Because it was always growing and changing, party members studied his writings, as well as the works of China's Mao Tse-Tung, Cuba's 'Che' Guevara, and the writings of Franz Fanon, who helped in Algeria's revolution against France.

Huey's revolutionary influence would help the Party grow into the tens

of thousands; but, his growing paranoia, fed by the FBI, would also cause the Party to down-size, as Panthers came from as far away as Philadelphia, to help the Party during its electoral phase, when Seale ran for Oakland's mayor, and other leading people ran for city council seats.

Given his revolutionary ideas, and his uncompromising opposition to the capitalist State, don't expect any U.S. Postal Service commemorative stamps anytime soon. Nor will you ever see any U.S. presidents attend any of his memorials.

Huey would be just fine with that. His life's work, the Party, was designed to give a voice to the poor and oppressed, not the well-to-do nor the high-born!

He wasn't a civil rights activist -- he was a revolutionary, who wanted to totally transform American social reality.

*His life, and his ignoble death, at the hands of a drug dealer, is detailed in half a dozen books (including one of my own), but he remains
a symbol of resistance to racist police terror, and the determination
of
a people to defend themselves.*

That his name and his life isn't better known is a tribute to the very forces that he fought against, and that the Party fought against. The Black bourgeoisie and the rulers, who wanted Black youth to be as uninformed about the centuries-long Black Freedom struggle as possible.

Perhaps, if he were alive today, and 64 years old, he would be baffled at how bleak and sour Black life has become for millions of his people. But, maybe not.

*He was a man of unusual brilliance, who saw deeply into how societies work. His books, like 'Revolutionary Suicide' (1973), 'To Die for the People' (1973), 'War Against the Panthers' (1996), and the compilation, 'The Huey P. Newton Reader' (2002) betray the workings of a first-rate
mind on a wide range of social and political issues.*

He may not be remembered by the rulers or the rich, but he will not be forgotten by the poor and the impoverished.

He will be remembered because the same ugly reality facing his generation face Black young people today, and history exists to teach us of our present.

*He was 24 years old when he made a vast, and deep, contribution to
Black freedom and dignity. He didn't bow, and he didn't beg.*

*He stood up, and fought back, and urged others to stand with him.
Thousands did so.*

They will do so again.

Copyright 2006 Mumia Abu-Jamal

*[Check out Mumia's latest: *WE WANT FREEDOM:
A Life in the Black Panther Party*, from South
End Press (<http://www.southendpress.org>); Ph.
[REDACTED].]*

=====>

The Power of Truth is Final -- Free Mumia!

*PLEASE CONTACT:
International Concerned Family & Friends of MAJ
P.O. Box 19709
Philadelphia, PA 19143
Phone - [REDACTED] / Fax - [REDACTED]
E-mail - [REDACTED]
AND OFFER YOUR SERVICES!*

*Send our brotha some LOVE and LIGHT at:
Mumia Abu-Jamal
AM 8335
SCI-Greene
175 Progress Drive
Waynesburg, PA 15370*

*WE WHO BELIEVE IN FREEDOM CAN *NOT* REST!!*

Submitted by: Sis. Marpessa

[REDACTED]!

see also:

*So many of my comrades are gone now. Some tight partners, crime
partners, and brothers off the block are begging on the street. Others
are in asylum, penitentiary, or grave. They are all suicides of one kind*

of another who had the sensitivity and tragic imagination to see the oppression. Some overcame; they are the revolutionary suicides. huey p newton -- "I am we" from revolutionary suicide

<http://victoria.indymedia.org/news/2006/01/47863.php>

and

"in these times immersed in the absurdity of systemic acts of cruelty and double standards in this messy area , some call the west , which is now embedded in the midst of a treacherous performance piece -- it is only logical that in an illogical world run by 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 Y Braithwaite (aka Lord Patch) -- "notes from new palestine: revolutionary suicidal tendencies (the war brought home)"

<http://victoria.indymedia.org/news/2005/08/42944.php>

or

<http://victoria.indymedia.org/news/2006/01/48156.php>

Stay Strong

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"Be a friend to the oppressed and an enemy to the oppressor"
--Imam Ali Ibn Abu Talib (as)

"We restate our commitment to the peace process. But we will not submit to a process of humiliation." --patrick o'neil

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

*"...in time, we will look back to this age with incredulity and amazement -- and victories like Hamas in Israel will be the *best* of our memories." -- mumia abu jamal -- "what state? what union?"*

*"...these people generate wars in Asia and Africa,...These are the people who, in the last century, caused several devastating wars. In one world war alone, they killed over 60 million people.... In the near future, Allah willing, we will put you to trial in courts established by the peoples...."-- mahmoud ahmadinejad *
<http://www.sidebrow.net/2006/a006-braithwaite-01.php>

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<http://radio.indymedia.org/news/2005/10/7255.php>
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<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>
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http://radio.indymedia.org/uploads/en_fins__clichy-sous_bois_amixquiet-_l_ordpatch_the_giver_.mp3 \
<http://www.lowliferecords.co.uk/>

Date: Mon, 27 Feb 2006 17:18:49 -1000
From: Gabrielle Welford <[REDACTED]>
Subject: Re: An idea about Dadaism

i have to say i'm shocked by this. dada, like surrealism, was a bottom-up uprising against the institutionalization--of art, life, the university, criticism...--which enabled the horror of ww1 to take place. that they didn't succeed in shifting the wheels of the warmaking machine doesn't mean they were responsible for the atrocities that followed. as far as i can make out, they didn't want to allow "business as usual" to succeed the slaughters of the war. gabe

On Mon, 27 Feb 2006, alexander saliby wrote:

*Ian,
Interesting thought!*

Do I understand your supposition: that perhaps the mess of WWI and the presence of the Dadaist ideology/philosophy throughout Europe (if it can be called a philosophy) set the stage for the incredibly inhumane treatment of fellow humans by the Nazis some 20 years later.

It's been a long time since I read any causes of WWII, but my aging memory cells seem to recall that one of the principal causes of WWII were the settlements upon Germany by the allies following WWI.

Might I infer then that there was similarly a cause and effect relationship between an art movement of WWI and the inhumane activities by a select number of Germans during WWII? Might J. Mengles have been a Dadaist? Hmmmmmm....

I'll not dismiss your premise categorically, but I must say it's a stretch for me. Alex

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

From: Ian VanHeusen<[mailto:\[REDACTED\]](mailto:[REDACTED])>

To: [REDACTED]<[mailto:\[REDACTED\]](mailto:[REDACTED])>

Sent: Monday, February 27, 2006 2:33 PM

Subject: An idea about Dadaism

Dear Poetics list- This is a little far fetched and I have done little research about it, but I figured I would throw it out and see what the response is... dialogue and such.

Anyway, I happened to think that maybe there was a relationship between the experimentation of Dadaism and the experimentation done by Nazis on Jews within the concentration camps. The foundation being that both occurred within the same timetable and national identity. This is a rather disturbing hypothesis, and I do not mean to be offensive. In addition, I am not trying to say that Dadaism opened a gate for the experiments on Jews, rather I was thinking it could be tied to a notion of repression. In other words, that experimentation as a response to the modern world was something that could not be completely eliminated, rather its repression and redirection against the Jews happened. My psychology background is shakey to say the least, but I put this to the list because there might be an obvious blind spot to my thinking.

*Peace,
Ian VanHeusen*

*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*

*Date: Mon, 27 Feb 2006 19:23:16 -0800
From: George Bowering <[REDACTED]>
Subject: Re: An idea about Dadaism*

This is not even close to funny.

On 27-Feb-06, at 2:33 PM, Ian VanHeusen wrote:

Dear Poetics list- This is a little far fetched and I have done little

research about it, but I figured I would throw it out and see what the response is... dialogue and such.

Anyway, I happened to think that maybe there was a relationship between the experimentation of Dadaism and the experimentation done by Nazis on Jews within the concentration camps. The foundation being that both occurred within the same timetable and national identity. This is a rather disturbing hypothesis, and I do not mean to be offensive. In addition, I am not trying to say that Dadaism opened a gate for the experiments on Jews, rather I was thinking it could be tied to a notion of repression. In other words, that experimentation as a response to the modern world was something that could not be completely eliminated, rather its repression and redirection against the Jews happened. My psychology background is shakey to say the least, but I put this to the list because there might be an obvious blind spot to my thinking.

*Peace,
Ian VanHeusen*

George B.

John Clare was right all along.

*Date: Mon, 27 Feb 2006 19:38:47 -0800
From: David Baratier <[REDACTED]>
Subject: Re: how much time*

I agree with Murat, longer readings create an entirely different voice on the material spun out, it is why I like to read lengthy. And the expectations are longer in the midwest, for every University reading I have given out here 40-45 minutes is the norm. There is a rush in reading to a few hundred people in an isolated college for two plus hours with one break and only losing a handful of people. But then again, maybe reading a one word poem would be nice next time.

Be well

David Baratier, Editor

*Pavement Saw Press
PO Box 6291*

Columbus, OH 43206
<http://pavementsaw.org>

Date: Mon, 27 Feb 2006 17:39:18 -1000
From: Gabrielle Welford <[REDACTED]>
Subject: Re: An idea about Dadaism

i agree.

On Mon, 27 Feb 2006, George Bowering wrote:

This is not even close to funny.

On 27-Feb-06, at 2:33 PM, Ian VanHeusen wrote:

Dear Poetics list- This is a little far fetched and I have done little research about it, but I figured I would throw it out and see what the response is... dialogue and such.

Anyway, I happened to think that maybe there was a relationship between the experimentation of Dadaism and the experimentation done by Nazis on Jews within the concentration camps. The foundation being that both occurred within the same timetable and national identity. This is a rather disturbing hypothesis, and I do not mean to be offensive. In addition, I am not trying to say that Dadaism opened a gate for the experiments on Jews, rather I was thinking it could be tied to a notion of repression. In other words, that experimentation as a response to the modern world was something that could not be completely eliminated, rather its repression and redirection against the Jews happened. My psychology background is shakey to say the least, but I put this to the list because there might be an obvious blind spot to my thinking.

Peace,
Ian VanHeusen

George B.

John Clare was right all along.

gabrielle welford
instructor, hawaii pacific university
[REDACTED]

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

End of POETICS Digest - 26 Feb 2006 to 27 Feb 2006 (#2006-59)

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667. **Haas Bianchi**

Re: This Thursday: Fuller & Tipton @ The Tap Room

Tue 28 Feb 2006

To all the New York poets

Come and see two of our best at this reading....

Ray

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Aaron Belz

Sent: Tuesday, February 28, 2006 11:25 AM

To: ██████████

Subject: This Thursday: Fuller & Tipton @ The Tap Room

Friends,

This Thursday's reading will be one of the highlights of the season. Not only will William Fuller and John Tipton be in the house, but their publisher, Devin Johnston, will emcee. I hope there will be time for a bit of Q&A afterward. Please try to attend!

Aaron

+ + + + +

Thursday, March 2 at 8 pm

Schlafly Tap Room at Locust and 21st Street

<http://belz.net/readings/>

William Fuller is the author of *Sadly* (Flood Editions, 2003), *byt* (O Books, 1989), *The Sugar Borders* (O Books, 1993) and *Aether* (GAZ, 1998), and others. The Chicago Tribune has referred to Fuller's "dense, elliptical meditations" with "luminous images that consistently marry the cerebral and the sensual." His new book, *Watchword*, will be published by Flood Editions in June of 2006. He lives in Winnetka, Illinois.

John Tipton had an itinerant childhood in Indiana, Florida, Oklahoma, Louisiana, and Illinois. After a three-year stint in the U.S. Army, he attended the University of Chicago on the G.I. Bill and earned an AB in philosophy. His first book-length collection of poetry, *Surfaces*, was published by Flood Editions in 2004. He currently lives in Chicago where he curates the Chicago Poetry Project, a series of readings at the Chicago Public Library. He has recently completed a translation of "Ajax" by Sophocles.

Flood Editions titles will be made available for purchase at the reading, at a discount. Please pass this message along to anyone who might be interested!

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668. **Haas Bianchi**

Re: POETICS Digest - 26 Feb 2006 to 27 Feb 2006 (#2006-59)

Tue 28 Feb 2006

Best does not matter.

Often the poet with the best marketing and the most friends gets published sooner than the truly talented poet.

Look at Kazim Ali who had to wait how many years to get a book out? In terms of Politeness and Friendliness I would love to see people be polite, civil and engaged and also free to speak the truth if a book or poem needs to be critiqued why not?

R

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Jill Stengel

Sent: Tuesday, February 28, 2006 12:53 PM

To: ██████████

Subject: Re: POETICS Digest - 26 Feb 2006 to 27 Feb 2006 (#2006-59)

alex--

this vision of the poetry world repulses me.

my poetry world often encompasses politeness, friendliness, all else you
refute.

the less-"significant" poets in life sometimes are so much more memorable after death, the "great" sometimes are forgotten.

chicken littles, prostrate, denuded. (castration complex?) i strongly suspect "our best" would be very different from poet to poet.

and who cares anyway?

licking your chops for what?

best, shmest.

for me, poetry is enough.

grateful to be aware of a different poetry world-- jill stengel

Date: Mon, 27 Feb 2006 02:19:30 -0800

From: Alex Jorgensen <[REDACTED]>

Subject: There's a vacuum.

There's a vacuum. With Creeley's death, something big was lost. Tone. I hear people quoting the words of second-string ballplayers. All those chicken littles don't understand they's prostrate yesterday and denuded 1 hr ago. You are a reading away from nobody. Best some of us start licking our chops. This aint no democracy, and it aint polite, and it friendly, nor liberal, nor open minded, but rather is the understanding that there needs to be a place that represents our best.

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669. **Stephen Motika**

New York School panel at Poets House on March 2

Tue 28 Feb 2006

Join us this Thursday (March 2) at 7pm for

Unlikely Angel: Another Look at New York School Origins

With Douglas Crase, Ann Lauterbach, David Lehman & Jed Perl

Poets House, 72 Spring Street, 2nd Floor, New York City

\$7, Free to PH Members

More info: <http://www.poetshouse.org/progcoming.htm#march>

Or call [REDACTED]

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670. **Nick Piombino**

"Best, shmest", or, Oscar envy

Tue 28 Feb 2006

Well said.

I've noticed that this issue seems to resurface on the list in various guises around academy awards time every year.

Nothing gets me more depressed than endless paeans to "the best."

Hopefully Jon Stuart will surface some of the ridiculous aspects of this sort of thing on Sunday.

-Nick P.

On 2/28/06 1:52 PM, "Jill Stengel" <[REDACTED]> wrote:

*alex--
this vision of the poetry world repulses me.
my poetry world often encompasses politeness, friendliness, all else you
refute.
the less-"significant" poets in life sometimes are so much more memorable
after death, the "great" sometimes are forgotten.
chicken littles, prostrate, denuded. (castration complex?)
i strongly suspect "our best" would be very different from poet to poet.
and who cares anyway?
licking your chops for what?
best, shmest.
for me, poetry is enough.*

*grateful to be aware of a different poetry world--
jill stengel*

*Date: Mon, 27 Feb 2006 02:19:30 -0800
From: Alex Jorgensen <[REDACTED]>
Subject: There's a vaccuum.*

*There's a vaccuum. With Creeley's death, something big
was lost. Tone. I hear people quoting the words of
second-string ballplayers. All those chicken littles
don't understand they's prostrate yesterday and
denuded 1 hr ago. You are a reading away from nobody.
Best some of us start licking our chops. This aint no
democracy, and it aint polite, and it friendly, nor
liberal, nor open minded, but rather is the
understanding that there needs to be a place that
represents our best.*

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671. **Ishaq**

Octavia Butler, 1947-2006: Sci-fi writer a gifted pioneer in white, male domain

Tue 28 Feb 2006

<http://victoria.indymedia.org/news/2006/02/49420.php>

Octavia Butler, 1947-2006: Sci-fi writer a gifted pioneer in white, male domain

Butler's most popular work is "Kindred," a time-travel novel in which a black woman from 1976 Southern California is transported back to the violent days of slavery before the Civil War. The 1979 novel became a popular staple of school and college courses and now has more than a quarter million copies in print, but its birth was agonizing, like so much in Butler's solitary life.

posted by bruh jazzymelanin

Monday, February 27, 2006 · Last updated 2/26/2006 10:10 p.m. PT

Octavia Butler, 1947-2006: Sci-fi writer a gifted pioneer in white, male domain

By JOHN MARSHALL

P-I BOOK CRITIC

Her father was a shoeshine man who died when she was a child, her mother was a maid who brought her along on jobs, yet Octavia Butler rose from these humble beginnings to become one of the country's leading writers - a female African American pioneer in the white, male domain of science fiction.

Butler, 58, died after falling and striking her head Friday on a walkway outside her home in Lake Forest Park. The reclusive writer, who moved to Seattle in 1999 from her native Southern California, was a giant in stature (she was 6 feet tall by age 15) and in accomplishment.

Joshua Trujillo / P-I Octavia Butler was one of the Northwest's most prominent science fiction writers. She remains the only science fiction writer to receive one of the vaunted "genius grants" from the John D. and Catherine T. MacArthur Foundation, a hard-earned \$295,000 windfall in 1995 that followed years of poverty and personal struggles with shyness and self-doubt.

"People may call these 'genius grants,' " Butler said in a 2004 interview with the Seattle P-I, "but nobody made me take an IQ test before I got mine. I knew I'm no genius."

Butler's most popular work is "Kindred," a time-travel novel in which a black woman from 1976 Southern California is transported back to the violent days of slavery before the Civil War. The 1979 novel became a popular staple of school and college courses and now has more than a quarter million copies in print, but its birth was agonizing, like so much in Butler's solitary life.

"Kindred" was repeatedly rejected by publishers, many of whom could not understand how a science fiction novel could be set on a plantation in the antebellum South. Butler stuck to her social justice vision - "I think people really need to think what it's like to have all of society arrayed against you" - and finally found a publisher who paid her a \$5,000 advance for "Kindred."

"I was living on my writing," Butler said, "and you could live on \$5,000 back then. You could live, but not well. I got along by buying food I didn't really like but was nourishing: beans, potatoes. A 10-pound sack of potatoes lasts a long time."

Steven Barnes, another African American writer, knew Butler during her early writing days in Southern California and later in the Washington when he and his writer wife, Tananarive Due, lived for a time in Longview before returning to Los Angeles. Barnes saw Butler's confidence grow along with her reputation.

"Octavia was one of the purest writers I know," Barnes recalled Sunday. "She put everything she had into her work - she was extraordinarily committed to the craft. Yet, despite her shyness, she was also an open, generous and humane human being. I miss her so much already."

Due added, "It is a cliché to say that she was too good a soul, but it's true. What she really conveyed in her writing was the deep pain she felt about the injustices around her. All of it was a metaphor for war, poverty, power struggles and discrimination. All of that hurt her very deeply, but her gift was that she could use words for the pain and make the world better."

Due believed that Butler came to feel deeply at home in the Northwest after she relocated here with 300 boxes of books. The anonymity of her life in Seattle suited both her artistic devotion and temperament ("I always felt a deep loneliness in her," Barnes said). But Butler did become a frequent participant in readings and writers' conferences, especially Clarion West, which played a crucial role in her own start. She also served on the advisory board of Seattle's Science Fiction Museum and Hall of Fame.

A few friends did get to see the relaxed Butler away from her infrequent moments in the limelight, including Leslie Howle, who took her to see the recent version of "King Kong." Howle describes the writer as "one of the most fun people to be around, with an acerbic sense of humor and a keen observer of human nature."

Butler was a confirmed non-driver who would chat with other bus passengers or with neighbors who gave her rides when she trudged home with bags of groceries, as neighbor Terry Morgan did.

"The first time I picked her up, she took me into her house and autographed a copy of one of her books," Morgan said. "That was a great 'thank you,'"

especially since I am an African American and we felt a common bond. But it was also obvious to me that writing was her life."

The MacArthur grant brought increasing visibility to Butler and allowed her to buy her first house, where she tended to her ailing mother until her death. (Butler's survivors are two elderly aunts and many cousins in Southern California.)

But the MacArthur grant also brought daunting pressure. Three years later, Butler published "Parable of Talents," winner of one of her two Nebula Awards in science fiction. Then years passed without another new novel, as projects in Seattle "petered out." Characters and ideas went nowhere and her blood pressure medication left her drowsy and depressed.

The frustrated artist - who first turned to writing at 12 after the sci-fi movie, "Devil Girl from Mars," convinced her that she could write something better - battled worries that "maybe I cannot write anymore."

But at long last, an unlikely vampire novel rekindled her creative fires and brought a burgeoning joy to her craft.

"I can't say I've had much fun in the last few years, what with my version of writer's block," a relieved Butler recalled in 2004. "Writing has been as difficult for me as for people who don't like to write and as little fun. But now the well is filling up again with this vampire novel."

Butler's death means that "Fledgling," published last fall to enthusiastic praise, will likely stand as her final novel, to the great disappointment to Butler's many fans and friends who expected more work.

"The only consolation in losing Octavia so soon," stressed Due, "is that she must have known her place in history."

http://seattlepi.nwsourc.com/books/160608_butler16.html

and

"...audio version of Kindred starring alfre woodard, lynn whitfield, and ruby dee" -- jazzymelanin

<http://www.scifi.com/kindred/>

Dana Franklin, a modern day African-American woman, is ripped violently and suddenly back in time to an era in which freedom and human dignity were often determined by the color of one's skin. In order to save her family, she must find a way to survive amidst the horrors of slavery in America's pre-Civil War South.

Award-winning actors Alfre Woodard, Lynn Whitfield and Ruby Dee star in this audio drama adaptation of Octavia E. Butler's landmark science fiction novel. This ambitious and moving four-part Seeing Ear Theatre miniseries premieres in conjunction with Black History Month exclusively on SCIFI.COM.

<http://www.scifi.com/kindred/>

Stay Strong

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

--Imam Ali Ibn Abu Talib (as)

"We restate our commitment to the peace process. But we will not submit to a process of humiliation." --patrick o'neil

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

"...in time, we will look back to this age with incredulity and amazement -- and victories like Hamas in Israel will be the *best* of our memories." -- mumia abu jamal -- "what state? what union?"

"...these people generate wars in Asia and Africa,...These are the people who, in the last century, caused several devastating wars. In one world war alone, they killed over 60 million people.... In the near future, Allah willing, we will put you to trial in courts established by the peoples...."-- mahmoud ahmadinejad

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<http://www.sidebrow.net/2006/a006-braithwaite-01.php>

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<http://radio.indymedia.org/news/2005/10/7255.php>

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<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderBy=date>

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http://radio.indymedia.org/uploads/en_fins__clichy-sous_bois_amixquiet-_lordpatch_the_giver_.mp3

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

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672. **Ishaq**

Re: Octavia Butler, 1947-2006: Sci-fi writer a gifted pioneer in white, male domain

Tue 28 Feb 2006

peace,

sorry for the posts with the wrong subject re: huey p newton and the passing of octavia butler

respects

&

peace

lyb

<http://victoria.indymedia.org/news/2006/02/49419.php>

<http://victoria.indymedia.org/news/2006/02/49420.php>

Ishaq wrote:

<http://victoria.indymedia.org/news/2006/02/49419.php>

IN MEMORY OF THE MINISTER OF DEFENSE: DR. HUEY NEWTON, PH.D.

He was the co-founder, with Bobby Seale, of the Black Panther Party [for Self-Defense], which rose to become of the most advanced Black revolutionary organizations of the 1960s and '70s....The Party... tried to put into practice the revolutionary teachings of Malcolm X, who preached self-defense. ... party members studied his writings, as well as the works of China's Mao Tse-Tung, Cuba's 'Che' Guevara, and the writings of Franz Fanon, who helped in Algeria's revolution against France....he remains a symbol of resistance to racist police terror, and the determination of a people to defend themselves.

IN MEMORY OF THE MINISTER OF DEFENSE: DR. HUEY NEWTON, PH.D.

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=====> [Col. Writ. 2/11/06] Copyright '06 Mumia Abu-Jamal

It is somehow fitting that February, the shortest month, has been designated Black History Month. For whatever Black folks have gotten from this country, it was given grudgingly, through gritted teeth, if at all.

It was in February, 1942, when Huey P. Newton was born, in Oak Grove, Louisiana, the youngest of seven children. He was named after Louisiana Governor, Huey Long, a man regarded as a Populist.

But Huey's family would leave the state, and settle in Oakland, California, where Huey would make his own name.

He was the co-founder, with Bobby Seale, of the Black Panther Party [for Self-Defense], which rose to become of the most advanced Black revolutionary organizations of the 1960s and '70s.

It grew into a national organization, with 44 chapters and branches all across America; from West, to Midwest; from Boston, to Baton Rouge.

Huey, although poorly educated in Oakland schools, would push himself to learn about the world around him, and through the Party, would teach an entire generation about a world bubbling with revolutionary discontent.

The Party, inspired by Black freedom struggles in the Deep South, tried to put into practice the revolutionary teachings of Malcolm X, who preached self-defense. Because it was always growing and changing, party members studied his writings, as well as the works of China's Mao Tse-Tung, Cuba's 'Che' Guevara, and the writings of Franz Fanon, who helped in Algeria's revolution against France.

Huey's revolutionary influence would help the Party grow into the tens of thousands; but, his growing paranoia, fed by the FBI, would also cause the Party to down-size, as Panthers came from as far away as Philadelphia, to help the Party during its electoral phase, when Seale ran for Oakland's mayor, and other leading people ran for city council seats.

Given his revolutionary ideas, and his uncompromising opposition to the capitalist State, don't expect any U.S. Postal Service commemorative stamps anytime soon. Nor will you ever see any U.S. presidents attend any of his memorials.

Huey would be just fine with that. His life's work, the Party, was designed to give a voice to the poor and oppressed, not the well-to-do nor the high-born!

He wasn't a civil rights activist -- he was a revolutionary, who wanted to totally transform American social reality.

*His life, and his ignoble death, at the hands of a drug dealer, is detailed in half a dozen books (including one of my own), but he remains
a symbol of resistance to racist police terror, and the determination
of
a people to defend themselves.*

That his name and his life isn't better known is a tribute to the very forces that he fought against, and that the Party fought against. The Black bourgeoisie and the rulers, who wanted Black youth to be as uninformed about the centuries-long Black Freedom struggle as possible.

Perhaps, if he were alive today, and 64 years old, he would be baffled at how bleak and sour Black life has become for millions of his people. But, maybe not.

He was a man of unusual brilliance, who saw deeply into how societies work. His books, like 'Revolutionary Suicide' (1973), 'To Die for the People' (1973), 'War Against the Panthers' (1996), and the compilation, 'The Huey P. Newton Reader' (2002) betray the workings of a first-rate mind on a wide range of social and political issues.

He may not be remembered by the rulers or the rich, but he will not be forgotten by the poor and the impoverished.

He will be remembered because the same ugly reality facing his generation face Black young people today, and history exists to teach us of our present.

He was 24 years old when he made a vast, and deep, contribution to Black freedom and dignity. He didn't bow, and he didn't beg.

He stood up, and fought back, and urged others to stand with him. Thousands did so.

They will do so again.

Copyright 2006 Mumia Abu-Jamal

*[Check out Mumia's latest: *WE WANT FREEDOM: A Life in the Black Panther Party*, from South End Press (<http://www.southendpress.org>); Ph. # [REDACTED].]*

=====>

The Power of Truth is Final -- Free Mumia!

*PLEASE CONTACT:
International Concerned Family & Friends of MAJ
P.O. Box 19709
Philadelphia, PA 19143
Phone - [REDACTED] / Fax - [REDACTED]
E-mail - [REDACTED]
AND OFFER YOUR SERVICES!*

*Send our brotha some LOVE and LIGHT at:
Mumia Abu-Jamal
AM 8335
SCI-Greene
175 Progress Drive*

Waynesburg, PA 15370

WE WHO BELIEVE IN FREEDOM CAN *NOT* REST!!

Submitted by: Sis. Marpessa

██████!

see also:

So many of my comrades are gone now. Some tight partners, crime partners, and brothers off the block are begging on the street. Others are in asylum, penitentiary, or grave. They are all suicides of one kind of another who had the sensitivity and tragic imagination to see the oppression. Some overcame; they are the revolutionary suicides. huey p newton -- "I am we" from revolutionary suicide

<http://victoria.indymedia.org/news/2006/01/47863.php>

and

"in these times immersed in the absurdity of systemic acts of cruelty and double standards in this messy area , some call the west , which is now embedded in the midst of a treacherous performance piece -- it is only logical that in an illogical world run by 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 Y Braithwaite (aka Lord Patch) -- "notes from new palestine: revolutionary suicidal tendencies (the war brought home)"

<http://victoria.indymedia.org/news/2005/08/42944.php>

or

<http://victoria.indymedia.org/news/2006/01/48156.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

"...in time, we will look back to this age with incredulity and amazement -- and victories like Hamas in Israel will be the *best* of our memories." -- mumia abu jamal -- "what state? what union?"

"...these people generate wars in Asia and Africa,...These are the people who, in the last century, caused several devastating wars. In one world war alone, they killed over 60 million people.... In the near future, Allah willing, we will put you to trial in courts established by the peoples...."-- mahmoud ahmadinejad

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<http://www.sidebrow.net/2006/a006-braithwaite-01.php>

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<http://radio.indymedia.org/news/2005/10/7255.php>

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<http://ilovepoetry.com/search.asp?keywords=braithwaite&orderByÚte>

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http://radio.indymedia.org/uploads/en_fins__clichy-sous_bois_amixquiet-_lordpatch_the_giver__.mp3

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

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673. **Aaron Belz**

Re: This Thursday: Fuller & Tipton @ The Tap Room

Tue 28 Feb 2006

Ray-

The reading is in St. Louis. But yes, these are two of 'our best.' But no, we don't need to compose an endless paean to them. We should just go to the Tap Room and hear them read.

In St. Louis.

Aaron

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674. **Mairead Byrne**

Re: This Thursday: Fuller & Tipton @ The Tap Room

Tue 28 Feb 2006

We have a "the Tap Room" in Providence too. I thought maybe you were up here organizing readings, Aaron. Chris asked about worst readings recently. I

don't know about worst but I have been conscious sometimes that the poems didn't work well with the venue. This can be a little scary, i.e., say if your poems don't perform very well in the sort of venue you're comfortable in, e.g., beautiful high-ceilinged rooms with chandeliers in well-kept colleges, and instead want to perform in low-down basement bars where the curator passes around a tin can & delivers \$42.37 to you at the end of the night --- the sort of venue you yourself are a little uneasy in but your poems are beginning to insist upon? Has that sort of separation of poem & poet happened to you guys?

Mairead

www.maireadbyrne.blogspot.com

>>> [REDACTED] 02/28/06 5:22 PM >>>

Ray-

The reading is in St. Louis. But yes, these are two of 'our best.' But no, we don't need to compose an endless paean to them. We should just go to the Tap Room and hear them read.

In St. Louis.

Aaron

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675. **Kerri Sonnenberg**

This Friday: Tom Raworth and Joel Craig (in Chicago)

Tue 28 Feb 2006

_____THE DISCRETE SERIES @ The Spareroom_____

presents...poets...::Tom Raworth:::Joel Craig

Friday, February 7PM / 2416 W. North Ave. / \$5 suggested donation

Tom Raworth was born in London in the last century, likes spicy food, lived in Chicago in the 1970s and the 1990s and is always glad to be back here, had *Collected Poems* published in 2003, and has a show of collages and prints at Woodland Pattern in Milwaukee at the moment.

Joel Craig lives in Chicago, Illinois, working as a graphic designer and deejay. His poems have appeared in *Spoon River*, *Fence*, *Iowa Review* and others; and he is currently finishing a book-length manuscript entitled "The White House." Joel co-founded and animates The Danny's Reading Series in Chicago, and he recently guest-edited poetry for an issue of *Make*.

SpareRoom is a time-arts cooperative. Its members make artwork that crosses disciplines and takes risks. Its space gives a community of artists the

opportunity to rehearse, perform, exhibit, and develop work on their own terms.
www.spareroomchicago.org

The Discrete Series is an approximately monthly event presenting local and national writers reading from their work. For more information about this or upcoming events, email [REDACTED]. Or visit www.lavamatic.com/discrete

Coming up...

3/24::Brenda Hillman, Laura Sims and Anthony Hawley @ The Spareroom, 7 p.m.

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676. **Chris Stroffolino**

aging BABY BOOM SEX, Not, He AN APE

Tue 28 Feb 2006

thank you for

Sore Eye Moon

it is so preferable to blah blah NEW blah blah MOON

(I'm gonna start using that phrase--

maybe it will help in some small way debunk

the cult of "MAKE IT NEW" in poetry...

Oops, gotta go----think it's a call from my brother in law in PHILLY ----I may be on the verge of UNCLEDOM---

C

>From: Paul Nelson <[REDACTED]>

>To: [REDACTED]

>Subject: Re: aging BABY BOOMERS can make aging SEXY, Notley, Hejinian, Silliman, AN APPEA

>Date: Tue, Feb 28, 2006, 10:13 AM

>

Chris Stroffolino wrote:

CA---

thanks for bringing up all these things....

*One thing that hasn't been mentioned in this discussion
is the question of what is often called FAILING EYESIGHT--*

Funny this is mentioned on the day of the New Moon which some Native

tribes called the "Sore Eye Moon."

Paul Nelson
Slaughter, WA

*Ya know, while some say 'rage rage against the dying of the light,'
maybe part of the issue isn't just the cosmetic industry
but the equally UNNATURAL insistence on 20/20 vision as a standard
with age, maybe there's a quite natural "logic" to "failing eyesight"
and that, if embraced, cosmetics would also become more superfluous....
(hope this doesn't sound like blaming dada for hitler....)*

C

*From: Craig Allen Conrad <[REDACTED]>
To: [REDACTED]
Subject: Re: aging BABY BOOMERS can make aging SEXY, Notley, Hejinian,*

Silliman, AN APPEA

Date: Tue, Feb 28, 2006, 9:08 AM

*The most back-channeled response I've ever gotten from
a post on Buffalo List. Yeah well, hmm, if I'm still alive
in another 20 years I'll do a sit-in.*

*I'm sure by then the cosmetic industry will be much MUCH
freakier than it is today. To the point that I'm sure those
of us doing the sit-in LOVE-IN smooching by the zapping
of whatever it is that's zapping the wrinkles out of them
we'll be the only authentic oldies around.*

*Maybe by then age will be so hidden there will be a new
campaign to Out the old folks. I'll maintain the website
for the group, and of course the website will take existing
photos and age them so we can see what folks would
look like if they were natural.*

Conrad

CAConrad IS A POET-AGENT IN SEARCH OF A TRANSVESTITE BOXER

FOR MORE INFO GO TO: [_http://TRANSBOXER.blogspot.com_](http://TRANSBOXER.blogspot.com)

(<http://transboxer.blogspot.com/>)

"Those who restrain desire, do so because theirs is weak enough to be restrained...."

--William Blake

for PhillySound: NEW POETRY: [_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com)

(<http://phillysound.blogspot.com/>)

for CAConrad's tarot services:

[_http://LightOfLakshmi.blogspot.com_](http://LightOfLakshmi.blogspot.com) (<http://lightoflakshmi.blogspot.com/>)

--

Paul E. Nelson

www.GlobalVoicesRadio.org

www.AuburnCommunityRadio.com

www.SPLAB.org

110 2nd Street S.W. #100

Slaughter, WA 98001

██████████

toll-free ██████████

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677. **Jim Andrews**

Re: An idea about Dadaism

Tue 28 Feb 2006

Mussolini had some sort of affiliation with Italian Futurism. And some people within Italian Futurism (which is different from Russian Futurism) were quite enamored of the machine and had high hopes concerning technological progress and the place of art and artists in a new society. Which turned out eventually to be Mussolini's Italy, perhaps eventually to their dismay. But I have never read of Dada being so overtly related to fascism. Then again, I'm not a scholar on the matter.

Regardless of whether poet innovators and their inventions are initially allied with the forces of darkness, their insights will be exploited. I'm under the impression that the typographic innovations of both Dada and Futurism were (relatively) quickly exploited in newspapers and magazines, for instance. Perhaps

the same can be said, as you seem to imply, concerning their approach to sound poetry and politicians' approaches to public performance.

But no connection between innovators/inventions and those who use the inventions is required for invention to be exploited. All that is required to exploit an insight in an understanding of its relevance to one's purpose.

And that the Nazis experimented on people and the artists experimented with language etc is among the most tenuous of connections, it seems to me.

And as for concrete causing a retreat of the spoken word, boring it back onto the page, that seems unlikely to me. The relations, for instance, between visual poetry and sound poetry are obvious, and the vectors of experimental work such as concrete point outward from the page into other media and arts; not retreat, but advance through all the dimensions of language.

ja

<http://vispo.com>

Sam Truitt wrote:

Speechs - words - callings - (readings!) - via Duce and Fuhrer played a substantial hand in bringing folks massively around to Facism. Along these lines, was the emergence of classic concrete poetry along its disparate Swiss-Nordic-Brazilian-American nodes in the early '50s the retreat of words - of spoken words - from volubility back into the page - boring back into that implied privacy and primacy - "shrinking" back in shock at what rhetoric wrought? What remained? What remains?

Jim Andrews wrote: linking dada's experiments

with the nazi's reminds me not so much of a research thesis as an 'idea' in a 'poem' or the remnant of a disturbing dream in which literary experimentation became indirectly demonized.

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678. **Tom Beckett**

new at e-x-c-h-a-n-g-e-v-a-l-u-e-s...

Tue 28 Feb 2006

my interview with Shanna Compton at <http://willtoexchange.blogspot.com>

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679. **Charles Bernstein**
Ginsberg singe Blake

Tue 28 Feb 2006

One of my favorite Allan Ginsberg works is his setting, and singing, of Blake's Songs of Innocence and Songs of Experience, which I learned by heart when the record came out in 1969.

Thanks to the Allen Ginsberg Trust (<http://www.allenginsberg.org>), and Bob Rosenthal, PennSound is pleased to make these recordings available:

<http://writing.upenn.edu/pennsound/x/Ginsberg-Blake.html>

As you will see, we have linked the songs to the illuminated texts.

Charles Bernstein

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

<http://epc.buffalo.edu/authors/bernstein/blog>

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680. **Kerri Sonnenberg**
Raworth and Craig in Chicago

Tue 28 Feb 2006

Correction: That last posting for the Discrete Series should have listed the date for this event as March 3.

Sorry for the confusion.

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681. **Wystan Curnow (ARTS ENG)**
Re: Ginsberg singe Blake

Tue 28 Feb 2006

That's fantastic news. I've always wanted access to the complete recordings. I did hear him perform Some of them, and have one or two selections from records albums--any excuse I have to play the Nurse's Song in the classroom I take. And I agree, they are among my favourite Ginsberg things of all time.

Wystan

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

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

On Behalf Of Charles Bernstein

Sent: Wednesday, 1 March 2006 2:40 p.m.

To: ██████████

Subject: Ginsberg singe Blake

One of my favorite Allan Ginsberg works is his setting, and singing, of Blake's Songs of Innocence and Songs of Experience, which I learned by heart when the record came out in 1969.

Thanks to the Allen Ginsberg Trust (<http://www.allenginsberg.org>), and Bob Rosenthal, PennSound is pleased to make these recordings available:

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Charles Bernstein

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<http://epc.buffalo.edu/authors/bernstein/blog>

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682. **Nada Gordon**

Nada Gordon & Ann Lauterbach THIS SATURDAY BPC

Tue 28 Feb 2006

~~Nada Gordon~~ & ~~Ann Lauterbach~~

Segue Series at Bowery Poetry Club

This coming Saturday

March 4, 2006

4 pm - 6 pm

308 Bowery, just above Houston

\$6

Nada Gordon is the author of *V. Imp, Are Not Our Lowing Heifers Sleeker Than Night-Swollen Mushrooms?*, *Foriegann Bodie*, and, with Gary Sullivan, the e-pistolary nonfiction novel *Swoon*. Visit her blog at: <http://ululate.blogspot.com>.

Nada will read accompanied by virtuoso oud player, Dick Barsamian. Adeena Karasick and Marianne Shaneen make cameo appearances as "The Bagelman Sisters."

Drew Gardner on *V. Imp*: "Established art wisdom meets up with punk response.

.Fearlessly hilariousŠ. Slabs of lysergic showtune gone lit-crit.... A fusion of frustrated energies and zany energies which operate as a kind of virtual liberation of same."

.

[illegible]

Ann Lauterbach's seventh poetry collection, *Hum*, was published in 2005, along with *The Night Sky: Writings on the Poetics of Experience*. The recipient of a MacArthur Fellowship, she teaches at Bard College.

Tim Peterson on Ann Lauterbach: "Ann Lauterbach is one of the most intriguing and challenging poets writing today. Manipulating the dimensions of space-time in language, violently and continuously arriving in the present, she displays a dedication to complexity which is elusive."

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