

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 2006

895 messages · Wed 1 Mar 2006 – Fri 31 Mar 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

March 2006 braided three anxious questions the list had been asking, separately, for years, and asked them all at once: who is allowed to speak, who is left in the room to listen, and whether any of it finally matters. Eight hundred and ninety-six messages moved through it, and its largest currents ran on a silenced play, an aging audience, and a question one member had the courage to pose in so many naive words. It was a month about the conditions of being heard at all.

The silenced voice was the loudest thread. The postponement of a New York production of the Rachel Corrie play set off a long free-speech firestorm — who may put whose testimony on a stage, and what it means when a theater, under pressure, decides not to. The argument sprawled, as such things do, into absurdism and Beckett and the deconstructionists, Mary Jo Malo among others turning it from a controversy into a seminar on what, if anything, is absolute. Under the philosophy sat the plain question of the season: whose speech gets staged, and whose gets quietly shelved.

The emptying room was the saddest. Mark Weiss, back in New York and attending readings most weeks, filed a census that should have frightened everyone: at an extraordinary St. Marks reading of some seventy people, there were *“no more than six or seven people under 45”*. The audience for poetry, he was noticing, had aged into a single cohort, the young simply absent. The decline the list had spent years diagnosing in its own dwindling traffic was visible now in the graying chairs of the actual reading-room.

And then someone asked the question under the questions. Flora Fair posted it bare — Does Poetry Matter? — apologizing that it was *“annoying and naive question, but I mean it”*, and meaning it. It was the doubt beneath both the silencing and the graying: if poetry truly mattered, would a play be so easy to cancel, would the young stay away in such numbers? The room had circled the question for a decade in fancier clothes — Dana Gioia had made a career of one version of it — and Fair simply took its coat off and set it, unadorned, in the middle of the table.

The answer came, fittingly, as a poem. Paul Nelson replied by copying out lines by Sam Hamill after Tu Fu — that the real subject of poetry is character, built and defined by *“the ordinary words we stand by”*, made exemplary by craft. I have set March down exactly as the archive delivered it — the shelved play, the census of

gray heads, the naive question, and the borrowed Tu Fu — because it was the month the list worried over who may speak and mourned who had stopped listening, and answered its oldest doubt not with a defense of poetry but with a line of it: that the art matters as the plain words a life is built on, whether or not the young have yet come into the room.

— *K. M. F.*

Contents

Every entry links to its message. 895 in all.

1 MAR 2006

1. Harry Nudel — Da...Da...
2. alexander saliby — Re: Da...Da...
3. Jim Andrews — Re: Da...Da...
4. Harry Nudel — Da...Da...
5. David A. Kirschenbaum — Boog Events March-August 2006
6. Adam Fieled — Catherine Daly, Pierre Joris on PFS Post
7. Craig Allen Conrad — The Philadelphia Poetry Hotel -- COMING SOON!
8. Christopher Leland Winks — Re: Da...Da...
9. David A. Kirschenbaum — N.Y. Public Library Buys Burroughs Archive
10. Marc Nasdor — Monika Weiss talk and opening, Thursday, March 2
11. Ian VanHeusen — Re: POETICS Digest - 27 Feb 2006 to 28 Feb 2006 (#2006-60)
12. justin sirois — free audio track from K. Lorraine Graham's Moving Walkways
13. Joseph Thomas — Re: Da...Da...
14. Stephen Vincent — Re: Da...Da...
15. Thomas Orange — new at dcpoetry.com
16. Murat Nemet-Nejat — Re: Da...Da...
17. furniture_press — Re: Da...Da...
18. kom9os — Re: Da...Da...
19. Cheryl Pallant — Re: new at dcpoetry.com
20. Haas Bianchi — Futurism, Marxism, Nazism, Fascism
21. Kristin Dykstra — Archeo-Morphology of the Alphabet
22. Patrick Herron — Fralf Roolez! Merchandise
23. Deb King — New release. mark(s) v.604
24. Stephen Vincent — Re: Fralf Roolez! Merchandise
25. Patrick Herron — Re: Fralf Roolez! Merchandise
26. Murat Nemet-Nejat — Re: Fralf Roolez! Merchandise
27. Jim Andrews — Re: Da...Da...
28. Wystan Curnow (ARTS ENG) — FW: Auckland Art Gallery's new journal - a call for papers
29. Sam Truitt — Re: Da...Da...
30. PR Primeau — Re: Futurism, Marxism, Nazism, Fascism
31. Wystan Curnow (ARTS ENG) — dada/fascism
32. Davey Volner — Loren Goodman, Tea, Scones and Drinks on Gramercy Park

2 MAR 2006

33. jUstin!katKO — New @ Meshworks: Wagner & cheek
34. Jim Andrews — David Clark's work
35. Haas Bianchi — Cracked Slab Books at AWP
36. Mary Jo Malo — Doors (Dalachinsky & Bachelard's "The Poetics of Space")
37. Mary Jo Malo — Controversial statement from Bianco Luno
38. sylvester pollet — Poem, Revised anthology, call for submissions
39. Haas Bianchi — FW:
40. Lewis LaCook — yr_lights_r_on: music-in-progress for download by Lewis LaCook
41. Thomas savage — Re: Doors (Dalachinsky & Bachelard's "The Poetics of Space")
42. David-Baptiste Chirot — Re: Doors (Dalachinsky & Bachelard's "The Poetics of Space")
43. Ishaq — The struggle against racism—from Katrina to San Francisco
44. Stephen Vincent — Re: dada/fascism
45. Cynie Cory — Re: Doors (Dalachinsky & Bachelard's "The Poetics of Space")
46. David-Baptiste Chirot — Re: Doors (Dalachinsky & Bachelard's "The Poetics of Space")
47. Cynie Cory — Re: Doors (Dalachinsky & Bachelard's "The Poetics of Space")
48. Daniel Godston — Re: Doors (Dalachinsky & Bachelard's "The Poetics of Space")
49. Keith Waldrop — 2 new Burning deck books

- 50. Rob McLennan — the ottawa small press book fair
- 51. Poetry Project — Events at the Poetry Project 3/6 - 3/8
- 52. Juliana Mary Spahr — Visiting Assistant Professor, Electronic Arts/Sound
- 53. Jonathan Penton — three sedated cats and a stick of Dada
- 54. Jennifer Karmin — Performance Symposium, March 16 & 17
- 55. David Baratier — POETRY

3 MAR 2006

- 56. ambogle2 — Ann Margaret Bogle blog
- 57. Barrett Watten — Poetics and Cultural Studies: Engaging the Debate
- 58. Freind, William Joseph — Tom Raworth reading in Glassboro, NJ
- 59. Steve Halle — Michael O'Leary on Seven Corners
- 60. John Gallaher — AWP Innovailers & Outsliders
- 61. Steve Dalachinsky — Fw: SECOND ANNUAL PRAISE BUKOWSKI NIGHT! THURSDAY MARCH 9 10PM
- 62. Gabriel Gudding — performative violence -- and kindness
- 63. Lewis LaCook — Plastic Gesso
- 64. David A. Kirschenbaum — Every Boog City Poet Ever
- 65. Simon DeDeo — rhubarb is susan updates
- 66. Hoa Nguyen — AWP offsite: SUPERFLUX Reading & Launch Party
- 67. Steve Dalachinsky — new doors
- 68. Joshua Wilkinson — Strange Archive / Possible Dissertation Study / Neglected Poet
- 69. Anny Ballardini — the Poets' Corner
- 70. Gary Sullivan — TOMORROW: NADA GORDON & ANN LAUTERBACH SEGUE BPC
- 71. ALDON L NIELSEN — Re: Strange Archive / Possible Dissertation Study / Neglected Poet

4 MAR 2006

- 72. Nathaniel Siegel — Kenward Elmslie and Bill Berkson Reading in NYC
- 73. Simona Schneider — Re: Kenward Elmslie and Bill Berkson Reading in NYC
- 74. Simona Schneider — Please disregard last email
- 75. Alison Croggon — Masthead 10
- 76. ALDON L NIELSEN — Fwd: INFO: john la rose 1927-2006
- 77. Patrick Durgin — new from Kenning Editions / WHO OPENS by Jesse Seldess
- 78. Patricia SpearsJones — Octavia Butler and Barbara Guest
- 79. David A. Kirschenbaum — Boog City 31 Available Today
- 80. noah eli gordon — Baus/Foster reading
- 81. Lewis LaCook — New Audio: Space Patrol
- 82. Rusty Morrison — 26, a journal of poetry, translations, and poetics -- submission period is...
- 83. Aaron Belz — eliot-pound letters destroyed
- 84. derekrogerson — Re: Octavia Butler and Barbara Guest

5 MAR 2006

- 85. Alex Jorgensen — Nonproliferation Issues Raised by U.S.-India Nuclear Deal
- 86. Davey Volner — Reminder: Loren Goodman and Carson Cistulli, Today at 6:30
- 87. Laura Elrick — Belladonna Tuesday March 14
- 88. Rusty Morrison — 26, a journal of poetry, translations, & poetics -- SUBMISSION PERIOD DATE...
- 89. Brenda Coultas — Durand & Coultas March 7, NYC
- 90. Christine Hamm — Re: Poem, Revised anthology, call for submissions
- 91. David A. Kirschenbaum — Re: Poem, Revised anthology, call for submissions
- 92. Megan Burns — (no subject)
- 93. Kerri Sonnenberg — Freedom of speech in the classroom
- 94. Alexander Jorgensen — Re: Freedom of speech in the classroom
- 95. Michael Crake — new online magazine
- 96. Steve Dalachinsky — please
- 97. Sam Ladkin — cambridge series poetry
- 98. Tom Beckett — new at e-x-c-h-a-n-g-e-v-a-l-u-e-s

- 99. Bill Marsh — Re: Freedom of speech in the classroom
- 100. Stephen Vincent — Re Daniel Bernard Roumain
- 101. Gabrielle Welford — Re: Freedom of speech in the classroom
- 102. Chris Stroffolino — Re: Freedom of speech in the classroom
- 103. David Buuck — Poet-Musicians at the Stork, 3/12
- 104. PR Primeau — Kirby Olson's WAITING FOR THE RAPTURE

6 MAR 2006

- 105. Haas Bianchi — Re: Freedom of speech in the classroom
- 106. George Bowering — Re: Freedom of speech in the classroom
- 107. Ishaq — NYC: Free the P Hip-Hop & Slam Party -- Thursday, March 16, 2005
- 108. Murray, Christine — Re: Freedom of Speech in the Classroom
- 109. Harry Nudel — Freedom of Speech...
- 110. Harry Nudel — You'll Never Read in This Town
- 111. j. kuszai — academic freedom and other discounted specials
- 112. Ron Silliman — Of Late on Silliman's Blog
- 113. John Gallaher — Re: Freedom of speech in the classroom
- 114. cris cheek — call for h u n d r e d s
- 115. Lewis LaCook — Uvulon!
- 116. Michael Kelleher — JUST BUFFALO E-NEWSLETTER 3-6-06
- 117. Patrick F. Durgin — update: WHO OPENS by Jesse Seldess online ordering
- 118. Craig Allen Conrad — 3 GREAT POETS book party: kari edwards, Rachel Blau DuPlessis, Brenda...
- 119. Charles Bernstein — In March We Remember [NYC event announcement]
- 120. Joe Amato — Re: Freedom of speech in the classroom
- 121. Stephen Vincent — Re: CBS News: Daniel Bernard Roumain
- 122. alexander saliby — Re: academic freedom and other discounted specials
- 123. Thomas savage — Re: Poem, Revised anthology, call for submissions
- 124. Bill Marsh — Re: academic freedom and other discounted specials
- 125. Edmund Hardy — New at "Intercapillary Space"
- 126. kari edwards — Demolicious reading seris - kari edwards
- 127. Scott Michael Pierce — THE UNASSOCIATED GARDEN PARTY Thursday evening in Austin, TX
- 128. amy king — MiPOesias: For the Eyes & Ears
- 129. amy king — MiPOesias: For the Eyes & Ears
- 130. Carol Novack — Don't let AT&T merge with BellSouth!
- 131. Bill Marsh — Re: academic freedom and other discounted specials
- 132. Alison Croggon — Free speech etc
- 133. donna — Donna Kuhn's "typical girl" Released

7 MAR 2006

- 134. tyrone williams — Re: Freedom of speech in the classroom
- 135. Harry Nudel — Free Speech..Rachel Corrie...
- 136. Alison Croggon — Re: Free Speech..Rachel Corrie...
- 137. Chris Stroffolino — Poetry Project Newsletter
- 138. Harry Nudel — Free Speech..
- 139. Pierre Joris — New Posts on Nomadics Blog
- 140. justin sirois — Philip Lamantia: Last Interview by Garrett Caples
- 141. Mark Weiss — Re: Free Speech..Rachel Corrie...
- 142. Christopher Leland Winks — Re: Free Speech..Rachel Corrie...
- 143. mIEKAL aND — Sur le volcan ne pousse pas l'herbe
- 144. Mary Jo Malo — same old rhinoceros and killing game
- 145. Steve Dalachinsky — Re: Free Speech..Rachel Corrie...
- 146. Charles Bernstein — New @ PennSound
- 147. Ishaq — ACTION ALERT: Arsenal supporting Israeli Apartheid
- 148. Stephen Vincent — Re: Philip Lamantia - Bancroft Archive, etc.
- 149. David A. Kirschenbaum — *Advertise in Boog City National Poetry Month Issue*

150. C Daly — ucla job
151. Kristine Leja — 14 Hills Reading @ City Lights w/Pam Houston, Sandy Florian, & Geraldine K...
152. kevin thurston — Fwd: call for submissions
153. Geoffrey Gatza — Starcherone Books News
154. kari edwards — Charles Bernstein chap book in India
155. justin sirois — Philip Lamantia: Last Interview by Garrett Caples
156. Stephen Vincent — Holzer/ Twin Tower/Poetry???
157. Steve Dalachinsky — Re: ucla job
158. ambogle2 — Re: Sur le volcan ne pousse pas l'herbe
159. Charles Bernstein — Left Forum: Cooper Union (NY) March 10-12
160. Mairead Byrne — Re: Free Speech..Rachel Corrie...
161. Nicholas Karavatos — I have not been receiving the poetics list

8 MAR 2006

162. Steve Dalachinsky — Re: I have not been receiving the poetics list
163. h.c — Re: Found Punctuation Participation Performance
164. Harry Nudel — Free Speech...Rachel Corrie...
165. Kerri Sonnenberg — Re: academic freedom and other discounted specials
166. Bill Marsh — Re: academic freedom and other discounted specials
167. Bill Marsh — Re: academic freedom and other discounted specials
168. Mary Jo Malo — Re: free speech, Rachel Corrie, absurdism, etc.
169. J Kusza — you are always free to flee: iraqi academics targeted
170. raea100900 — Three Readings - Rae Armantrout
171. ALDON L NIELSEN — Re: free speech, Rachel Corrie, absurdism, etc.
172. Grant Jenkins — Outsliders reading in Austin, Thurs, Mar 9 at 8pm
173. C Daly — Re: Freedom of speech in the classroom
174. ALDON L NIELSEN — Re: Freedom of speech in the classroom
175. Harry Nudel — Rachel Corrie...P.O.I...
176. C Daly — FW: Desperately Seeking Poetry-Friendly Independent Bookstores--
177. Stephen Vincent — Re: Rachel Corrie...P.O.I...
178. Steve Dalachinsky — Re: free speech, Rachel Corrie, absurdism, etc.
179. Flora Fair — Does Poetry Matter?
180. Paul Nelson — Re: Does Poetry Matter?
181. Mark Weiss — Re: Rachel Corrie...P.O.I...
182. David A. Kirschenbaum — Boog City presents Skanky Possum and I feel tractor
183. Alison Croggon — Re: Rachel Corrie...P.O.I...
184. Stephen Vincent — Re: Rachel Corrie...P.O.I...
185. Carol Novack — Announcing The Mad Hatters' Review Prose,. Poetry & Anything Goes Series Ina...
186. Mark Truscott — MillAr and Zolf at Test (Toronto)
187. alexander saliby — Re: Does Poetry Matter?

9 MAR 2006

188. Jonathan P Fedors — recuperating the Oscars: an occasional poem.
189. Harry Nudel — Left Forum...This weekend...
190. Jim Andrews — Re: Left Forum...This weekend...
191. Harry Nudel — Downtown...
192. Bill Marsh — Copyright Awareness Week [was Academic Freedom]
193. Anna Vitale — Re: Does Poetry Matter?
194. Dan Waber — Call For Submissions, Susquehanna Watershed Poetry Anthology
195. Flora Fair — Re: Does Poetry Matter?
196. Joseph Thomas — Re: Does Poetry Matter?
197. Megan Burns — Re: Does Poetry Matter?
198. charles alexander — Re: Does Poetry Matter?
199. Paul Nelson — Re: Left Forum...This weekend...
200. Aryanil Mukherjee — Re: Does Poetry Matter?

201. C Daly — FW: UPDATE: Desperately Seeking Poetry-Friendly Independent Bookstores--
202. dameadows — academic freedom
203. Gabriel Gudding — photos of dead animals
204. Thomas savage — Re: Does Poetry Matter?
205. Steve Dalachinsky — Re: Left Forum...This weekend...
206. Thomas savage — Re: Left Forum...This weekend...
207. Maria Damon — Re: Does Poetry Matter?
208. C Daly — Re: Does Poetry Matter?
209. Flora Fair — Re: Does Poetry Matter?
210. Gabrielle Welford — Does Poetry Matter?
211. Jennifer Karmin — NO!! To anti-immigration legislation HR 4437!!
212. kevin thurston — Re: NO!! To anti-immigration legislation HR 4437!!
213. Rob McLennan — new(ish) on rob's clever blog
214. furniture_press — Re: NO!! To anti-immigration legislation HR 4437!!
215. Gabrielle Welford — Re: Left Forum...This weekend...
216. Anna Vitale — Re: Does Poetry Matter?
217. Poetry Project — Events at the Poetry Project 3/13 - 3/15
218. Pam Grossman — mattering...
219. Steve Dalachinsky — 1
220. Jonathan Minton — New Issue of Word For/Word (#9)
221. Pam Brown — Does poetry matter ?
222. Bob Marcacci — Re: Does Poetry Matter?
223. Peter Ciccariello — Re: mattering...
224. Alexander Jorgensen — Re: Does Poetry Matter?
225. Deborah Poe — Re: Does Poetry Matter to heidegger with a barbara guest nod?
226. Alexander Jorgensen — Re: Does Poetry Matter to heidegger with a barbara guest nod?
227. Michael Tod Edgerton — Re: Does Poetry Matter?
228. charles alexander — Re: mattering...

10 MAR 2006

229. Tim Peterson — Left Forum... This weekend
230. Tim Peterson — Re: Does Poetry Matter?
231. Harry Nudel — Downtown Scene 1974-1984...
232. derekrogerson — Re: Does Poetry Matter?
233. Alexander Jorgensen — Re: Does Poetry Matter?
234. Alexander Jorgensen — Re: Does Poetry Matter?
235. kari edwards — march 17, 18, 19
236. Steve Halle — Kristy Bowen at Seven Corners
237. Kevin Hehir — a philosophical event
238. Dan Coffey — music
239. Vernon Frazer — Re: music
240. Kevin Hehir — Re: music
241. mIEKAL aND — Re: music
242. ALDON L NIELSEN — Re: music
243. Michael Tod Edgerton — Re: Does Poetry Matter?
244. Flora Fair — Re: music
245. Ian VanHeusen — Does Poetry Matter
246. Steve Dalachinsky — Re: NO!! To anti-immigration legislation HR 4437!!
247. Steve Dalachinsky — Re: music
248. Murat Nemet-Nejat — Re: music
249. furniture_press — Re: music
250. L Guevarra — NEW BOOK: On Earth
251. Ishaq — Social exclusion and cultural creativity
252. Thomas savage — Re: music
253. Dan Coffey — Re: Does Poetry Matter?
254. Gabrielle Welford — Re: Does Poetry Matter?

- 255. kari edwards — amerikan movies?
- 256. Aryanil Mukherjee — Re: amerikan movies?
- 257. Stephen Vincent — CSPAN/Harpers Impeach Panel
- 258. David Buuck — listening to
- 259. Michael Rothenberg — Re: amerikan movies?
- 260. Chris Stroffolino — Re: amerikan movies?
- 261. Pierre Joris — Re: music
- 262. Renee Ashley — Re: amerikan movies?
- 263. Adam Fieled — Alison Croggon, AnnMarie Eldon on PFS Post
- 264. Ishaq — MARCH 14TH, NATIONWIDE GRAFFITI CAMPAIGN AGAINST THE POLICE.
- 265. Mairead Byrne — Re: music
- 266. Jerrold Shiroma — Re: music
- 267. Alison Croggon — Re: music
- 268. Mairead Byrne — Re: mattering...
- 269. Flora Fair — Re: mattering...

11 MAR 2006

- 270. Mairead Byrne — Re: free speech, Rachel Corrie, absurdism, etc.
- 271. Nicholas Karavatos — Re: Left Forum...This weekend...
- 272. PR Primeau — Re: music
- 273. Harry Nudel — Freespeech...R.C..
- 274. Steve Dalachinsky — Fw: [CompanyofPoets] Fw: Re: [jert rkcu]
- 275. Steve Dalachinsky — Re: music
- 276. Harry Nudel — Free speech....Rachel Corrie...
- 277. Alison Croggon — Re: Free speech....Rachel Corrie...
- 278. Alexander Jorgensen — Re: free speech, Rachel Corrie, absurdism, etc.
- 279. Alexander Jorgensen — Re: free speech, Rachel Corrie, absurdism, etc.
- 280. Alison Croggon — Re: free speech, Rachel Corrie, absurdism, etc.
- 281. Jim Andrews — Re: music
- 282. derekrogerson — Re: Amount Poetry Matters = Amount of \$\$\$ it generates
- 283. Laura Hinton — Re: Reminder -- Lyn Hejinian Poetry Reading in NYC Wednesday, March 15
- 284. Hugh Steinberg — Re: Amount Poetry Matters = Amount of \$\$\$ it generates
- 285. j. kuszai — not to be bleak on harry noodle's misogyny
- 286. derekrogerson — "Of course, you know, this means war!"
- 287. Jim Andrews — Re: free speech, Rachel Corrie, absurdism, etc.
- 288. Nicholas Karavatos — Re: Does Poetry Matter
- 289. Dan Wilcox — Third Thursday Open Mic, Albany, NY
- 290. Patrick Durgin — music
- 291. ambogle2 — Ann Margaret Bogle blog March 5-11
- 292. Michael Tod Edgerton — Re: Amount Poetry Matters = Amount of \$\$\$ it generates
- 293. tyrone williams — Re: Amount Poetry Matters = Amount of \$\$\$ it generates
- 294. Stephen Vincent — Re: free speech, Rachel Corrie, absurdism, etc.
- 295. amy king — Re: free speech, Rachel Corrie, -- the passive and the silent
- 296. Dan Coffey — Re: free speech, Rachel Corrie, -- the passive and the silent
- 297. wild honey press — Re: free speech, Rachel Corrie, -- the passive and the silent
- 298. PHILIP W JENKS — Neil Michael Hagerty and Philip Jenks, two west coast shows
- 299. Paul Catafago — a Palestinian poet responds: the insignificance of anti-semites like harry ...
- 300. Mark Prejsnar — news from the Atlanta Poets Group
- 301. Kerri Sonnenberg — Re: NO!! To anti-immigration legislation HR 4437!!
- 302. ambogle2 — Re: a Palestinian poet responds: the insignificance of anti-semites like harr...

12 MAR 2006

- 303. Mark DuCharme — Re: free speech, Rachel Corrie, -- the passive and the silent
- 304. Gabrielle Welford — Re: free speech, Rachel Corrie, absurdism, etc.
- 305. Alison Croggon — Re: a Palestinian poet responds: the insignificance of anti-semites like h...
- 306. Gabrielle Welford — Re: free speech, Rachel Corrie, absurdism, etc.

- 307. derekrogerson — Re: a Palestinian poet responds: the insignificance of anti-semites like ha...
- 308. Mairead Byrne — Re: free speech, Rachel Corrie, -- the passive and the silent
- 309. Mark Weiss — Re: free speech, Rachel Corrie, -- the passive and the silent
- 310. Gwyn McVay — Thrashed with a wet Nudel -- was Corrie and silence
- 311. alexander saliby — Re: free speech, Rachel Corrie, -- the passive and the silent
- 312. Alison Croggon — Re: free speech, Rachel Corrie, -- the passive and the silent
- 313. alexander saliby — Re: free speech, Rachel Corrie, -- the passive and the silent
- 314. Jerrold Shiroma — Re: free speech, Rachel Corrie, -- the passive and the silent
- 315. Paul Catafago — TO DEREK ROGERSON: YOU SHOULDN'T ADMONISH PEOPLE YOU DON'T KNOW
- 316. Nicholas Karavatos — Re: Does Poetry Matter to heidegger with a barbara guest nod?
- 317. Nicholas Karavatos — Re: Does Poetry Matter
- 318. Alexander Jorgensen — Re: free speech, Rachel Corrie, -- the passive and the silent
- 319. Alexander Jorgensen — Re: free speech, Rachel Corrie, -- the passive and the silent
- 320. Jim Andrews — Re: free speech, Rachel Corrie, absurdism, etc.
- 321. PR Primeau — Re: free speech, RC & the specter of the jean genie
- 322. PR Primeau — Re: free speech, Rachel Corrie, -- the passive and the silent
- 323. Mark Weiss — Re: free speech, Rachel Corrie, -- the passive and the silent
- 324. Mary Jo Malo — Headline: POETRY SAVES THE WORLD
- 325. Maria Damon — Re: free speech, Rachel Corrie, -- the passive and the silent
- 326. Maria Damon — Re: free speech, Rachel Corrie, -- the passive and the silent
- 327. Ishaq — PUB: anthology call for asian-american female poets
- 328. Michael Tod Edgerton — Re: free speech, Rachel Corrie, -- the passive and the silent
- 329. poetics — Poetics List
- 330. Flora Fair — Re: free speech, Rachel Corrie, -- the passive and the silent
- 331. charles alexander — Re: free speech, Rachel Corrie, -- the passive and the silent
- 332. David-Baptiste Chiro — Happy Birthday today Jack Kerouac!
- 333. Murat Nemet-Nejat — Re: Does Poetry Matter to heidegger with a barbara guest nod?
- 334. j. kuszai — Satire's Claim
- 335. Murat Nemet-Nejat — Re: free speech, Rachel Corrie, absurdism, etc.
- 336. Sam Truitt — Screening of Transverse Strips
- 337. C Daly — Re: free speech, Rachel Corrie, absurdism, etc.
- 338. Ian Randall Wilson — Harry
- 339. Mairead Byrne — Re: Poetics List
- 340. Steve Evans — Lipstick of Noise Lately
- 341. Max Middle — Launch of the Ottawa Poetry Podcast: Max Middle, Stephen Rowntree
- 342. Bob Offer-Westort — Anglo-Saxon Prosody in Modern English
- 343. Lori Emerson — looking for John Kinsella
- 344. Nate Dorward — Re: Anglo-Saxon Prosody in Modern English
- 345. Robert Lunday — Re: Anglo-Saxon Prosody in Modern English
- 346. Michael Rothenberg — biographies
- 347. C Daly — Re: biographies
- 348. Robert Lunday — Re: Anglo-Saxon Prosody in Modern English

13 MAR 2006

- 349. Mairead Byrne — Re: biographies
- 350. Mairead Byrne — Re: free speech, Rachel Corrie, absurdism, etc.
- 351. Flora Fair — Re: biographies
- 352. Alison Croggon — Re: Harry
- 353. Jim Andrews — Re: biographies
- 354. Alexander Jorgensen — Re: Does Poetry Matter to heidegger with a barbara guest nod?
- 355. Murat Nemet-Nejat — Re: biographies
- 356. ambogle2 — Re: biographies
- 357. Hot Whiskey Press — *Carrington* by Elizabeth Robinson and Other Hot Whiskey News
- 358. Alexander Jorgensen — Re: biographies

- 359. Chris Stroffolino — Re: biographies
- 360. kom9os — Re: biographies
- 361. Wystan Curnow (ARTS ENG) — Re: biographies
- 362. Wystan Curnow (ARTS ENG) — Re: biographies
- 363. Halvard Johnson — Re: biographies
- 364. Ishaq — this was posted on bc indy media scarey
- 365. Ron Silliman — Of late on Silliman's Blog
- 366. Maria Damon — Re: biographies
- 367. Anny Ballardini — Re: Does poetry matter ?
- 368. Maria Damon — Re: free speech, Rachel Corrie, absurdism, etc.
- 369. Robin Hamilton — Re: Anglo-Saxon Prosody in Modern English
- 370. Michael Kelleher — JUST BUFFALO E-NEWSLETTER 3-13-06
- 371. derekrogerson — Workshop Instructors - Language, Literature & Culture
- 372. Small Press Traffic — Kazim Ali & Mark Wallace at SPT this Fri 3/17
- 373. Michael Rothenberg — Re: biographies
- 374. derekrogerson — Instructors - Creative Writing
- 375. Ishaq — escalating the vicious cycle (c[s][n] un [mk]) -- more at 7:30: notes form new pale...
- 376. Charlotte Mandel — Re: Anglo-Saxon Prosody in Modern English
- 377. Gabrielle Welford — Re: free speech, Rachel Corrie, absurdism, etc.
- 378. Stephen Motika — A Tribute to Ronald Johnson this Thursday in NYC
- 379. Kevin Hehir — Re: biographies
- 380. Michael Rothenberg — Re: biographies
- 381. Stephen Vincent — Re: free speech, Rachel Corrie, absurdism, etc.
- 382. Rob McLennan — Launch of the Ottawa Poetry Podcast: Max Middle, Stephen Rowntree
- 383. Murat Nemet-Nejat — Re: free speech, Rachel Corrie, absurdism, etc.
- 384. Denise Enck — Ted Joans Celebration in Warwick, NY & Online Tribute

14 MAR 2006

- 385. Andy Gricevich — Re: biographies
- 386. Steve Dalachinsky — Re: biographies
- 387. Editors, Tarpaulin Sky — Reading Saturday, March 18, in NYC - kari edwards, Julie Kizershot...
- 388. Lewis Warsh — Gerstler & Warsh at Beyond Baroque
- 389. Aaron Belz — FW: book series - a generation defining itself
- 390. reJennifer Bartlett — Mark Rothko
- 391. Reb Livingston — Re: book series - a generation defining itself
- 392. reJennifer Bartlett — Poetry, O'Hara, and Flushing Meadows Park
- 393. Aaron Belz — famous people i met at AWP
- 394. Lou Rowan — Re: Poetry, O'Hara, and Flushing Meadows Park
- 395. Grant Jenkins — AWP Recap
- 396. Maria Damon — Re: famous people i met at AWP
- 397. Richard Jeffrey Newman — Re: free speech, Rachel Corrie, absurdism, etc.
- 398. Schlesinger Kyle — Calling All Publishers
- 399. Ken Rumble — Reading: Baus, Gordon, & Wilkinson: Chapel Hill: Internationalist: 3/19: 4pm!
- 400. Catherine Daly — Re: book series - a generation defining itself
- 401. Mark Weiss — Re: Poetry, O'Hara, and Flushing Meadows Park
- 402. Michael Rothenberg — Re: Mark Rothko and Hart Crane
- 403. Thomas savage — Re: biographies
- 404. Joshua Wilkinson — Baus, Gordon, Wilkinson: 5 dates in Georgia and North Carolina
- 405. Bob Offer-Westort — Re: Anglo-Saxon Prosody in Modern English
- 406. Robert Lunday — Re: Anglo-Saxon Prosody in Modern English
- 407. Simon DeDeo — rhubarb is susan updates
- 408. Chris Tysh — Cole Swensen's email
- 409. David A. Kirschenbaum — David Kirschenbaum to Read at Church
- 410. L Guevarra — NEW BOOK: I Love Artists

- 411. raea100900 — Re: Cole Swensen's email
- 412. raea100900 — Re: Cole Swensen's email
- 413. Michael Rothenberg — David Meltzer and Michael Rothenberg The Poetry Project March 22
- 414. Lori Emerson — a longshot: Carla Bertola & Alberto Vitacchio?
- 415. Steve Dalachinsky — Fw: Reminder: You Are Booked at The Back Fence Sunday April 9th for Th...
- 416. David Baratier — Maxine Chernoff

15 MAR 2006

- 417. alexander saliby — misanthropy re: Rachel Corrie
- 418. h.c — Re: Holly Crawford Punctuation Performance BPC March 17 at 6 PM
- 419. Richard Jeffrey Newman — Review of Claire Bateman's Leap
- 420. Alison Croggon — Re: misanthropy re: Rachel Corrie
- 421. Marcus Bales — Re: misanthropy re: Rachel Corrie
- 422. charles alexander — Re: misanthropy re: Rachel Corrie
- 423. Jerrold Shiroma — Re: misanthropy re: Rachel Corrie
- 424. Thomas savage — Re: Fw: Reminder: You Are Booked at The Back Fence Sunday April 9th for Th...
- 425. alexander saliby — Re: misanthropy re: Rachel Corrie
- 426. Ishaq — PUB: open call for gender query
- 427. Eileen Tabios — Galatea Resurrects (A Poetry Review)
- 428. Alison Croggon — Re: misanthropy re: Rachel Corrie
- 429. Marcus Bales — Re: misanthropy re: Rachel Corrie
- 430. Halvard Johnson — Re: misanthropy re: Rachel Corrie
- 431. Maria Damon — Re: misanthropy re: Rachel Corrie
- 432. kevin thurston — Re: misanthropy re: Rachel Corrie
- 433. Schlesinger Kyle — Stencil Graffiti Lecture Tonight at VSW
- 434. Steve Dalachinsky — Re: Fw: Reminder: You Are Booked at The Back Fence Sunday April 9th fo...
- 435. Mairead Byrne — Re: misanthropy
- 436. Mairead Byrne — Re: misanthropy
- 437. Stephen Vincent — Re: misanthropy
- 438. John Gallaher — Re: misanthropy
- 439. Aldon Nielsen — Re: misanthropy
- 440. Jerome Rothenberg — Ethnopoetics update
- 441. Stephen Motika — Ronald Johnson Tribute Tomorrow in NYC
- 442. Mark DuCharme — Re: misanthropy

16 MAR 2006

- 443. Alison Croggon — Human Rights First - Darfur
- 444. Steve Dalachinsky — back1
- 445. Pierre Joris — Recent Nomadics blog posts
- 446. justin sirois — Norma Cole, Tom Raworth, John Yau (Baltimore, Sat. 4pm)
- 447. Charles Bernstein — Brooklyn Rail
- 448. Bill Marsh — Re: Instructors - Creative Writing
- 449. Bill Marsh — Re: Up Late on the Assassin's Blog
- 450. charles alexander — Re: Instructors - Creative Writing
- 451. Eric R. Hoffman — Sarah Appleton Weber
- 452. Roger Day — Re: free speech, Rachel Corrie, -- the passive and the silent
- 453. Gabrielle Welford — Re: misanthropy re: Rachel Corrie
- 454. Gabrielle Welford — Re: misanthropy re: Rachel Corrie
- 455. Marcus Bales — Re: misanthropy re: Rachel Corrie
- 456. Haas Bianchi — Re: misanthropy
- 457. Frank Sherlock — A Candle for Rachel Corrie
- 458. Kass Fleisher — misanthropy, or, the misdirected post
- 459. Maria Damon — Re: misanthropy re: Rachel Corrie
- 460. Mairead Byrne — Re: misanthropy, or, the misdirected post

- 461. John Gallaher — Re: misanthropy, or, the misdirected post
- 462. Officer in Need of Assistance! — you know
- 463. Joe Amato — Re: misanthropy, or, the misdirected post
- 464. Mairead Byrne — Re: misanthropy, or, the misdirected post
- 465. Kevin Hehir — women of substance
- 466. Haas Bianchi — Re: Jokes and the personal;
- 467. PR Primeau — Re: A Candle for who?
- 468. Kathleen Ossip — WSQ
- 469. Stephen Vincent — Re: women of substance
- 470. Gabriel Gudding — photos & audiofiles -- action books reading (Glenum & Göransson (Aase B...
- 471. Frank Sherlock — Re: A Candle for who?
- 472. cris cheek — Re: misanthropy, or, the misdirected post
- 473. PR Primeau — Re: A Candle for who?
- 474. kevinkillian — Re: A Candle for who?
- 475. Joe Amato — Re: misanthropy, or, the misdirected post
- 476. Flora Fair — Re: A Candle for who?
- 477. Kass Fleisher — Jokes and the personal
- 478. kevin thurston — Re: Jokes and the personal
- 479. furniture_press — Re: Jokes and the personal
- 480. Poetry Project — Events at the Poetry Project 3/20 - 3/22
- 481. ALDON L NIELSEN — Re: Expensive Jokes and the personal
- 482. Roger Day — Re: music
- 483. William Allegrezza — New Issue of Moria
- 484. Peter Ciccariello — Re: A Candle for Rachel Corrie
- 485. noah eli gordon — Atlanta, Ashville, Chapel Hill, Charlotte, Athens
- 486. David Buuck — denise riley contact?

17 MAR 2006

- 487. Steve Dalachinsky — Poetry Reading in The Village1
- 488. Nicky Melville — Re: biographies
- 489. Officer in Need of Assistance! — Re: biographies
- 490. PR Primeau — Re: A Candle for Rachel Corrie
- 491. John Gallaher — Re: misanthropy, or, the misdirected post
- 492. Paul Catafago — Rachel Corrie's death was not an accident
- 493. Officer in Need of Assistance! — Re: misanthropy, or, the misdirected post
- 494. John Gallaher — Re: misanthropy, or, the misdirected post
- 495. Aldon Nielsen — VOICES CAST OUT TO TALK US IN
- 496. Frank Sherlock — Re: A Candle for Rachel Corrie
- 497. charles alexander — PAUL NAYLOR & DAVID ABEL books
- 498. Stephen Vincent — Re: A Candle for Rachel Corrie
- 499. Geoffrey Gatza — Dan Nester premieres new book this Saturday at Rust Belt Books
- 500. Stephen Vincent — Robert Adamson - reading at SF State
- 501. Gabriel Gudding — chicago protest report -- three years of war
- 502. Aaron Belz — happy st. pat's day poem
- 503. Christopher Leland Winks — Re: A Candle for Rachel Corrie
- 504. Mairead Byrne — Re: A Candle for Rachel Corrie
- 505. Mark Weiss — Re: A Candle for Rachel Corrie
- 506. Christopher Leland Winks — Re: A Candle for Rachel Corrie
- 507. Mark Weiss — Re: A Candle for Rachel Corrie
- 508. Murat Nemet-Nejat — Re: A Candle for Rachel Corrie
- 509. Alison Croggon — Re: A Candle for Rachel Corrie

18 MAR 2006

- 510. Alison Croggon — Re: A Candle for Rachel Corrie
- 511. C Daly — query re: readings, etc.
- 512. C Daly — illinois poets, please register

- 513. Stephen Vincent — Re: (Goddard) A Candle for Rachel Corrie
- 514. Matt Henriksen — Sunday, 3/19/06 ~ Cannibal Release Party ~ Brooklyn, NY
- 515. Jennifer Karmin — Red Rover Series / Experiment #7
- 516. Michael Hoerman — Poetry reading in Lowell tonight
- 517. Derek White — Calamari Press News: Trilce by James Wagner now available

19 MAR 2006

- 518. Jonathan Penton — Siberia is the new Texas
- 519. derekrogerson — Re: music
- 520. Roger Day — Re: A Candle for Rachel Corrie
- 521. Jason Nelson — staggering legends
- 522. Kerri Sonnenberg — French-American poetry in April (Chicago)
- 523. Ishaq — INFO: new york city--baraka & osayande at brecht forum
- 524. Alan C Golding — Lisa Samuels' e-ddress
- 525. Charles Bernstein — Listen Up (Tom Raworth)
- 526. Ishaq — Great Things Happenin'/ March & April
- 527. Reb Livingston — No Tell Motel at Grace Church
- 528. Pam Grossman — harry belafonte
- 529. cris cheek — Re: Listen Up (Tom Raworth)
- 530. Rob McLennan — Re: Lisa Samuels' e-ddress
- 531. C Daly — Poets & Poetry in So. California - Monday, March 27 @ 7:30 pm
- 532. Pierre Joris — Re: Listen Up (Tom Raworth)
- 533. Slaughter, William — Notice: Mudlark (Bradford)
- 534. Slaughter, William — Notice: Mudlark (Hartzler)
- 535. Aaron Belz — epigramitis review
- 536. Mairead Byrne — Re: harry belafonte

20 MAR 2006

- 537. kari edwards — Shamless self promotion - 5 days five poems @ Notellmotel
- 538. Pierre Joris — Rachel Corrie, & more
- 539. Ron Silliman — Silliman's Blog
- 540. Michael Kelleher — JUST BUFFALO E-NEWSLETTER 3-20-06
- 541. justin sirois — Tom Raworth's "War on Terror" MP3
- 542. Small Press Traffic — 3/24: Alicia Cohen on Lyric Creatures: new poetics and the animal
- 543. Mark Weiss — Samuel Palmer
- 544. Joe Amato — Re: epigramitis review
- 545. Kerri Sonnenberg — Hillman, Sims & Hawley read this Friday (in Chicago)
- 546. Frank Sherlock — Re: kari in philly
- 547. John Gallaher — Re: epigramitis review
- 548. David Goldstein — Eleni Sikelianos at the University of Tulsa
- 549. Geoffrey Gatza — Re: epigramitis review
- 550. Sarah Mangold — Announcing Bird Dog 7
- 551. Carol Novack — Reading in Greenwich Village March 25th
- 552. Christopher Leland Winks — Fwd: Baruch College Russian-American Poetry Night
- 553. Officer in Need of Assistance! — Re: kari in philly
- 554. George Bowering — Re: misanthropy re: Rachel Corrie
- 555. John Gallaher — Re: misanthropy re: Rachel Corrie
- 556. Julie Kizershot — Re: kari in philly
- 557. Rob McLennan — query
- 558. Frank Sherlock — Re: kari in philly
- 559. Bruce at Coconut Poetry — Lee/Snyder reading in Atlanta
- 560. furniture_press — April Reading Series - Thursdays at Towson University, Baltimore
- 561. Jane Sprague — Soundscapes at OCMA
- 562. Ken Rumble — Desert City: Saturday, March 25th: Silliman & Saterstrom -- 8:30pm, Internat...
- 563. Jane Sprague — Palm Press at Beyond Baroque
- 564. amy king — Springtime at MiPOesias

- 565. Max Middle — IV Lounge Reading Series 24 March 2006
- 566. Ishaq — Philippines under de facto martial law
- 567. Ishaq — After Criticizing Bush, Harry Belafonte Says he was Disinvited from Delivering Eulo...
- 568. Stephen Baraban — Re: Rachel Corrie, & more

21 MAR 2006

- 569. Brian Stefans — Efest 2006 (March 22-23, Brown University)
- 570. Alison Croggon — Re: Rachel Corrie, & more
- 571. Jesse Glass — The Ancients
- 572. Jesse Glass — New Illuminations
- 573. poetics — Calamari Press News: Trilce by James Wagner now available
- 574. Dan Waber — a new essay on Visual Poetry, by Karl Kempton
- 575. Marcus Bales — Re: Rachel Corrie, & more
- 576. justin sirois — Ansem Berrigan/Rod Smith/ new free audio tracks
- 577. Haas Bianchi — Re: query
- 578. alexander saliby — Re: Rachel Corrie, & more
- 579. Murat Nemet-Nejat — A New Weblog on Movies and Other Media
- 580. David-Baptiste Chirot — Re: query
- 581. Brian Clements — Email for Julia Tivona?
- 582. Jim Andrews — Re: A New Weblog on Movies and Other Media
- 583. Jane Sprague — PALM PRESS at The Smell
- 584. mIEKAL aND — Re: New Illuminations
- 585. Daniel Godston — Lower & Upper Limits tonight at Muse Cafe
- 586. Edmund Hardy — Recently at "Intercapillary Space
- 587. H Arnold — Re: Will someone review my book?
- 588. furniture_press — Will someone review my book?
- 589. Jane Sprague — Palm Press: 4/26/06 at THE SMELL
- 590. ric carfagna — Re: Will someone review my book?
- 591. ric carfagna — Re: Will someone review my book?
- 592. Chris Stroffolino — 3/26, 3/25
- 593. Steve Dalachinsky — Re: Will someone review my book?
- 594. Ishaq — Lee Maracle: On the AFN visit to Palestine
- 595. Andrew Lundwall — Call for Submissions: "melancholia's tremulous dreadlocks"
- 596. Vernon Frazer — Re: Call for Submissions: "melancholia's tremulous dreadlocks"
- 597. David A. Kirschenbaum — *Last Call: Advertise in Boog City National Poetry Month Issue*
- 598. David-Baptiste Chirot — FW: March 25: Tyehimba Jess & Brenda Hillman
- 599. Andrew Burke — Reading gigs in UK
- 600. Murat Nemet-Nejat — Re: A New Weblog on Movies and Other Media

22 MAR 2006

- 601. Andy Gricevich — Re: "Melancholia's Tremulous Dreadlocks"
- 602. Andrew Lundwall — Re: "melancholia's tremulous dreadlocks"
- 603. Jesse Glass — Hand-Made Books of Poetry
- 604. austinwja — Re: Call for Submissions: "melancholia's tremulous dreadlocks"
- 605. Jeffrey Side — (no subject)
- 606. tb2h — Re: China and Poetry
- 607. Halvard Johnson — Re: China and Poetry
- 608. Alexander Jorgensen — Re: China and Poetry
- 609. Ishaq — PUB: call for submissions: words and images of black girlhood in america
- 610. Glenn Bach — Re: Soundscapes at OCMA: correction
- 611. Michael Tod Edgerton — Eric Baus & Kate Schapira read at Stonehill College
- 612. PR Primeau — Re: Camus and The Cure
- 613. furniture_press — Camus and The Cure
- 614. salinger — Re: Camus and The Cure
- 615. salinger — Re: Camus and The Cure
- 616. Rob McLennan — light years by Nicholas Lea

- 617. Michael Cross — Atticus/Finch presents: Lisa Jarnot's _Iliad, Book XXII_
- 618. Craig Allen Conrad — BOOK PARTY: CAConrad & Shanna Comptom (DEVIANT PROPULSION and DOWN SPO...
- 619. Aaron Belz — mary karr!
- 620. Haas Bianchi — Re: China and Poetry
- 621. Steve Dalachinsky — Re: Camus and The Cure
- 622. Anny Ballardini — Re: David Meltzer and Michael Rothenberg read TONIGHT
- 623. Jonathan Penton — David Meltzer and Michael Rothenberg read TONIGHT
- 624. Ward Tietz — Lee Ann Brown and Abigail Child @ Georgetown U on Tuesday, March 28
- 625. Alexander Jorgensen — Re: mary karr!
- 626. Pierre Joris — Re: Rachel Corrie, & more
- 627. Stephen Baraban — I thank you Allison
- 628. Camille Martin — camille martin and kyle buckley read in toronto
- 629. charles alexander — reading saturday

23 MAR 2006

- 630. ALDON L NIELSEN — Corrie
- 631. Alexander Jorgensen — Re: mary karr!
- 632. Jesse Glass — Advice to Kent on his Art [Review]
- 633. jUStin!katKO — Plantarchy 1
- 634. Karl-Erik Tallmo — artist's book: Visual Iris Open
- 635. Jim Andrews — Re: artist's book: Visual Iris Open
- 636. mIEKAL aND — Re: artist's book: Visual Iris Open
- 637. mIEKAL aND — Re: artist's book: Visual Iris Open
- 638. Aaron Belz — jen currin email address??
- 639. Mark Weiss — readings--segregation by age
- 640. patrick dunagan — Re: readings--segregation by age
- 641. Betsy Andrews — email for Susan Mills?
- 642. Steve Dalachinsky — Re: [CompanyofPoets] David Meltzer and Michael Rothenberg read TONIGHT
- 643. Officer in Need of Assistance! — Susan Howe/David Grubbs cd
- 644. Officer in Need of Assistance! — Re: mary karr!
- 645. Tim Peterson — Can you translate French?
- 646. C Daly — Re: readings--segregation by age
- 647. Barrett Watten — Current Free Practices in Music and Poetry / Saturday
- 648. Poetry Project — Events at the Poetry Project 3/27 - 3/29
- 649. Karl-Erik Tallmo — Re: artist's book: Visual Iris Open
- 650. David Israel — Re: readings--segregation by age
- 651. Brigitte Byrd — Re: Can you translate French?
- 652. Mark Weiss — Re: readings--segregation by age
- 653. Joe Amato — Re: readings--segregation by age
- 654. David Israel — Re: Current Free Practices in Music and Poetry / Saturday
- 655. C Daly — Re: readings--segregation by age
- 656. George Bowering — Re: readings--segregation by age
- 657. Bob Marcacci — Re: readings--segregation by age
- 658. David A. Kirschenbaum — *Boog City Complete Sets for Sale*
- 659. Stephen Vincent — Re: readings--segregation by age
- 660. Andrew Burke — Re: readings--segregation by age
- 661. Chris Stroffolino — Re: *Boog City Complete Sets for Sale*
- 662. Alexander Jorgensen — Re: readings--segregation by age
- 663. Bob Marcacci — Re: readings--segregation by age
- 664. Minky Starshine — Re: readings--segregation by age
- 665. PR Primeau — Starfish #4

24 MAR 2006

- 666. joel s lewis — Re: readings--segregation by age
- 667. Murat Nemet-Nejat — Re: readings--segregation by age

- 668. Murat Nemet-Nejat — Re: readings--segregation by age
- 669. John Gallaher — Re: readings--segregation by age
- 670. Deborah Poe — Re: readings--segregation by age
- 671. Steve Halle — Garin Cycholl @ Seven Corners
- 672. Officer in Need of Assistance! — Re: readings--segregation by age
- 673. David Baratier — Re: POETICS Digest - 22 Mar 2006 to 23 Mar 2006 (#2006-83)
- 674. C Daly — FW: Poets & Poetry in So. California - Monday, March 27 @ 7:30 pm
- 675. Steve Dalachinsky — Re: POETICS Digest - 22 Mar 2006 to 23 Mar 2006 (#2006-83)
- 676. ONE LESS — This Weekend...
- 677. Ken Wolman — Re: POETICS Digest - 22 Mar 2006 to 23 Mar 2006 (#2006-83)
- 678. Steve Dalachinsky — Re: readings--segregation by age
- 679. Anslem Berrigan — Re: readings--segregation by age
- 680. David Israel — fashionable
- 681. patrick dunagan — Re: readings--segregation by age
- 682. Jesse Glass — More For Kent On His "Riposta" and on his Art
- 683. Frank Sherlock — Re: readings--segregation by age
- 684. Jesse Glass — Correction--Ripostela
- 685. Mark Weiss — Another topic, and Re: readings--segregation by age
- 686. Thomas Orange — readings--segregation by age
- 687. Mark Weiss — Re: readings--segregation by age
- 688. kevin thurston — Re: readings--segregation by age
- 689. Anslem Berrigan — Re: Another topic, and Re: readings -- seg. by age
- 690. amy king — MiPO: Krista Madsen, Ron Padgett, and Daisy Fried
- 691. George Bowering — Re: readings--segregation by age
- 692. tlrelf — Re: readings--segregation by age
- 693. C Daly — socal poets
- 694. Matt Henriksen — Sunday 3.26.06 ~ Greenstreet, Iijima, & Massey ~ Brooklyn, NY
- 695. UbuWeb — Kenny G, Todd Colby, WFMU & Cake

25 MAR 2006

- 696. Thomas Orange — readings--segregation by age
- 697. e.g. vajda — age segregation
- 698. e.g. vajda — age segregation2
- 699. Jim Andrews — Grammatical Man - Jeremy Campbell
- 700. Alexander Jorgensen — Re: This Weekend...
- 701. Vernon Frazer — Re: Segretgatiojn by Age
- 702. Murat Nemet-Nejat — Re: readings--segregation by age
- 703. charles alexander — Re: age segregation
- 704. Robert Lunday — Re: Grammatical Man - Jeremy Campbell
- 705. Charles Baldwin — Re: Grammatical Man - Jeremy Campbell
- 706. Joe Amato — Re: Grammatical Man - Jeremy Campbell
- 707. Joe Amato — Re: Grammatical Man - Jeremy Campbell
- 708. Mark Weiss — Re: Grammatical Man - Jeremy Campbell
- 709. Susan Wheeler — Re: POETICS Digest - 22 Mar 2006 to 23 Mar 2006 (#2006-83)
- 710. Steve Dalachinsky — Fw: Re: readings--segregation by age
- 711. Mary Jo Malo — Re: readings--segregation by age
- 712. Steve Dalachinsky — Re: Segretgatiojn by Age
- 713. Mary Jo Malo — Re: readings--segregation by age
- 714. Vernon Frazer — Re: Segretgatiojn by Age
- 715. Jim Andrews — Re: Grammatical Man - Jeremy Campbell
- 716. George Bowering — Re: age segregation
- 717. George Bowering — Re: readings--segregation by age
- 718. Rob McLennan — 3 collaborations by Graham + mclennan
- 719. Jeffrey Side — George Wallace poems at The Argotist Online
- 720. Aaron Belz — ernest borgnine mad lib!

26 MAR 2006

- 721. Peter Quartermain — NEW BOOK
- 722. Sheila Murphy — beauty before, and now age!
- 723. Andrew Burke — Re: beauty before, and now age!
- 724. Anny Ballardini — Re: readings--segregation by age
- 725. PR Primeau — Dirt #3 (ft. Aram Saroyan Interview)
- 726. Mary Jo Malo — Re: readings--segregation by disability
- 727. C Daly — Re: readings--segregation by age
- 728. Charles Bernstein — National Poetry Month all over again
- 729. C Daly — Conference on Arts and Society, with Edinburgh International Arts Festivals, August...
- 730. Murat Nemet-Nejat — Re: Segregation by Age
- 731. Anny Ballardini — Re: readings--segregation by age
- 732. John Gallaher — Re: National Poetry Month all over again
- 733. Halvard Johnson — Re: National Poetry Month all over again
- 734. Craig Allen Conrad — Re: National Poetry Month all over again
- 735. Craig Allen Conrad — Tom Raworth a fantastic rock star LIVE!
- 736. David A. Kirschenbaum — Re: National Poetry Month all over again
- 737. Chris Stroffolino — Re: segregation by age
- 738. Steve Dalachinsky — Re: readings--segregation by disability
- 739. Aaron Belz — Re: readings--segregation by age (it's the technology, stupid)
- 740. George Bowering — Re: readings--segregation by age
- 741. George Bowering — Re: readings--segregation by age (it's the technology, stupid)
- 742. Steve Dalachinsky — going to tokyo and nagasaki end of april
- 743. Alison Croggon — Re: National Poetry Month all over again
- 744. Pierre Joris — New on Nomadics
- 745. Mark Truscott — Test Reading Series
- 746. John Gallaher — Re: readings--segregation by age (it's the technology, stupid)
- 747. Aryanil Mukherjee — Re: National Poetry Month all over again
- 748. Reb Livingston — Burlesque Poetry Hour -- Monday Night
- 749. David-Baptiste Chirot — FW: Garin Cycholl Workshop April 1st/woodland pattern
- 750. Jesse Glass — Rane Arroyo at ahadadabooks.com--Go Buddy! Go!
- 751. Jesse Glass — U.S. of Eh?

27 MAR 2006

- 752. derekrogerson — Assistant Professor (specialist contemporary British poetry)
- 753. Murat Nemet-Nejat — Re: readings--segregation by age (it's the technology, stupid)
- 754. Ron Silliman — Silliman's Blog
- 755. Marcus Bales — Visual Poetry Show
- 756. Ken Wolman — Re: National Poetry Month all over again
- 757. Aaron Belz — Re: readings--segregation by age (it's the technology, stupid)
- 758. Mark Weiss — Re: readings--segregation by age (it's the technology, stupid)
- 759. Michael Kelleher — JUST BUFFALO E-NEWSLETTER 3-27-06
- 760. kevin thurston — buffalo::thursday, big orbit, lauren bender & justin sirois
- 761. Steve Dalachinsky — Re: Rane Arroyo at ahadadabooks.com--Go Buddy! Go!
- 762. Thomas savage — Re: National Poetry Month all over again
- 763. Ken James — Delany conference -- words of thanks
- 764. Barrett Watten — Language Writing and Anthony Braxton
- 765. Stephen Vincent — Ian Hamilton Finlay - RIP
- 766. Joe Amato — Re: Language Writing and Anthony Braxton
- 767. Christopher Leland Winks — Re: More For Kent On His "Riposta" and on his Art
- 768. Rob McLennan — my TREE Reading
- 769. Officer in Need of Assistance! — Re: More For Kent On His "Riposta" and on his Art
- 770. Gary Sullivan — FLARF: INAPPROPRIATE EXPLORATION IN 21st CENTURY ART
- 771. George Bowering — Re: readings--segregation by age (it's the technology, stupid)
- 772. kevin thurston — Re: readings--segregation by age (it's the technology, stupid)
- 773. Alison Croggon — Re: readings--segregation by age (it's the technology, stupid)

- 774. C Daly — indefinite space website
- 775. Murat Nemet-Nejat — Re: readings--segregation by age (it's the technology, stupid)
- 776. Aaron Belz — Re: readings--segregation by age (it's the technology, stupid)
- 777. David Israel — Re: readings--segregation by age (it's the technology, stupid)
- 778. ric carfagna — current long poems in progress

28 MAR 2006

- 779. Stephen Vincent — Re: current long poems in progress
- 780. Stephen Vincent — Oops -Re: current long poems in progress
- 781. Murat Nemet-Nejat — Re: readings--segregation by age (it's the technology, stupid)
- 782. Paul Nelson — Re: current long poems in progress
- 783. mIEKAL aND — Re: current long poems in progress
- 784. Jeffrey Side — New Iain Sinclair sequence at The Argotist Online
- 785. Mary Jo Malo — Re: current long poems in progress
- 786. Vernon Frazer — Re: current long poems in progress
- 787. Glenn Bach — Re: current long poems in progress
- 788. mIEKAL aND — Re: current long poems in progress
- 789. Joseph Thomas — Re: Poetry Month: Wynton's Jazz ABZ Book
- 790. Skip Fox — Re: current long poems in progress
- 791. Dan Waber — Responses to Comments and Concerns, by Karl Kempton
- 792. Ken Springtail — unsubscribing
- 793. justin sirois — garrett caples demo cut and spring discount for libraries
- 794. barbara jane reyes — Creative Writers Series at Notre Dame de Namur University, Belmont, CA...
- 795. C Daly — Two Readings in Wisconsin this Weekend
- 796. Michael Magee — Re: Poetry, O'Hara, and Flushing Meadows Park
- 797. Michael Magee — RISD's IPACT -- Summer program website & enrollment
- 798. Rob McLennan — Re: current long poems in progress
- 799. Jeffre Jullic — TORY DENT MEMORIAL READING - MAY 1st - NYU
- 800. Poetry Project — Special Bulletin from the Poetry Project!
- 801. Hugh Steinberg — Re: current long poems in progress

29 MAR 2006

- 802. Glenn Bach — Re: current long poems in progress
- 803. mIEKAL aND — Little Sparta; and a conversation on Jacket magazine
- 804. Alexander Jorgensen — Thursday, March 30th at 7pm FREEBIRD BOOKS NYC
- 805. Joanna Fuhrman — Gardner and Fuhrman in Albany 3/30
- 806. Craig Allen Conrad — Re: National Poetry Month all over again (dear Aryanil)
- 807. Ian VanHeusen — Re: readings--segregation by age (it's the technology, stupid)
- 808. Mary Jo Malo — favorite long poems - H.D.'s Trilogy
- 809. Officer in Need of Assistance! — The latest poetry scandal...
- 810. Murat Nemet-Nejat — Re: readings--segregation by age (it's the technology, stupid)
- 811. UbuWeb — 100+ versions of Todd Colby's Cake Today on WFMU
- 812. Thomas savage — Re: favorite long poems - H.D.'s Trilogy
- 813. David-Baptiste Chirot — FW: Garin Cycholl & Catherine Daly this Saturday
- 814. Mary Jo Malo — Re: favorite long poems - H.D.'s Trilogy
- 815. Vernon Frazer — Re: current long poems in progress
- 816. Halvard Johnson — RIP Stanislaw Lem (1921-2006)
- 817. David Israel — Re: RIP Stanislaw Lem (1921-2006)
- 818. Anny Ballardini — Re: RIP Stanislaw Lem (1921-2006)
- 819. Kenneth R James — Re: RIP Stanislaw Lem (1921-2006)
- 820. Halvard Johnson — Re: RIP Stanislaw Lem (1921-2006)
- 821. Peter Quartermain — Ian Hamilton Finlay obituaries LONG POST
- 822. Simon DeDeo — rhubarb is susan
- 823. David-Baptiste Chirot — FW: Robert Adamson & Roger Mitchell this Sunday at Woodland Pattern
- 824. Murat Nemet-Nejat — Re: RIP Stanislaw Lem (1921-2006)

- 825. Skip Fox — Re: current long poems in progress
- 826. Vernon Frazer — Re: current long poems in progress
- 827. amy king — Tomorrow Night - MiPOesias Reading with Lehman, Bibbins, King
- 828. Brink, Dean — Re: China and Poetry--example
- 829. Aryanil Mukherjee — Re: National Poetry Month all over again (dear Aryanil)
- 830. George Bowering — Re: current long poems in progress
- 831. Rodney K — Holt and Koeneké this Thursday, 3/30 in S.F.
- 832. George Bowering — Re: China and Poetry--example
- 833. Jim Andrews — Re: National Poetry Month all over again (dear Aryanil)
- 834. mIEKAL aND — YOUNGSTER'S BLACK-POWER POEM RILES SCHOOL
- 835. Aryanil Mukherjee — Re: National Poetry Month all over again (dear Aryanil)
- 836. Jim Andrews — Re: National Poetry Month all over again (dear Aryanil)
- 837. ric carfagna — Re: current long poems in progress
- 838. Alexander Jorgensen — Re: China and Poetry--example
- 839. Craig Allen Conrad — Re: National Poetry Month all over again (dear Aryanil)
- 840. alexander saliby — Re: China and Poetry--example
- 841. Peter Quartermain — Re: current long poems in progress

30 MAR 2006

- 842. Stephen Vincent — Re: current long poems in progress
- 843. Chris Stroffolino — Re: current long poems in progress
- 844. Stephen Vincent — Grolier Poetry Bookshop Changes Hands
- 845. George Bowering — Re: China and Poetry--example
- 846. Nico Vassilakis — SubText: Mark TARDI & Sarah MANGOLD: Seattle
- 847. Alexander Jorgensen — Re: China and Poetry--example
- 848. Alexander Jorgensen — Re: China and Poetry--example
- 849. Craig Allen Conrad — Re: favorite long poems - H.D.'s Trilogy
- 850. Mary Jo Malo — China & Poetry
- 851. Aryanil Mukherjee — Re: National Poetry Month all over again
- 852. Paul Catafago — POET JAILED TWELVE YEARS IN CHINA TO SPEAK IN NEW YORK
- 853. Jack Kimball — Bay Poetics -- pre-order offer
- 854. Mark Wallace — The Community and World Literary Series featuring Sherre Myers and K. Lorrai...
- 855. Michael Kelleher — OlsonNow Update
- 856. George Bowering — Re: China and Poetry--example
- 857. Steve Dalachinsky — Re: readings--segregation by age (it's the technology, stupid)
- 858. Charlotte Mandel — Fwd from HD Society
- 859. David Israel — Re: China and Poetry--example
- 860. Haas Bianchi — Re: China and Poetry--ludicrous comparisons
- 861. Jim Andrews — Re: China and Poetry--ludicrous comparisons
- 862. Aryanil Mukherjee — Re: favorite long poems - H.D.'s Trilogy
- 863. Haas Bianchi — Re: China and Poetry--ludicrous comparisons
- 864. Jack Kimball — Spicer quote
- 865. Steve Dalachinsky — Re: favorite long poems - H.D.'s Trilogy
- 866. Poetry Project — Events at the Poetry Project 4/3 - 4/8
- 867. Minky Starshine — Re: favorite long poems - H.D.'s Trilogy
- 868. Lori Emerson — Robert Duncan Conference (Buffalo NY) | April 21-22, 2006
- 869. Lori Emerson — E-Poetry Symposium (Buffalo NY): Language Media Poetics

31 MAR 2006

- 870. Jim Andrews — Re: China and Poetry--ludicrous comparisons
- 871. Mona Baroudi — Out of the office
- 872. Steve Dalachinsky — Re: favorite long poems - H.D.'s Trilogy
- 873. Lucas Klein — Re: China (and the US) and Poetry
- 874. Steve Dalachinsky — Re: Language Writing and Anthony Braxton
- 875. alexander saliby — Re: China and Poetry--ludicrous comparisons
- 876. Jim Andrews — Re: China and Poetry--ludicrous comparisons

- 877. alexander saliby — Re: China and Poetry--ludicrous comparisons
- 878. Haas Bianchi — Re: China and Poetry--ludicrous comparisons
- 879. John Gallaher — Re: China and Poetry--ludicrous comparisons
- 880. ONE LESS — One Less: #3 Film: Call for Submissions: Extended Deadline
- 881. Dan Wilcox — In Albany...
- 882. Brink, Dean — Re: China and Poetry--example
- 883. Paul Catafago — Re: China and Poetry--ludicrous comparisons (BLA BLAH BLAH BLAH)
- 884. J. Michael Mollohan — Re: China and Poetry--ludicrous comparisons
- 885. mIEKAL aND — Fwd: [smallpressers] Donate to Slumgullion!
- 886. sandra — 1913 + spd
- 887. Alexander Jorgensen — Re: One Less: #3 Film: Call for Submissions: Extended Deadline
- 888. Stephen Vincent — Limmigration
- 889. aaron tieger — chapbooks released (Fewer & Further Press)
- 890. Mark Weiss — Re: Limmigration
- 891. David A. Kirschenbaum — National Poetry Month, Boog City Style
- 892. Lewis LaCook — Megumi and Garbage Day in New York
- 893. Ram Devineni — People's Poetry Gathering and Rattapallax 13
- 894. Glenn Bach — Re: current long poems in progess
- 895. Rob McLennan — new(ish) on rob's clever blog

1. **Harry Nudel**

Da...Da...

Wed 1 Mar 2006

The unhingeing of values..after/during W.W.I...led to both bierhall putsch/
cabaret voltaire...to Weimar/Crystal Nacht.....one can't pick and choose...the
ethos that suffused Da..Da...freedom from all convention....suffused the
NaZis...Hitler went to ART school....the design elements of the Third Reich
propaganda machine 're with Russian Constructivism..the greatest mass public
art we had in the 20th century...if you think pos who form cliques..clamor for
power \$\$\$ attention reading and pub..are any different than those who they
hate on the right who form cliques & clamor for power \$\$\$ attention...you
must have been reading some other list all these yrs....we 're 'll the dark
brother..drn..

[↑ Contents](#)

2. **alexander saliby**

Re: Da...Da...

Wed 1 Mar 2006

Harry,
I love your insight!

And I detest the smugness of those who dispatch an honest question with a
quip..."This isn't even funny." or "I agree completely."

The honesty of the question begs for an honest answer, not some pompous ass
dismissal.

Alex

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

From: Harry Nudel<mailto:[REDACTED]>

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

Sent: Tuesday, February 28, 2006 11:50 PM

Subject: Da...Da...

The unhingeing of values..after/during W.W.I...led to both bierhall putsch/
cabaret voltaire...to Weimar/Crystal Nacht.....one can't pick and choose...the
ethos that suffused Da..Da...freedom from all convention....suffused the
NaZis...Hitler went to ART school....the design elements of the Third Reich
propaganda machine 're with Russian Constructivism..the greatest mass public
art we had in the 20th century...if you think pos who form cliques..clamor for
power \$\$\$ attention reading and pub..are any different than those who they
hate on the right who form cliques & clamor for power \$\$\$ attention...you

must have been reading some other list all these yrs....we 're 'll the dark brother..drn..

[↑ Contents](#)

3. **Jim Andrews**

Re: Da...Da...

Wed 1 Mar 2006

*The unhingeing of values..after/during W.W.I...led to both
bierhall putsch/ cabaret voltaire...to Weimar/Crystal
Nacht.....one can't pick and choose...the ethos that suffused
Da..Da...freedom from all convention....suffused the
NaZis...Hitler went to ART school....*

"By 1900, Hitler's talents as an artist surfaced. He did well enough in school to be eligible for either the university preparatory "gymnasium" or the technical/scientific Realschule. Because the latter had a course in drawing, Adolf accepted his father's decision to enroll him in the Realschule. He did not do well there." <http://www.remember.org/guide/Facts.root.hitler.html>

Not an art school. A technical/scientific "Realschule" with a drawing class.

Here is some of Hitler's art:

http://www.fpp.co.uk/Hitler/artist/Cullis/AH_1913_10x14cm.jpg

http://www.fpp.co.uk/Hitler/artist/Cullis/Wien_1912_17x22.jpg

"Freedom from all convention"? I don't think so. If Nazism is your idea of free thinking, you're not well. But I doubt that's what you're trying to say.

*the design elements of the
Third Reich propaganda machine 're with Russian
Constructivism..the greatest mass public art we had in the 20th
century...*

I don't understand what you're trying to say here. You're saying the "greatest mass public art" of the 20th c. was where?

*if you think pos who form cliques..clamor for power
\$\$\$ attention reading and pub..are any different than those who
they hate on the right who form cliques & clamor for power \$\$\$
attention...*

I thought, mistakenly, that there would be very little difference between Gore and Bush. I didn't know enough about Bush. Leading the USA to war justified with lies, undermining the separation of church and state, and ruling by creating a climate of fear is probably not what Gore would have done.

*you must have been reading some other list all these
yrs....we 're 'll the dark brother..drn..*

Certainly we're all in the dark.

But the original point that was made in this thread was that there is some connection between the experimentalism of Dada and the Nazis experimenting on Jews. I don't see any connection there.

ja

<http://vispo.com>

[↑ Contents](#)

4. **Harry Nudel**

Da...Da...

Wed 1 Mar 2006

Jim..

1) The Bauhaus was a Practical Art School....i.e. a real schule too...to build..to make... 2) The nazis infused every object they touched..printed matter...uniform..airplane..procession...with a design element..total branding if you want...they were brilliant at it...Leni Reifensahl was not a mistake nor was John Heartfield 3) if po could be nonsense...if the apex of it were a few roumanian jewish students...pie da in the face.. flag da in the mud...the welt of Goethe/Schiller could not hold...nor could the ethics that held political discourse/practice....or for that matter the taboo about doctor's ex.... 4) Political lies um...Poetic lies um...

Die Rebbe Nada..or Drn...

[↑ Contents](#)

5. **David A. Kirschenbaum**

Boog Events March-August 2006

Wed 1 Mar 2006

hi all,

here's the boog events calendar through august. also, issues of boog city will continue to come out monthly.

best,
david

Upcoming Boog Events, March-August 2006

d.a levy lives: celebrating the renegade press

@ACA Galleries
529 W.20th St., 5th Flr.
(bet. 10th and 11th avenues)
NYC

Second Tues. of each month, 6:00 p.m. Visiting small press editors host these evenings and select authors to read whom they've published. There are also performances by visiting or area musicians at each event. Performers TBD.

Second-half of Season 3

March 14 Skanky Possum (Austin, TX)
Event will be hosted by Skanky Possum editors
Hoa Nguyen and Dale Smith

Featuring readings from

Basil King
Kristin Prevallet

With music by

I feel tractor

April 11 One Less Magazine (Williamsburg, MA)
May 9 Aerial Magazine/Edge Books (WN, DC)
June 13 Pressed Wafer (Boston)
June 27 Burning Deck Press (Providence, RI)
July 11 TBD & N.Y.C. Small, Small Press Fair

Classic Albums Live Series

@The Bowery Poetry Club
308 Bowery (@1st St.)
NYC

Anywhere from five to 13 musical acts perform different classic albums live every two months.

Tues. April 25, 8:00 p.m.
The Pretenders Learning to Crawl

The Leader, Erika Simonian, and TBD.

Tues. June 6, 8:00 p.m.
This album is being selected by musical acts that have performed in at least two previous classic album shows.

and

Boog 15th Anniversary Party
Sat. Aug. 5, 6:00 p.m.
Bowery Poetry Club

--

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

[↑ Contents](#)

6. **Adam Fieled**

Catherine Daly, Pierre Joris on PFS Post

Wed 1 Mar 2006

Hi there. New on "the three":

-- Catherine Daly's virtual masterpiece "T9 of my Affection", two new poems from Pierre Joris on PFS Post (www.artrecess.blogspot.com).

--Samuel Beckett, Matt Bryans, on "APR", Ray Davies day & lots more on Stoning the Devil (www.adamfieled.blogspot.com).

--new "flash memoir" pieces on Fieled's Proust-Juice (www.proustjuice.blogspot.com).

Happy almost spring!

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<http://mail.yahoo.com>

[↑ Contents](#)

7. **Craig Allen Conrad**

The Philadelphia Poetry Hotel -- COMING SOON!

Wed 1 Mar 2006

If you know anyone with money who wants to put it to work for good use in the arts, please let them know about this:

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

Thanks much,

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/>)

[↑ Contents](#)

8. **Christopher Leland Winks**

Re: Da...Da...

Wed 1 Mar 2006

I'm pleased to find out, through the ineffable Doktor Nudel, that "one can't pick and choose" between? what? "bierhall putsch/cabaret voltaire." Ah, it's all the same logic, is it? I'm sure Max Ernst, Raoul Hausmann, Kurt Schwitters, Hans Richter, George Grosz, the Heartfields, et al., fugitives from Nazism as they were, would have had something eloquent to say to anyone who blithely said that they were on the same level as their persecutors. And Nazism as the "freedom from all convention"? I'm equally sure those wacky rebels at Krupp's and IG Farben, in between designing photomontages and scripting sound poems, would have applauded that apercu vociferously.

If Tzara was right in saying that "thought is made in the mouth," then it's reasonable to speculate where the good Doktor's -- well, let's call them observations -- are made. Perhaps a little further south?

[↑ Contents](#)

9. **David A. Kirschenbaum**

N.Y. Public Library Buys Burroughs Archive

Wed 1 Mar 2006

[http://hosted.ap.org/dynamic/stories/B/BURROUGHS_ARCHIVE?](http://hosted.ap.org/dynamic/stories/B/BURROUGHS_ARCHIVE?SITE=NYNYD&SECTIONUS&TEMPLATE=FAULT)
[SITE=NYNYD&SECTIONUS&TEMPLATE=FAULT](http://hosted.ap.org/dynamic/stories/B/BURROUGHS_ARCHIVE?SITE=NYNYD&SECTIONUS&TEMPLATE=FAULT)

[↑ Contents](#)

10. **Marc Nasdor**

Monika Weiss talk and opening, Thursday, March 2

Wed 1 Mar 2006

For those on the Poetics List residing in or near Montreal, I would like to announce a midday talk (at McGill University) to be given by the remarkable Polish intermedia artist Monika Weiss, as well as an evening opening at Galerie Samuel Lallouz. Information below:

Monika Weiss at McGill

Part of the "Dialogiques" series, moderated by Professor Norman Cornett

Time: 2:15 pm

Date: Thursday, March 2, 2006

Location:

Faculty of Religious Studies

Birks Building, Room 111

3520 University Street

Monika Weiss opening @ Galerie Samuel Lallouz

PERFORMING THE DRAWING: BETWEEN BODY AND SPACE

March 2 to April 15, 2006

Opening:

Thursday, March 2, 2006

from 5 to 9 pm

Galerie Samuel Lallouz

1434, rue Sherbrooke Ouest, Bureau 200

Montreal (Quebec) H3G 1K4

tel+ [REDACTED]

Artist Profile

Polish-born, New York City-based artist Monika Weiss creates environments that relate to the body and to the tension that characterizes specific relationship between biology and culture. In her drawings and multi-media installations, combined with performance and sound, Weiss explores physical properties of the act of drawing, which she combines with references to the

ancient and medieval symbols and concepts of the world and the human being. Weiss uses her own body directly in her art as both the maker and the inhabitant of the artistic object.

In 2005 the artist was awarded a Philip Guston and Musa McKim Residency, YADDO, Saratoga Springs, New York. Her survey Monika Weiss: Five Rivers was organized at Lehman College Art Gallery, and Monika Weiss: Between Presence and Performative Memory was shown at the Instytut Sztuki WYSPA in Gdansk. Her installation Phlegethon-Milczenie will be presented this year at the Kunsthaus Dresden and at ArteBA, Buenos Aires. Weiss studied piano and musical composition in the Warsaw Conservatory for many years and continues to compose music for her work.

[↑ Contents](#)

11. **Ian VanHeusen**

Re: POETICS Digest - 27 Feb 2006 to 28 Feb 2006 (#2006-60)

Wed 1 Mar 2006

Mike- Could you briefly expand on the comment that Greil Marcus's Lipstick Traces discusses this because I am considering getting a copy. I probably will anyway, but I am curious what the book says. Peace, Ian

[↑ Contents](#)

12. **justin sirois**

free audio track from K. Lorraine Graham's Moving Walkways

Wed 1 Mar 2006

free audio track from
K. Lorraine Graham's
'Moving Walkways*

in the catalog section of
narrowhouserecordings.com

or

www.angelfire.com/poetry/thepixelplus/
nhaudiofromitdoesnot.html

*

a new limited edition chapdisc
signed by the poet in an edition of 100
by Newlights Press and Narrow House Recordings
coming this spring

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<http://www.narrowhouserecordings.com/>
a record label primarily interested in contemporary writing, poetics and the political

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<http://mail.yahoo.com>

[↑ Contents](#)

13. **Joseph Thomas**

Re: Da...Da...

Wed 1 Mar 2006

Dada and Fascism do not equate. I refer you to Dr. Lawrence Britt's 14 defining characteristics of Fascism, looking at the regimes of Hitler (Germany), Mussolini (Italy), Franco (Spain), Suharto (Indonesia) and a hodge podge of Fascist Latin American regimes:

1. Powerful and Continuing Nationalism
2. Disdain for the Recognition of Human Rights
3. Identification of Enemies/Scapegoats as a Unifying Cause
4. Supremacy of the Military
5. Rampant Sexism
6. Controlled Mass Media
7. Obsession with National Security
8. Religion and Government are Intertwined
9. Corporate Power is Protected
10. Labor Power is Suppressed
11. Disdain for Intellectuals and the Arts
12. Obsession with Crime and Punishment

13. Rampant Cronyism and Corruption

14. Fraudulent Elections

<http://www.omnicenter.org/warpeacecollection/facism.htm#14fascism>

Compare these to the irrational (transrational) characteristics of dada, and you'll see some marked and ultimately irreconcilable differences, though, perhaps, there are a few (cronyism is certainly found in Surrealism, as is sexism, but not, I'd argue, in dada). Anyway, Fascism can never be against itself:

DADA is a virgin microbe

DADA is against the high cost of living

DADA

limited complany for the exploitation of ideas

DADA has 391 different attitudes and colours according

to the sex of the

president

It changes - affirms - says the opposite at the same

time - no importance -

shouts - goes fishing.

Dada is the chameleon of rapid and self-interested change.

Dada is against the future. Dada is dead. Dada is absurd. Long live Dada.

Dada is not a literary school, howl

Best,

Joseph

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<http://mail.yahoo.com>

[↑ Contents](#)

14. **Stephen Vincent**

Re: Da...Da...

Wed 1 Mar 2006

Thank goodness none of Britt's Fascist characteristics are either operative or attributable to current conditions in the United States! Just finished reading Jane Mayer's recent "Memo" piece in the New Yorker - and found it a delight to see the multifold ways in which Bush's Executive Branch has been restrained by

Congress and the Courts from throwing out the Constitution and indulging in practices of cruelty and torture in Iraq, Guantanamo and elsewhere.

Whew. Thank God that the Executive's reading and education in 'free verse' in poetry did not influence Cheney, Gonzales and Rumsfeld, et al, to rewrite the Constitution and give the Executive (aka the Vice President's Office in Coordination with the Pentagon) the liberty to go it on their own.

I do hear these guys do love to read Poe's Pit & The Pendulum over and over again.

Spooky times and where's/how's the outrage!!

Stephen Vincent

Dada and Fascism do not equate. I refer you to Dr. Lawrence Britt's 14 defining characteristics of Fascism, looking at the regimes of Hitler (Germany), Mussolini (Italy), Franco (Spain), Suharto (Indonesia) and a hodge podge of Fascist Latin American regimes:

- 1. Powerful and Continuing Nationalism*
- 2. Disdain for the Recognition of Human Rights*
- 3. Identification of Enemies/Scapegoats as a Unifying Cause*
- 4. Supremacy of the Military*
- 5. Rampant Sexism*
- 6. Controlled Mass Media*
- 7. Obsession with National Security*
- 8. Religion and Government are Intertwined*
- 9. Corporate Power is Protected*
- 10. Labor Power is Suppressed*
- 11. Disdain for Intellectuals and the Arts*
- 12. Obsession with Crime and Punishment*
- 13. Rampant Cronyism and Corruption*
- 14. Fraudulent Elections*

<http://www.omnicenter.org/warpeacecollection/facism.htm#14fascism>

Compare these to the irrational (transrational) characteristics of dada, and you'll see some marked and ultimately irreconcilable differences, though, perhaps, there are a few (cronyism is certainly found in Surrealism, as is sexism, but not, I'd argue, in dada). Anyway, Fascism can never be against itself:

*DADA is a virgin microbe
DADA is against the high cost of living
DADA*

*limited complany for the exploitation of ideas
DADA has 391 different attitudes and colours according
to the sex of the
president
It changes - affirms - says the opposite at the same
time - no importance -
shouts - goes fishing.
Dada is the chameleon of rapid and self-interested
change.
Dada is against the future. Dada is dead. Dada is
absurd. Long live Dada.
Dada is not a literary school, howl*

*Best,
Joseph*

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[↑ Contents](#)

15. **Thomas Orange** ***new at dcpoetry.com***

Wed 1 Mar 2006

Hello all,

On behalf of the whole dcpoetry web crew, I am very pleased to announce a complete overhaul and updating of our website

<http://www.dcpoetry.com>

All the material from the old site -- poetry anthologies, history project, reading series and venue information -- has been carried over and given a new look. The anthologies can now be viewed in a variety of ways: by author, year, and venue. (An incomplete list of authors whose work has been featured in the anthologies from 1999 to the present can be found at the end of this email. We encourage authors to view their work and let us know of any formatting problems that may have arisen out of the conversion process.)

We've also added a ton of new text and audio content, including...

- * Dog City (1977) - PDF full text
- * Dog City 2 (1980) - PDF full text
- * Roof 4 (Fall 1977), "Washington DC Forum" - PDF full text
- * Anselm Berrigan and Tom Orange at Bridge Street 12-12-04 - MP3s

New audio drawn from the vast archives of Doug Lang, Buck Downs and others will be featured on a regular basis.

Also on the horizon... * resource pages for current DC-based or affiliated publications * the complete run of Primary Writing (1995-) edited by Phyllis Rosenzweig and Diane Ward (PDFs)

I want to thank our web crew for making this renovation happen: Ryan Walker (webmaster), Mel Nichols (co-editor) and Adam Good (sound man).

And all the authors who have shared their work with our audience here in DC...

- * Andrews, Bruce
- * Angle, Renee
- * Armantrout, Rae
- * Baratier, David
- * Battaglia, Joseph
- * Blau DuPlessis, Rachel
- * Bouchard, Daniel
- * Boykoff, Jules
- * Brannan, Jonathan
- * Bumstead, Leslie
- * Burns, Elizabeth
- * Charles Bernstein
- * Cobb, Allison
- * Coleman, Jennifer
- * Conner, Kyle
- * Conrad, CA
- * Corless-Smith, Martin
- * Cristy, Aviva
- * Darragh, Tina
- * Davis, Jordan
- * Deanovich, Connie
- * Degentesh, Katie
- * Derksen, Jeff
- * Devaney, Tom
- * Dick, Jennifer
- * Dillon, Susan Gardner
- * Donnelly, Jean
- * Downs, Buck
- * Dreyer, Lynne
- * Durand, Marcella
- * Eisenhower, Cathy
- * Evans, Thomas

- * Fagin, Betsey
- * Fitterman, Rob
- * Fitzpatrick, Stephen J.
- * Foo, Josey
- * Foust, Graham
- * Fox, Policeman
- * Fuchs, Greg
- * Fugate, Ethan
- * Fuller, Heather
- * Gardner, Jeremy
- * Gaughran-Perez, Jamie
- * Good, Adam
- * Gordon, Nada
- * Gordon, Noah Eli
- * Gottlieb, Michael
- * Gutstein, Daniel
- * Hansen, Jefferson
- * Hanson, Valerie
- * Iijima, Brenda
- * Inman, P.
- * Jarnot, Lisa
- * Joselow, Beth
- * Karasick, Adeena
- * Kunin, Aaron
- * Landers, Susan
- * Larew, Hiram
- * Lederer, Katy
- * Levitsky, Rachel
- * Lorber, Brendan
- * Lu, Emily
- * McCain, Gillian
- * McVay, Gwyn
- * Mirakove, Carol
- * Mlinko, Ange
- * Mohammad, K. Silem
- * Neilson, Melanie
- * Orange, Tom
- * Pallant, Cheryl
- * Perelman, Bob
- * Perry, David
- * Prevallet, Kristin
- * Putnam, C. E.

- * Putnam, Chris
- * Ramsdell, Heather
- * Riley-Hammer, Lee
- * Robertson, Lisa
- * Robinson, Kit
- * Roundy, Richard
- * Sand, Kaia
- * Scalapino, Leslie
- * Schaefer, Standard
- * Scharf, Michael
- * Seldess, Jesse
- * Shaw, Lytle
- * Sherlock, Frank
- * Sherry, James
- * Silliman, Ron
- * Smith, Lesley
- * Smith, Rod
- * Sonnenberg, Kerri
- * Stanley, George
- * Stefans, Brian Kim
- * Stroffolino, Chris
- * Sullivan, Gary
- * Susan Gardner Dillon
- * Taylor, Thomas Lowe
- * Tichy, Susan
- * Toll, Chris
- * Tuttle, Bill
- * Veglahn, Sara
- * Wagner, Catherine
- * Walker, Ryan
- * Wallace, Mark
- * Ward, Diane
- * Waters, Jacqueline
- * Watson, Craig
- * Weiser, Karen

Enjoy and stay tuned for further updates!

Tom Orange
Washington, DC

[↑ Contents](#)

16. **Murat Nemet-Nejat**

Re: Da...Da...

Wed 1 Mar 2006

Harry,

I had thought Nietzsche and Wagner were the heroes of Nazism, The Ride of the W., Superman. Dadaism did involve an attack on bourgeois values, but does dada believe in a nationalist racism? I do not think so.

Come to think of it, Hitler's love of his dog -then you have Checkers... I think you are right. Nazis understood the power of images -leavened with hate and fear- in a modern way.

Manipulation of sentiment through language: "cut and run," "blame game..." and the mother of all "weapons of mass deception." Didn't the Dadaist try to undercut this connection between sentiment (existing around cultural constructs) and mass manipulation, or, a more sexy word for it, "leadership"?

Murat

[↑ Contents](#)

17. **furniture_press**

Re: Da...Da...

Wed 1 Mar 2006

You forgot Bush (US of A).

LaLaLa

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

From: "Joseph Thomas" <[REDACTED]>

To: [REDACTED]

Subject: Re: Da...Da...

Date: Wed, 1 Mar 2006 10:36:03 -0800

Dada and Fascism do not equate. I refer you to Dr. Lawrence Britt's 14 defining characteristics of Fascism, looking at the regimes of Hitler (Germany), Mussolini (Italy), Franco (Spain), Suharto (Indonesia) and a hodge podge of Fascist Latin American regimes:

- 1. Powerful and Continuing Nationalism*
- 2. Disdain for the Recognition of Human Rights*
- 3. Identification of Enemies/Scapegoats as a Unifying Cause*
- 4. Supremacy of the Military*
- 5. Rampant Sexism*

6. *Controlled Mass Media*
7. *Obsession with National Security*
8. *Religion and Government are Intertwined*
9. *Corporate Power is Protected*
10. *Labor Power is Suppressed*
11. *Disdain for Intellectuals and the Arts*
12. *Obsession with Crime and Punishment*
13. *Rampant Cronyism and Corruption*
14. *Fraudulent Elections*

<http://www.omnicenter.org/warpeacecollection/facism.htm#14fascism>

Compare these to the irrational (transrational) characteristics of dada, and you'll see some marked and ultimately irreconcilable differences, though, perhaps, there are a few (cronyism is certainly found in Surrealism, as is sexism, but not, I'd argue, in dada). Anyway, Fascism can never be against itself:

*DADA is a virgin microbe
DADA is against the high cost of living
DADA
limited complany for the exploitation of ideas
DADA has 391 different attitudes and colours according to the sex of the president
It changes - affirms - says the opposite at the same time - no importance - shouts - goes fishing.
Dada is the chameleon of rapid and self-interested change.
Dada is against the future. Dada is dead. Dada is absurd. Long live Dada.
Dada is not a literary school, howl*

*Best,
Joseph*

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Christophe Casamassima
Professor Emeritus, Modern Languages & Philology
University of Jamaica Avenue, Queens, N.Y.

--

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[↑ Contents](#)

18. **kom9os**
Re: Da...Da...
Wed 1 Mar 2006

brilliant
thanks

your list of fascist attributes describes john howard perfectly, and george bush,
and tony blair

---- Joseph Thomas <[REDACTED]> wrote:

=====

Dada and Fascism do not equate. I refer you to Dr.
Lawrence Britt's 14 defining characteristics of
Fascism, looking at the regimes of Hitler (Germany),
Mussolini (Italy), Franco (Spain), Suharto (Indonesia)
and a hodge podge of Fascist Latin American regimes:

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5. Rampant Sexism
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7. Obsession with National Security
8. Religion and Government are Intertwined
9. Corporate Power is Protected
10. Labor Power is Suppressed
11. Disdain for Intellectuals and the Arts
12. Obsession with Crime and Punishment
13. Rampant Cronyism and Corruption
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Dada is against the future. Dada is dead. Dada is absurd. Long live Dada.
Dada is not a literary school, howl

Best,
Joseph

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<http://mail.yahoo.com>

[↑ Contents](#)

19. **Cheryl Pallant**
Re: new at dcpoetry.com
Wed 1 Mar 2006

----- Original Message -----
From: Thomas Orange
To: [REDACTED]
Sent: Wednesday, March 01, 2006 2:12 PM
Subject: new at dcpoetry.com

Hello all,

On behalf of the whole dcpoetry web crew, I am very pleased to announce a complete overhaul and updating of our website

<http://www.dcpoetry.com>

All the material from the old site -- poetry anthologies, history project, reading series and venue information -- has been carried over and given a new look. The anthologies can now be viewed in a variety of ways: by author, year, and venue. (An incomplete list of authors whose work has been featured in the anthologies from 1999 to the present can be found at the end of this email. We encourage authors to view their work and let us know of any formatting problems that may have arisen out of the conversion process.)

We've also added a ton of new text and audio content, including...

- * Dog City (1977) - PDF full text
- * Dog City 2 (1980) - PDF full text
- * Roof 4 (Fall 1977), "Washington DC Forum" - PDF full text
- * Anselm Berrigan and Tom Orange at Bridge Street 12-12-04 - MP3s

New audio drawn from the vast archives of Doug Lang, Buck Downs and others will be featured on a regular basis.

Also on the horizon... * resource pages for current DC-based or affiliated publications * the complete run of Primary Writing (1995-) edited by Phyllis Rosenzweig and Diane Ward (PDFs)

I want to thank our web crew for making this renovation happen: Ryan Walker (webmaster), Mel Nichols (co-editor) and Adam Good (sound man).

And all the authors who have shared their work with our audience here in DC...

- * Andrews, Bruce
- * Angle, Renee
- * Armantrout, Rae
- * Baratier, David
- * Battaglia, Joseph
- * Blau DuPlessis, Rachel
- * Bouchard, Daniel
- * Boykoff, Jules
- * Brannan, Jonathan
- * Bumstead, Leslie
- * Burns, Elizabeth
- * Charles Bernstein
- * Cobb, Allison
- * Coleman, Jennifer
- * Conner, Kyle
- * Conrad, CA
- * Corless-Smith, Martin
- * Cristy, Aviva

- * Darragh, Tina
- * Davis, Jordan
- * Deanovich, Connie
- * Degentesh, Katie
- * Derksen, Jeff
- * Devaney, Tom
- * Dick, Jennifer
- * Dillon, Susan Gardner
- * Donnelly, Jean
- * Downs, Buck
- * Dreyer, Lynne
- * Durand, Marcella
- * Eisenhower, Cathy
- * Evans, Thomas
- * Fagin, Betsey
- * Fitterman, Rob
- * Fitzpatrick, Stephen J.
- * Foo, Josey
- * Foust, Graham
- * Fox, Policeman
- * Fuchs, Greg
- * Fugate, Ethan
- * Fuller, Heather
- * Gardner, Jeremy
- * Gaughran-Perez, Jamie
- * Good, Adam
- * Gordon, Nada
- * Gordon, Noah Eli
- * Gottlieb, Michael
- * Gutstein, Daniel
- * Hansen, Jefferson
- * Hanson, Valerie
- * Iijima, Brenda
- * Inman, P.
- * Jarnot, Lisa
- * Joselow, Beth
- * Karasick, Adeena
- * Kunin, Aaron
- * Landers, Susan
- * Larew, Hiram
- * Lederer, Katy
- * Levitsky, Rachel

- * Lorber, Brendan
- * Lu, Emily
- * McCain, Gillian
- * McVay, Gwyn
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- * Mohammad, K. Silem
- * Neilson, Melanie
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- * Putnam, Chris
- * Ramsdell, Heather
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- * Tuttle, Bill
- * Veglahn, Sara

- * Wagner, Catherine
- * Walker, Ryan
- * Wallace, Mark
- * Ward, Diane
- * Waters, Jacqueline
- * Watson, Craig
- * Weiser, Karen

Enjoy and stay tuned for further updates!

Tom Orange
Washington, DC

[↑ Contents](#)

20. **Haas Bianchi**

Futurism, Marxism, Nazism, Fascism

Wed 1 Mar 2006

"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."

It is true that Futurism and Italian Fascism were very connected FT Marinetti was part of Mussolini's inner circle at the beginning. I don't think however that is fair or intellectually honest to give a pass to all the artists and movements who were Marxists. The fact is that Stalinism, Maoism and Leninism killed many more people than Fascism or Nazism which are equally evil.

I would argue for a Humanist approach to this but I would keep my intellectuals out of politics and let the potholes be filled by pragmatists.

R

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Jim Andrews
Sent: Tuesday, February 28, 2006 6:59 PM
To: ██████████
Subject: Re: An idea about Dadaism

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 contrete 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 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.

[↑ Contents](#)

21. **Kristin Dykstra**

Archeo-Morphology of the Alphabet

Wed 1 Mar 2006

I'd be curious to know whether any of you think that these odd short pieces are worth the pixels they are illuminating. Email me offlist with candid comments, if you like.

As these works require precise formatting, you will need to download them as files onto your personal HD and open them in a pdf reader before they can be accessed. (Don't worry; they are very small!) Optimal viewing is as 2 facing pages fitted to your screen size.

<http://www.aroseisaroseisarose.com/pdfs/SMdia.pdf>

<http://www.aroseisaroseisarose.com/pdfs/SMorph01.pdf>

<http://www.aroseisaroseisarose.com/pdfs/SMorph02.pdf>

<http://www.aroseisaroseisarose.com/pdfs/SMorph03.pdf>

<http://www.aroseisaroseisarose.com/pdfs/SMorph04.pdf>

Enjoy!

-m

[↑ Contents](#)

22. **Patrick Herron**

Fralf Roolez! Merchandise

Wed 1 Mar 2006

Fralf Roolez! I'm just jealous about Fralf!

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Happy Tuesday!

And remember kids, "*I* invented Fralf"(TM)!

[↑ Contents](#)

23. **Deb King**

New release. mark(s) v.604

Wed 1 Mar 2006

mark(s) 6.04 features:

Masood Kamandy
Kathleen McShane
Karen Schifano
Boyd Spahr
Rodrigo Toscano
Andrew Zawacki

<http://markszine.com>

This site requires a minimum screen resolution of 800x600 for viewing.

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<http://mail.yahoo.com>

[↑ Contents](#)

24. **Stephen Vincent**

Re: Fralf Roolez! Merchandise

Wed 1 Mar 2006

"Flirting with Flarfs: Regenerative Modes of Textual Production in an Age of Virtual Anxiety or, Nowhere Else to Go."

Is this really going to be a title of an MLA Panel in December? Who's leading it, who are the panelists? Will these items really be for sale in the Exhibit Hall?

Flarfing to know.

Stephen V

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Fralf Mascot Bear: <http://www.cafePress.com/fralf.49371132>

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Happy Tuesday!

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[↑ Contents](#)

25. **Patrick Herron**
Re: Fralf Roolez! Merchandise

Wed 1 Mar 2006

Dear Mr. Vincent:

I am authorized only to speak on the subject of Fralf.

Did you know, by the way, that *I* invented Fralf?

You are hereby cordially invited to become a member of Team Fralf USA.

See you at the December MLA panel.

Sincerely,

The Fralf Collective

<http://cafePress.com/fralf/>

"Snarky see, snarky doo-doo"(TM)

Stephen Vincent wrote:

> "Flirting with Flarfs: Regenerative Modes of Textual Production in an Age of
> Virtual Anxiety or, Nowhere Else to Go."

>

> Is this really going to be a title of an MLA Panel in December? Who's
> leading it, who are the panelists? Will these items really be for sale in
> the Exhibit Hall?

>

> Flarfing to know.

>

> Stephen V

>

>

>

>

>

>>Fralf Roolez! I'm just jealous about Fralf!

>><http://cafePress.com/fralf/>

>>

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>>

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>><http://www.cafepress.com/fralf.49371130>
>>
>>
>>Happy Tuesday!
>>
>>And remember kids, "*I* invented Fralf"(TM)!

>
>
>
>

[↑ Contents](#)

26. **Murat Nemet-Nejat**
Re: Fralf Roolez! Merchandise

Wed 1 Mar 2006

Do I need to pay any dues?

Murat

In a message dated 03/01/06 5:42:41 PM, [REDACTED] writes:

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[↑ Contents](#)

27. **Jim Andrews**

Re: Da...Da...

Wed 1 Mar 2006

I'm not sure what you are saying in much of the exchange, Harry, as I've pointed out previously--apologies--but I take your point that Nazism was not corrupt in every facet of life.

Also, I agree that it is possible for fascist regimes to cater to art and artists. Though usually the 'support' comes with a requirement to affirm the regime or its form of nationalism or at least not to criticize the regime.

Pound and some of the Italian Futurists were enamoured of Italian fascism, perhaps because of its intent to honour the artistic and intellectual achievements of the past and its intent to foster intellectual and artistic culture of the present and future. One of the catches would be fostering non-dissenting intellectual and artistic culture.

And Haas's post reminds me that some forms of Marxism are also imbued with a high place for art and artists--as long as the art and artists do not question the moral worth of the regime.

As for the place of Dada in all this, I'm not a scholar on the matter, but would not expect it to emerge as simply a true and shining light in a dark time.

Still, relation between Dada's experimentalism and the Nazi's experimenting on people seems implausible, don't you think?

ja

<http://vispo.com>

Jim..

1) The Bauhaus was a Pracitical Art School....i.e. a real schule too...to build..to make...

2) The naziz infused every object they touched..printed matter...uniform..airplane..procession...with a design element..total branding if you want...they were brilliant at it...Leni Reifenstahl was not a mistake nor was John Heartfield

3) if po could be nonsense...if the apex of it were a few roumaninan jewish students...pie da in the face.. flag da in the mud...the welt of Goethe/Schiller could not hold...nor could the ethics that held political discourse/practice....or for that matter the taboo about doctor's ex....

4) Politcal lies um..Poetic lies um...

Die Rebbe Nada..or Drn...

[↑ Contents](#)

28. **Wystan Curnow (ARTS ENG)**

FW: Auckland Art Gallery's new journal - a call for papers

Wed 1 Mar 2006

This is mainly an art journal, but we are interested in the art/literature sandwich. This topic in particular is on which invites a bite.

Autobiography is primarily is literary genre; but in poetry what are the terms under which it is currently practiced?

Wystan

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

From: Hammond, Catherine [mailto:]

Sent: Tuesday, 21 February 2006 3:14 p.m.

Subject: Auckland Art Gallery's new journal - a call for papers

This year the Auckland Art Gallery's E.H. McCormick Research Library will be publishing the first issue of Reading Room, an annual refereed journal of art and culture. The journal has been established through the generosity of Dr John Mayo of Queensland in memory of his late wife Marylyn Mayo. Edited by Tina Barton, Wystan Curnow and Robert Leonard, the issue's main theme will be "autobiography in the wake of conceptualism".

In the 1960s and 1970s the idea of art as a mode of self-expression was categorically disavowed. Before conceptual art, autobiography in art was largely to do with expressing the artist's inner life, but conceptual artists were more concerned with measuring life's outward manifestations. On Kawara is an obvious example. Every day he recorded the time he got up, where he went, who he met, and noted that he was still alive, but left psychology out of the

picture. Where the old romantic idea of an expressive-confessional art persisted, its production and reception were often inflected by psychoanalytic theory, as in the work of Louise Bourgeois. Lacan's idea that the unconscious was structured like a language became hugely influential. These developments brought new opportunities and problems for autobiography.

The editors are looking for approaches to this topic that provide fresh insights into the ways in which the artistic subject and their work are intertwined, especially those which examine the topic in terms of its implications for art history. In addition to dealing with work produced with and after conceptualism, it is hoped that writers will address earlier art in the light of insights provided by conceptualism.

Abstracts and proposals relating to this topic are sought by 20 March 2006, and final manuscripts of around 5000 words by 30 June 2006.

Please address all correspondence to:

Catherine Hammond, Managing Editor, Reading Room,
Auckland Art Gallery Toi o Tamaki, PO Box 5449, Auckland, New Zealand.
Tel 09 [REDACTED]; Fax 09 [REDACTED]
Email: [REDACTED]

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Any views expressed in this email may be those of the individual sender and may not necessarily reflect the views of Art Gallery Toi o Tamaki.

[↑ Contents](#)

29. **Sam Truitt**

Re: Da...Da...

Wed 1 Mar 2006

Aristotle's way perverts to cannibalism
and Plato to fundamentalism: Their
combination is cruel. "The Wasteland
grows," wrote Nietzsche.

Jim Andrews <[REDACTED]> wrote: I'm not sure what you are saying in much of the exchange, Harry, as I've pointed out previously--apologies--but I take your point that Nazism was not corrupt in every facet of life.

Also, I agree that it is possible for fascist regimes to cater to art and artists. Though usually the 'support' comes with a requirement to affirm the regime or its form of nationalism or at least not to criticize the regime.

Pound and some of the Italian Futurists were enamoured of Italian fascism, perhaps because of its intent to honour the artistic and intellectual achievements of the past and its intent to foster intellectual and artistic culture of the present and future. One of the catches would be fostering non-dissenting intellectual and artistic culture.

And Haas's post reminds me that some forms of Marxism are also imbued with a high place for art and artists--as long as the art and artists do not question the moral worth of the regime.

As for the place of Dada in all this, I'm not a scholar on the matter, but would not expect it to emerge as simply a true and shining light in a dark time.

Still, relation between Dada's experimentalism and the Nazi's experimenting on people seems implausible, don't you think?

ja

<http://vispo.com>

Jim..

1) The Bauhaus was a Pracitical Art School....i.e. a real schule too...to build..to make...

2) The naziz infused every object they touched..printed matter...uniform..airplane..procession...with a design element..total branding if you want...they were brilliant at it...Leni Reifenstahl was not a mistake nor was John Heartfield

3) if po could be nonsense...if the apex of it were a few roumaninan jewish students...pie da in the face.. flag da in the mud...the welt of Goethe/Schiller could not hold...nor could the ethics that held political discourse/practice....or for that matter the taboo about doctor's ex....

4) Politcal lies um..Poetic lies um...

Die Rebbe Nada..or Drn...

Sam Truitt

PO Box 20058 NYC 10023

[↑ Contents](#)

30. **PR Primeau**

Re: Futurism, Marxism, Nazism, Fascism

Wed 1 Mar 2006

Uh, acceptance of Marxism doesn't necessarily mean support of "Stalinism, Maoism and Leninism", chief. Sure, commies've done some nasty bullshit over

the years, but Marxism itself is moot or openly opposed to genocide, nuclear proliferation, purges, wars of aggression, death camps, gulags, etc..

On the other hand, conflict, reckless machismo, and aggressive nationalism are all keystones of the Fascist agenda. Whereas a "Marxist artist" can fully and completely eschew the more brutal trappings of Stalin et al., the Futurists knowingly consented to a program built upon militancy and chauvanism. Which makes sense, seeing as how they wanted to abolish "morality and feminism" and spread "ruinous and incendiary violence."

In other words, Marxism gets its bad name from its various perversions ; Fascism gets its bad name from its inherent brutality and inhumanity.

pr

[↑ Contents](#)

31. **Wystan Curnow (ARTS ENG)**

dada/fascism

Wed 1 Mar 2006

Sibyl Moholy-nagy, in her biography of her husband, Moholy-Nagy, Experiment in Totality, gives a great account of a March 1934 German Press Association banquet in Berlin for Marinetti attended by Goebels, Goring, Hess and Rohm among other big Nazis and Sybyl, Moholy, and Schwitters, who had gone along only because they did not wish to offend Marinetti by spurning his invitation. The occasion was an exhibition of Italian Futurist Art put together by Marinetti for Mussolini at the behest of the German authorities. Angered that the big Nazis were just treating it as an occasion for a good feed, got to his feet and after a few very sarcastic remarks launching into a furious performance of 'The Raid on Adrianople.' which involved smashing wine glasses, climbing on table, tearing tablecloths off tables, and hardly had he finished than a drunken Schwitters, who'd had just about as much as he could take from the members of Hitler's cultural police with whom he had been seated, climbed to his feet to give a thundering performance of his Dada classic 'Anna Blume'. The banquet evidently never recovered from this poetic assault. Wystan

[↑ Contents](#)

32. **Davey Volner**

Loren Goodman, Tea, Scones and Drinks on Gramercy Park

Wed 1 Mar 2006

Before the Oscars, Come Enjoy Another

Civilized Sunday

at

The Accompanied Library
15 Gramercy Park South, 6C
New York, New York 10003

Featuring the Very Funny
Loren Goodman
and
Carson Cistulli

Tea, Scones, and Drinks with the Poets to Follow

Sunday, March 5th, Starting Promptly at 6:30PM
\$7 at the door

RSVP to [REDACTED]
or call [REDACTED]

Loren Goodman was born and raised in Wichita, Kansas, and graduated from Columbia University in 1991. His book, *Famous Americans*, was the 2003 selection for the Yale Younger Poets Series, edited by W.S. Merwin. Robert Creeley said of the book, "Famous last words for this terrific book are hard to come by, but one such would be 'Wonderful!'... *Famous Americans* is my kind of people." Mr. Goodman's poetry and criticism have appeared in *Poetry* and *Art Forum*. He lives in Texas and Kobe, Japan, where he is a PhD candidate in sociology, a translator of English and Japanese literature, and according to his publicist, "active in the martial arts."

Carson Cistulli attended Columbia University and the University of Montana. His poetry has appeared in *The Hat* and *Can We Have Our Ball Back*, and was included in the 2005 collection *Free Radicals: American Poets Before Their First Books*, edited by Jordan Davis and Sarah Manguso. He is currently pursuing an MFA in poetry at the University of Massachusetts.

[↑ Contents](#)

33. **jUStin!katKO**

New @ Meshworks: Wagner & cheek

Thu 2 Mar 2006

Meshworks: the Miami University Archive of Writing in Performance
<http://www.oxfordmagazine.org/meshworks/>

NEW @ MESHWORKS

Catherine Wagner

http://www.orgs.muohio.edu/oxmag//meshworks/WAL/wagner_catherine.html

- video & audio of her performance at SoundEye 2005

cris cheek

http://www.orgs.muohio.edu/oxmag//meshworks/WAL/cheek_cris.html

- video & audio of his performance at SoundEye 2005

- audio of "Cuts" and the discussion that followed (performed early this month in Oxford, Ohio)

* * * * *

(please let me know if you have difficulty w/ yr consumption of the videos . . .)

[↑ Contents](#)

34. **Jim Andrews**

David Clark's work

Thu 2 Mar 2006

Here is some fine work by Canada's David Clark:

A IS FOR APPLE <http://aisforapple.net> "A is for Apple is an interactive 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 vast web of references from western metaphysics, popular culture, the history of cryptography, ideas of language, and psychoanalytic theory."

MEANWHILE <http://meanwhile.ca> "Godard once said that a film must have a beginning, middle and an end but not necessarily in that order. MEANWHILE explores new ways to detour from the well-trodden path of narrative by giving the viewer a choice at the end of each scene as to which direction in time they want to move in the story. The nine scenes in this screwball comedy can be seen in any order; each path revealing the intricate interconnectivity of the characters follies, obsessions, and ambitions."

LIKEWISE

<http://chemicalpictures.net/cp/likewise>

RIDDLED WITH THE STINX

<http://riddledwiththestinx.net/stinx>

PERSONAL SITE OF DAVID CLARK

<http://chemicalpictures.net/cp>

[↑ Contents](#)

35. **Haas Bianchi**

Cracked Slab Books at AWP

Thu 2 Mar 2006

Dear Friends:

As many of you know last year William Allegrezza and I launched a new small press here in Chicago called Cracked Slab Books. After much deliberation we have awarded the first Cracked Slab Heartland Poetry Prize to the book *Edging* by Michelle Noteboom. Bill and I are very excited about Michelle's book which Cole Swensen called "a rigorous, relentless, and compassionate look at the body in its most vulnerable moments". So I would like to invite all of you to come by our table during AWP and to buy a preview copy of Michelle's book. Michelle's book will go to press run in April and will be distributed by SPD. I look forward to seeing all of you in Austin.

Regards

Raymond L Bianchi
Publisher, Cracked Slab Books

Crackedslabbooks.com
chicagopostmodernpoetry.com/
collagepoetchicago.blogspot.com/

[↑ Contents](#)

36. **Mary Jo Malo**

Doors (Dalachinsky & Bachelard's "The Poetics of Space")

Thu 2 Mar 2006

Steve wrote recently at Company of Poets, "was given that book as a gift never read it" From Steve Dalachinsky's CD, "phenomena of interference", 9. door pomes 1-6:

door 1

a door opens
is an airy space of wooden legs
invitation to sitting & dining
the possibility of indigestion
& discussion
of furni-
ture

door 2

perhaps
door
perceives its
own
agressive nature
closes it

self to

us

door 3

door

knobs

i nod not

like asleep

but as a

yes

turn & o

pen

like hand

writing

changed

a

field

door 4

we enter

door

split

from violence

the room

crowded veils

a film en

velopes

eyes

the shark

orders

more

f

o

o

d

door 5

day is

air connecting

dots

(do not hold the doors)

is smooth dream

job

glish is
night

do you ever dot your
eyes
before you
look?

door 6 (part 2)

2. for m.g.
longer stronger
& lost
time is changing
all the time
shadow on impassable door
opening itself within
the light
within the artificial light
an
X on auto alert
this cold/spread handling us like
a game of hard scrabble
within the house i live
M
on a huge cube
Missing M

steve dalachinsky

Now, from Bachelard's chapter, "the dialectics of outside and inside", iv. and v.

"Then, on the surface of being, in that region where being wants to be both visible and hidden, the movements of opening and closing are so numerous, so frequently inverted, and so charged with hesitation, that we could conclude on the following formula: a man if half-open being."

v. But how many daydreams we should have to analyze under the simple heading of Doors! For the door is an entire cosmos of the Half-open. In fact, it is one of its primal images, the very origin of a daydream that accumulates desires and temptations: the temptation to open up the ultimate depths of being, and the desire to conquer all reticent beings. The door schematizes two strong possibilities, which sharply classify two types of daydream. At times, it is closed, bolted, padlocked. At others, it is open, that is to say, wide open.

But then come the hours of greater imagining sensibility. On May nights when so many doors are closed, there is one that is just barely ajar. We have only to

give it a very slight push! The hinges have been well oiled And our fate becomes visible.

[Then a paragraph here about the concept of the myth of the sacred threshold god.]

And what of all the doors of mere curiosity, that have tempted being for nothing, for emptiness, for an unknown that is not even imagined?

Is there one of us who hasn't in his memories a Bluebeard chamber that should not have been opened, even half-way? Or - which is the same thing for a philosophy that believes in the primacy of the imagination - that should not even have been imaged open, or capable of opening half-way?

How concrete everything becomes in the world of the spirit when an object, a mere door, can give images of hesitation, temptation, desire, security, welcome and respect. If one were to give an account of all the doors one has closed and opened, of all the doors one would like to re-open, one would have to tell the story of one's entire life.

But is he who opens a door and he who closes it the same being? The gestures that make us conscious of security or freedom are rooted in a profound depth of being . . .

And then, onto what, toward what, do doors open? Do they open for the world of men, or for the world of solitude? Ramon Gomez de la Serna wrote: "Doors that open on the countryside seem to confer freedom behind the world's back."

The Poetics of Space
Gaston Bachelard
Trans. Maria Jolas
Beacon Press, Boston
1994

Mary Jo Malo

[↑ Contents](#)

37. **Mary Jo Malo**

Controversial statement from Bianco Luno

Thu 2 Mar 2006

"From a purely ethical standpoint all art is evil for this reason. Committed writers, thinkers, artists and musicians engage in morally criminal activity because they could have spent their time and effort relieving physical want and distress; instead they indulge their sensibilities, ostensibly for the 'spiritual' health of their culture, which seldom understands or appreciates

what they do, further compounding the waste.

Why do we forgive them? (To the extent we do.)"

from Bianco Luno's "The Ritual Killing of Whales"

Read his answer at:

<http://artrift.blog-city.com>

[↑ Contents](#)

38. **syvester pollet**

***Poem, Revised* anthology, call for submissions**

Thu 2 Mar 2006

>Dear Poetics--I couldn't forward the attached press release, but you
>can write Ed Avis directly to ask for it. Sylvester
>
>At 12:09 PM -0600 3/1/06, ED AVIS wrote:
>>Dear Sylvester:
>>
>>Can you help spread the word about a new project we're undertaking?
>>
>>It's a book we'll publish in 2007 called Poem, Revised. It will be a
>>>collection of poems, accompanied by rough drafts of those poems and
>>>comments from the poets about the revisions. Poem, Revised will be a
>>>teaching tool and a behind-the-scenes look at how poems are created.
>>
>>At this stage we're seeking submissions. Poets whose work is
>>>selected will be offered \$25, or \$50 worth of Marion Street Press
>>>books, plus two copies of Poem, Revised. The attached press release
>>>offers all the details.
>>
>>This book is being edited by Robert Hartwell Fiske, editor of The
>>Vocabula Review. Submissions can be emailed to him at
>> [REDACTED].
>>
>>Marion Street Press specializes in books about writing and language.
>>You can see our current list at <http://www.marionstreetpress.com>
>>
>>Thank you very much.
>>
>>Ed Avis
>>Publisher
>>Marion Street Press, Inc.

>> [REDACTED]
ED AVIS <[REDACTED]>

[↑ Contents](#)

39. **Haas Bianchi**

FW:

Thu 2 Mar 2006

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

From: Haas Bianchi [mailto:[REDACTED]]
Sent: Thursday, March 02, 2006 9:05 AM
To: UB Poetics discussion group ([REDACTED])
Subject:

Hey I am reading in Austin at this reading at AWP anyone of my friends who come gets a free beer from me

Ray

AWP Innovailers & Outsliders
Poetry Reading
March 9, 8PM

Bouldin Creek Café
1501 S. First St. (at Elizabeth)
Austin, TX

Contact info: Grant Jenkins, <[REDACTED]> [REDACTED]

Raymond L Bianchi
chicagopostmodernpoetry.com/
collagepoetchicago.blogspot.com/

[↑ Contents](#)

40. **Lewis LaCook**

yr_lights_r_on: music-in-progress for download by Lewis LaCook

Thu 2 Mar 2006

yr_lights_r_on

Online album of new music by Lewis LaCook
Available for download at lewislacook.org

||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! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

41. **Thomas savage**

Re: Doors (Dalachinsky & Bachelard's "The Poetics of Space")

Thu 2 Mar 2006

Sounds somewhat Buddhist. Maybe not enough, though. The bit about different people opening and closing the same door sounds like anatta, the principle of no permanent self to become attached to, to me. I've never read this philosopher although I have heard of him. Could anyone suggest a good book for a Bachelard-beginner?

Mary Jo Malo <[REDACTED]> wrote: Steve wrote recently at Company of Poets, "was given that book as a gift never read it" From Steve Dalachinsky's CD, "phenomena of interference", 9. door pomes 1-6:

door 1

a door opens
is an airy space of wooden legs
invitation to sitting & dining
the possibility of indigestion
& discussion
of furni-
ture

door 2

perhaps
door
perceives its
own
agressive nature
closes it
self to
us

door 3

door
knobs
i nod not
like asleep
but as a
yes
turn & o
pen
like hand
writing
changed
a
field

door 4
we enter
door
split
from violence
the room
crowded veils
a film en
velopes
eyes
the shark
orders
more
f
o
o
d

door 5
day is
air connecting
dots
(do not hold the doors)
is smooth dream
job
glish is
night

do you ever dot your
eyes
before you
look?

door 6 (part 2)

2. for m.g.
longer stronger
& lost
time is changing
all the time
shadow on impassable door
opening itself within
the light
within the artificial light
an
X on auto alert
this cold/spread handling us like
a game of hard scrabble
within the house i live
M
on a huge cube
Missing M
steve dalachinsky

Now, from Bachelard's chapter, "the dialectics of outside and inside", iv. and v.

"Then, on the surface of being, in that region where being wants to be both visible and hidden, the movements of opening and closing are so numerous, so frequently inverted, and so charged with hesitation, that we could conclude on the following formula: a man if half-open being."

v. But how many daydreams we should have to analyze under the simple heading of Doors! For the door is an entire cosmos of the Half-open. In fact, it is one of its primal images, the very origin of a daydream that accumulates desires and temptations: the temptation to open up the ultimate depths of being, and the desire to conquer all reticent beings. The door schematizes two strong possibilities, which sharply classify two types of daydream. At times, it is closed, bolted, padlocked. At others, it is open, that is to say, wide open.

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[Then a paragraph here about the concept of the myth of the sacred threshold god.]

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The Poetics of Space

Gaston Bachelard

Trans. Maria Jolas

Beacon Press, Boston

1994

Mary Jo Malo

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

42. **David-Baptiste Chirot**

Re: Doors (Dalachinsky & Bachelard's "The Poetics of Space")

Thu 2 Mar 2006

The best book to begin reading Bachelard with is THE POETICS OF SPACE.

From: Thomas savage <[REDACTED]>

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

To: [REDACTED]

Subject: Re: Doors (Dalachinsky & Bachelard's "The Poetics of Space")

Date: Thu, 2 Mar 2006 08:23:42 -0800

Sounds somewhat Buddhist. Maybe not enough, though. The bit about different people opening and closing the same door sounds like anatta, the principle of no permanent self to become attached to, to me. I've never read this philosopher although I have heard of him. Could anyone suggest a good book for a Bachelard-beginner?

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perceives its
own
agressive nature
closes it
self to
us*

door 3

*door
knobs
i nod not
like asleep
but as a
yes
turn & o
pen
like hand
writing
changed
a*

field

door 4

*we enter
door
split
from violence
the room
crowded veils
a film en
velopes
eyes
the shark
orders
more
f
o
o
d*

door 5

*day is
air connecting
dots
(do not hold the doors)
is smooth dream
job*

*glish is
night*

*do you ever dot your
eyes
before you
look?*

door 6 (part 2)

*2. for m.g.
longer stronger
& lost
time is changing
all the time
shadow on impassable door
opening itself within
the light*

*within the artificial light
an
X on auto alert
this cold/spread handling us like
a game of hard scrabble
within the house i live
M
on a huge cube
Missing M*

steve dalachinsky

*Now, from Bachelard's chapter, "the dialectics of outside and inside", iv.
and v.*

*"Then, on the surface of being, in that region where being wants to be both
visible and hidden, the movements of opening and closing are so numerous,
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*v.
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The Poetics of Space
Gaston Bachelard
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1994

Mary Jo Malo

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blocking with the new MSN Toolbar - get it now! <http://toolbar.msn.click-url.com/go/onm00200415ave/direct/01/>

[↑ Contents](#)

43. **Ishaq**

The struggle against racism—from Katrina to San Francisco

Thu 2 Mar 2006

<http://victoria.indymedia.org/news/2006/03/49525.php>

The struggle against racism—from Katrina to San Francisco

... "We need to begin to forge new alliances and new coalitions," he said. Thomas, a member of International Longshore and Warehouse Union, Local 10, challenged the left in this country to be more active in these coalitions.

audio download: MP3 at 5.6 mebibytes:

The struggle against racism—from Katrina to San Francisco pt 1

<http://cleveland.indymedia.org/uploads/2006/03/>

[katrina_the_struggle_for_justice_5_months_later__part_1.mp3](#)

The struggle against racism—from Katrina to San Francisco pt 2

<http://cleveland.indymedia.org/uploads/2006/03/>

[katrina_the_struggle_for_justice_5_months_later__part_2.mp3](#)

The struggle against racism—from Katrina to San Francisco pt 3

<http://cleveland.indymedia.org/uploads/2006/03/>

[katrina_the_struggle_for_justice_5_months_later__part_3.mp3](#)

The struggle against racism—from Katrina to San Francisco

By Judy Greenspan

San Francisco

Published Feb 26, 2006 7:04 PM

The Feb. 18 Black History Month Forum here, sponsored by the International Action Center, featured a dynamic line-up of anti-racist, anti-war and pro-labor activists. The evening was a loud protest against the killings, evictions and displacement of the Black residents of New Orleans after Hurricane Katrina. And the event was a celebration of revolutionary optimism unfolding all over the world, from Venezuela to Palestine. Speakers at San Francisco forum:
Larry Holmes, Clarence Thomas and
Mesha Monge-Irizarry.

Speakers at San Francisco forum:

Larry Holmes, Clarence Thomas and

Mesha Monge-Irizarry.

Photo: Patricia Jackson

Larry Holmes, national IAC co-chair, called upon everyone to unite for justice for the Katrina evacuees. Holmes stated that reparations and the right to return are essential demands for the movement. "What's happening in New Orleans is gentrification, pure and simple," he said. He noted the bitter irony of the U.S. government evicting poor African American people during Black History Month.

Clarence Thomas, national co-chair of the Million Worker March Movement, talked about the involvement of rank-and-file labor leaders in the Millions More Movement. "We need to begin to forge new alliances and new coalitions," he said. Thomas, a member of International Longshore and Warehouse Union, Local 10, challenged the left in this country to be more active in these coalitions.

Mesha Monge-Irizarry, the mother of Idriss Stelley—a young Black man who was shot and killed by San Francisco police four-and-a-half years ago—also spoke. Monge-Irizarry, who is active in many social justice campaigns in Bayview-Hunters Point, invited everyone to attend the following week's human rights and civil rights festival, "Bang4Change."

"We are organizing this festival to reach out to youth. The young are the people most at risk," she said.

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see also:

...It's Israeli company that brags about having former members of the Shin Beit, the GSS, the Israeli Defense Forces. He has brought them in.... Some of them participated in the Israeli invasion of Lebanon, and these are guys now who are patrolling outside on St. Charles avenue in front of Audubon Place and will potentially come into conflict with residents of New Orleans. What on earth are Israeli paramilitaries doing on the streets of New Orleans?" -- Jeremy Scahill -- "The Militarization of New Orleans: Jeremy Scahill Reports from Louisiana"

<http://victoria.indymedia.org/news/2005/09/43632.php>

or

<http://www.democracynow.org/article.pl?sid=05/09/16/1222257>

and

Students at this troubled northern Ontario reserve will be out of the classroom for about a week after a fire broke out in the local secondary school's shop room early Wednesday.... "It's frustrating," she said. "I don't know how to describe it. The children will have to be away from school, and it's not the first time." In December, the school was closed down when toxic mould was found in a newly constructed wing. -- "Fire damages Kashechewan school "

<http://victoria.indymedia.org/news/2006/02/48892.php>

or

<http://www.theglobeandmail.com/servlet/story/RTGAM.20060209.wkashechewan0209/BNStory/National/>

Only two months earlier, the province ordered a mass evacuation of the reserve, which is on the shore of James Bay, after long-standing contaminated water problems became a national scandal. Tragedy struck again on Sunday afternoon when a blaze started in the building that housed the jail and killed two young men who were locked in their cells. -- "Fire kills 2 jailed men on Kashechewan reserve"

<http://victoria.indymedia.org/news/2006/01/47640.php>

or

<http://www.cbc.ca/ottawa/story/ot-kashechewan20060109.html>

and

It'd been more than two weeks since the bacteria were found in the town's water supply, and two years since a standing "boil water" advisory was issued. The province commenced an evacuation by air two days later. Comparisons to other recent water-related disasters have been surprisingly absent. Canucks were happy to gloat over the American racial chasm clearly reflected in the New Orleans floodwaters; facing similar Canadian realities is proving a bit more awkward. -- "Bigger than Gomery: Neglect of reserves is the real scandal"

<http://victoria.indymedia.org/news/2006/01/47598.php>

and

..But the sad truth is that many northern reserves across the country have equally terrible living conditions, often the result of forced relocation, ecological damage, financing shortages and other causes beyond their control...Poisoned by diesel fuel spilled into the ground by Manitoba Hydro, and chronically underfunded by the Department of Indian and Northern Affairs, the

reserve is a study in penury and neglect. -- "Packed in on a toxic Manitoba reserve"

<http://victoria.indymedia.org/news/2005/12/47100.php>

or

<http://www.theglobeandmail.com/servlet/story/RTGAM.20051221.wxspill1221/BNStory/National/>

and

Right now, human rights campaigners, anti-poverty activists, feminists and groups representing racial minorities and native women are savouring a rare triumph. The United Nations Human Rights Committee has just issued a stinging report, endorsing all of their complaints about the way Canada treats vulnerable minorities....Everything civil libertarians had been saying for years was echoed by the global panel. -- "Canada ignores U.N. criticism"

<http://victoria.indymedia.org/news/2005/11/45794.php>

and

On July 11th 1990 the Quebec Police were sent in to take down the Mohawk barricade by opening fire on the people. It was an unsuccessful attack. One policeman was killed, apparently by "friendly fire". The siege lasted 78 days. In the final tally hundreds of paramilitary Quebec provincial police, 4,000 heavily armed military troops and the RCMP had been deployed against the Mohawks at Kanehsata:ke and their two sister communities of Kahnawake and Akwesasne. The cost was over \$500 million. It was the biggest crisis in Canadian history." -- "Corporate "Gangsta Rap; at Indian Affairs"

<http://victoria.indymedia.org/news/2006/01/47529.php>

and

and

Though Lt.-Gov. James Bartleman, a member of the Mnjikaning First Nation, said the Kashechewan water crisis is "an appalling, disgusting situation," he said larger issues remain to tackle to achieve social and economic equality. "Even more important than the water situation . . . is literacy and education," he said.-- "Natives' plight 'disgusting'"

<http://victoria.indymedia.org/news/2005/11/45723.php>

or

<http://lfpres.ca/newsstand/News/National/2005/11/09/1298669-sun.html>

and

Philadelphia Journalist and activist _Walidah Imarisha_ ...reports on the conditions she witnessed inside New Orleans-area jails while doing relief work with the _Common Ground Collective_ "...Prisoners are still being shoved into already overcrowded prisons, and the conditions have rapidly deteriorated. Orleans Parish Prison, which was the county jail for New Orleans, flooded and prisoners were left trapped in their cells, abandoned by the guards who got out. If it wasn't for other prisoners crowbarring cell doors open, many more prisoners would have died in their cell...."

<http://victoria.indymedia.org/news/2005/12/47363.php>

and

<http://www.livejournal.com/users/badsis/>

and

Add the trend towards private prison facility management and corporate use of prison labor, and you have an extremely unsettling social situation. Are we witnessing the creation of a slave labor force for the corporate New World Order?-- "Prison Factories: Slave Labor for the New World Order?"

<http://victoria.indymedia.org/news/2005/12/47031.php>

and

Islamic Community Net -- Inmates in Templeman III, one of several buildings in the Orleans Parish Prison compound, reported that as of Monday, August 29, there were no correctional officers in the building, which held more than 600 inmates. These inmates, including some who were locked in ground-floor cells, were not evacuated until Thursday, September 1, four days after flood waters in the jail had reached chest-level. -- "NEW ORLEANS PRISONERS ABANDONED IN FLOODWATERS"

<http://victoria.indymedia.org/news/2005/09/43836.php>

and

<http://neworleans.indymedia.org/news/2005/09/5570.php>

<http://www.cbc.ca/story/canada/national/2006/01/09/kashechewan060109.html>

<http://www.940news.com/nouvelles.php?cat=23&id=11429>

<<http://www.940news.com/nouvelles.php?cat=23&id=11429>>

<http://www.theglobeandmail.com/servlet/story/LAC.20060301.WATER01/TPStory/National>

and

and

Land and Freedom "Like the European colonization of America, the colonization of Palestine began with the imperial mindset that particularly flourished in the 19th century. We give Israel billions of dollars annually in aid, weapons and political support to underwrite those 19th-century colonial practices for which, surely, most 21st century Americans and Europeans are ashamed, however much they may want to forget....We cannot return to colonial America to undo the degradation of our own native peoples. But we can act to make sure ethnic cleansing doesn't continue in Palestine, now, in our names and with our money." -- Justine McCabe, Ph.D -- "What Indians And Palestinians Share"

<http://victoria.indymedia.org/news/2005/06/41547.php>

and

<http://www.zmag.org/content/showarticle.cfm?SectionID=107&ItemID=7983>
<<http://www.zmag.org/content/showarticle.cfm?SectionID=107&ItemID=7983>>

and

The pattern of demonizing, conquering, colonizing, occupying and plundering another nation is still a sad reality in our post-modern age. Colonization is conveniently disguised in the noble rhetoric of United Nations legality, democratic jargon, and liberationist rhetoric. ... Israel as a strategic U.S. partner is also another example of this post-modern process of conquering, colonizing, and civilizing the uncivilized. ...After all ... the U.S. government enriches itself on their natural resources. -- Alden C. Mayfield* -- "Cowboys and Indians: Perspectives on Patterns of U.S. and Israeli Colonization"

<http://victoria.indymedia.org/news/2004/07/28219.php>

and

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

and

<http://victoria.indymedia.org/news/2005/09/43784.php>

Blackwater is not alone. As business leaders and government officials talk openly of changing the demographics of what was one of the most culturally vibrant of America's cities, mercenaries from companies like DynCorp, Intercon, American Security Group, Blackhawk, Wackenhut and an Israeli company called Instinctive Shooting International (ISI) are fanning out to guard private businesses and homes, as well as government projects and institutions. -- jeremay scahill -- "Blackwater Down: NOLA, Nagin, Israelis & Mercenaries"

<http://www.thenation.com/doc/20051010/scahill>

and

"look at the comments of James Rice, a local businessman, who is one of the leaders of the private Audubon Place, the gated community. The only privately owned in the city of New Orleans. He told The Wall Street Journal, "Those who want to see this city rebuilt want to see it done in a completely different way, demographically, geographically and politically. I'm not just speaking for myself here..." -- jeremy scahill -- the Militarization of New Orleans: Jeremy Scahill Reports from Louisiana

<http://victoria.indymedia.org/news/2005/09/43632.php>

and

<http://www.democracynow.org/article.pl?sid=05/09/16/1222257>

<http://www.workers.org/2006/us/sf-bhm-0302/>

http://cleveland.indymedia.org/uploads/2006/03/katrina_the_struggle_for_justice_5_months_later__part_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

<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](#)

44. **Stephen Vincent**

Re: dada/fascism

Thu 2 Mar 2006

This is a wonderful description - "Tantrum as Art" when/as required!

In 1990 I had the pleasure of publishing Marinetti's Futurist Cookbook (La Cucina Futurista) - which contains possibly an edible recipe or two, plus many fantastic installation sites for dinners (planes roaring overhead to nourish digestion while eating from aeroplane shaped food compositions of meats, etc.). It would have been totally appropriate, and not surprising for that particular dinner of Germans.

Here is a brief dish:

Immortal Trout:

(formula by the Futurist Aeropainter Fillia)

Stuff some trout with chopped nuts and fry them in oil. Then wrap the trout in very thin slices of calves liver.

Clearly a man who like to yoke together opposites.

Republished on the wave of new installation art and punk performance, the book was something of a success. Though I must say I was a little astonished when I got a call from a hip woman at the Book Club who managed to reprint an edition as an optional 'cook book' choice for its members!

Marinetti - a mono maniac with a great imagination and bad politics. Right after Katrina - which I suspect he would have loved for its Futurist sense demolish power and force - I suspect Marinetti would have enjoyed serving one of his inedible, yet fantastically framed banquets to Homeland Security and FEMA officials while floating around atop a raft through the streets of the old and much damaged quarters of New Orleans. For the visuals alone.

Stephen V

Sibyl Moholy-nagy, in her biography of her husband, Moholy-Nagy, Experiment in Totality, gives a great account of a March 1934 German Press Association banquet in Berlin for Marinetti attended by Goebels, Goring, Hess and Rohm among other big Nazis and Sybyl, Moholy, and Schwitters, who had gone along only because they did not wish to offend Marinetti by spurning his invitation. The occasion was an exhibition of Italian Futurist Art put together by Marinetti for Mussolini at the behest of the German authorities. Angered that the big Nazis were just treating it as an occasion for a good feed, got to his feet and after a few very sarcastic remarks launching into a furious performance of 'The Raid on Adrianople.' which involved smashing wine glasses, climbing on table, tearing tablecloths off tables, and hardly had he finished than a drunken Schwitters, who'd had just about as much as he could take from

the members of Hitler's cultural police with whom he had been seated, climbed to his feet to give a thundering performance of his Dada classic 'Anna Blume' . The banquet evidently never recovered from this poetic assault.

Wystan

[↑ Contents](#)

45. **Cynie Cory**

Re: Doors (Dalachinsky & Bachelard's "The Poetics of Space")

Thu 2 Mar 2006

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To: [REDACTED]

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a door opens

is an airy space of wooden legs

invitation to sitting & dining

the possibility of indigestion

& discussion

of furni-

ture

door 2

*perhaps
door
perceives its
own
agressive nature
closes it
self to
us*

door 3

*door
knobs
i nod not
like asleep
but as a
yes
turn & o
pen
like hand
writing
changed
a
field*

door 4

*we enter
door
split
from violence
the room
crowded veils
a film en
velopes
eyes
the shark
orders
more
f
o
o
d*

door 5

day is
air connecting
dots
(do not hold the doors)
is smooth dream
job

glish is
night

do you ever dot your
eyes
before you
look?

door 6 (part 2)

2. for m.g.
longer stronger
& lost
time is changing
all the time
shadow on impassable door
opening itself within
the light
within the artificial light
an
X on auto alert
this cold/spread handling us like
a game of hard scrabble
within the house i live
M
on a huge cube
Missing M

steve dalachinsky

Now, from Bachelard's chapter, "the dialectics of outside and inside", iv.
and v.

"Then, on the surface of being, in that region where being wants to be both
visible and hidden, the movements of opening and closing are so numerous,
so
frequently inverted, and so charged with hesitation, that we could conclude
on
the following formula: a man if half-open being."

v.

But how many daydreams we should have to analyze under the simple heading of Doors! For the door is an entire cosmos of the Half-open. In fact, it is one of its primal images, the very origin of a daydream that accumulates desires and temptations: the temptation to open up the ultimate depths of being, and the desire to conquer all reticent beings. The door schematizes two strong possibilities, which sharply classify two types of daydream. At times, it is closed, bolted, padlocked. At others, it is open, that is to say, wide open.

But then come the hours of greater imagining sensibility. On May nights when so many doors are closed, there is one that is just barely ajar. We have only to give it a very slight push! The hinges have been well oiled And our fate becomes visible.

[Then a paragraph here about the concept of the myth of the sacred threshold god.]

And what of all the doors of mere curiosity, that have tempted being for nothing, for emptiness, for an unknown that is not even imagined?

Is there one of us who hasn't in his memories a Bluebeard chamber that should not have been opened, even half-way? Or - which is the same thing for a philosophy that believes in the primacy of the imagination - that should not even have been imaged open, or capable of opening half-way?

How concrete everything becomes in the world of the spirit when an object, a mere door, can give images of hesitation, temptation, desire, security, welcome and respect. If one were to give an account of all the doors one has closed and opened, of all the doors one would like to re-open, one would have to tell the story of one's entire life.

But is he who opens a door and he who closes it the same being? The gestures that make us conscious of security or freedom are rooted in a profound

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And then, onto what, toward what, do doors open? Do they open for the world of men, or for the world of solitude? Ramon Gomez de la Serna wrote: "Doors that open on the countryside seem to confer freedom behind the world's back."

The Poetics of Space
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[↑ Contents](#)

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like asleep
but as a
yes
turn & o
pen
like hand
writing
changed
a
field*

door 4

*we enter
door
split
from violence
the room
crowded veils
a film en
velopes
eyes
the shark
orders
more
f
o
o
d*

door 5

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air connecting*

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[↑ Contents](#)

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like hand
writing
changed
a
field*

door 4

*we enter
door
split
from violence*

the room
crowded veils
a film en
velopes
eyes
the shark
orders
more
f
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o
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frequently inverted, and so charged with hesitation, that we could
conclude
on
the following formula: a man if half-open being."*

*v.
But how many daydreams we should have to analyze under the simple heading
of
Doors! For the door is an entire cosmos of the Half-open. In fact, it is
one
of its primal images, the very origin of a daydream that accumulates
desires
and temptations: the temptation to open up the ultimate depths of being,
and
the desire to conquer all reticent beings. The door schematizes two
strong
possibilities, which sharply classify two types of daydream. At times, it
is
closed, bolted, padlocked. At others, it is open, that is to say, wide
open.*

*But then come the hours of greater imagining sensibility. On May nights
when
so many doors are closed, there is one that is just barely ajar. We have
only to give it a very slight push! The hinges have been well oiled And
our
fate
becomes visible.*

*[Then a paragraph here about the concept of the myth of the sacred
threshold
god.]*

*And what of all the doors of mere curiosity, that have tempted being for
nothing, for emptiness, for an unknown that is not even imagined?*

Is there one of us who hasn't in his memories a Bluebeard chamber that should not have been opened, even half-way? Or - which is the same thing for a philosophy that believes in the primacy of the imagination - that should not even have been imaged open, or capable of opening half-way?

How concrete everything becomes in the world of the spirit when an object, a mere door, can give images of hesitation, temptation, desire, security, welcome and respect. If one were to give an account of all the doors one has closed and opened, of all the doors one would like to re-open, one would have to tell the story of one's entire life.

But is he who opens a door and he who closes it the same being? The gestures that make us conscious of security or freedom are rooted in a profound depth of being . . .

And then, onto what, toward what, do doors open? Do they open for the world of men, or for the world of solitude? Ramon Gomez de la Serna wrote: "Doors that open on the countryside seem to confer freedom behind the world's back."

The Poetics of Space
Gaston Bachelard
Trans. Maria Jolas
Beacon Press, Boston
1994

Mary Jo Malo

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

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

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[↑ Contents](#)

48. **Daniel Godston**

Re: Doors (Dalachinsky & Bachelard's "The Poetics of Space")

Thu 2 Mar 2006

The Poetics of Space is a wonderful book. I like how the book is organized, with chapters about corners, shells, drawers, the house, etc.

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

From: UB Poetics discussion group

[mailto:] On Behalf Of David-Baptiste Chirot

Sent: Thursday, March 02, 2006 1:36 PM

To:

Subject: Re: Doors (Dalachinsky & Bachelard's "The Poetics of Space")

also POETICS OF REVERIE is superb and the book of selections edited and introduced, with Preface and translated by colette gaudin, a student of bachelard's, ON POETIC IMAGINATION AND REVERIE. don't you mean THE PSYCHOANALYSIS OF FIRE ? (its title in French is that at any rate)

From: Cynie Cory < >

Reply-To: UB Poetics discussion group < >

To:

Subject: Re: Doors (Dalachinsky & Bachelard's "The Poetics of Space")

Date: Thu, 2 Mar 2006 10:47:34 -0800

Right, but THE POETICS OF FIRE will consume you. (Sorry) It's a bit less

quantumy than --SPACE. But I liked the dimensionality in --SPACE. --FIRE is thinner but if you like fire you can't go wrong. Definitely more movement. It's like free verse is to form. You can't go wrong with either of the two.

Cynie Cory

David-Baptiste Chirot <[REDACTED]> wrote:

The best book to begin reading Bachelard with is THE POETICS OF SPACE.

From: Thomas savage

Reply-To: UB Poetics discussion group

To: [REDACTED]

Subject: Re: Doors (Dalachinsky & Bachelard's "The Poetics of Space")

Date: Thu, 2 Mar 2006 08:23:42 -0800

Sounds somewhat Buddhist. Maybe not enough, though. The bit about different people opening and closing the same door sounds like anatta, the principle of no permanent self to become attached to, to me. I've never read this philosopher although I have heard of him. Could anyone suggest a good book for a Bachelard-beginner?

Mary Jo Malo wrote: Steve wrote recently at Company of Poets, "was given that book as a gift never read it" From Steve Dalachinsky's CD, "phenomena of interference", 9. door pomes 1-6:

door 1

*a door opens
is an airy space of wooden legs
invitation to sitting & dining
the possibility of indigestion
& discussion
of furni-
ture*

door 2

*perhaps
door
perceives its
own
agressive nature*

*closes it
self to
us*

door 3

*door
knobs
i nod not
like asleep
but as a
yes
turn & o
pen
like hand
writing
changed
a
field*

door 4

*we enter
door
split
from violence
the room
crowded veils
a film en
velopes
eyes
the shark
orders
more
f
o
o
d*

door 5

*day is
air connecting
dots
(do not hold the doors)
is smooth dream
job*

*glish is
night*

*do you ever dot your
eyes
before you
look?*

door 6 (part 2)

*2. for m.g.
longer stronger
& lost
time is changing
all the time
shadow on impassable door
opening itself within
the light
within the artificial light
an
X on auto alert
this cold/spread handling us like
a game of hard scrabble
within the house i live
M
on a huge cube
Missing M*

steve dalachinsky

*Now, from Bachelard's chapter, "the dialectics of outside and inside",
iv.
and v.*

*"Then, on the surface of being, in that region where being wants to be
both
visible and hidden, the movements of opening and closing are so numerous,
so
frequently inverted, and so charged with hesitation, that we could
conclude
on
the following formula: a man if half-open being."*

*v.
But how many daydreams we should have to analyze under the simple heading
of
Doors! For the door is an entire cosmos of the Half-open. In fact, it is*

one
of its primal images, the very origin of a daydream that accumulates
desires
and temptations: the temptation to open up the ultimate depths of being,
and
the desire to conquer all reticent beings. The door schematizes two
strong
possibilities, which sharply classify two types of daydream. At times, it
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closed, bolted, padlocked. At others, it is open, that is to say, wide
open.

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when
so many doors are closed, there is one that is just barely ajar. We have
only to give it a very slight push! The hinges have been well oiled And
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becomes visible.

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threshold
god.]

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even have been imaged open, or capable of opening half-way?

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mere door, can give images of hesitation, temptation, desire, security,
welcome and respect. If one were to give an account of all the doors one
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closed and opened, of all the doors one would like to re-open, one would
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tell the story of one's entire life.

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that make us conscious of security or freedom are rooted in a profound
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*The Poetics of Space
Gaston Bachelard
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Mary Jo Malo

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<http://lifeevents.msn.com/category.aspx?cid=Retirement>

[↑ Contents](#)

49. **Keith Waldrop**
2 new Burning deck books

Thu 2 Mar 2006

Burning Deck Press . 71 Elmgrove Avenue . Providence, RI 02906
www.burningdeck.com



We have 2 new titles available:

1. Erica Carpenter

PERSPECTIVE WOULD HAVE US

Poetry, 64 pages, offset, smyth-sewn

ISBN 1-886224-76-5 original paperback \$14

ISBN 1-886224-77-3 original paperback, signed edition \$20

Publication date: March 15, 2006

PERSPECTIVE WOULD HAVE US enters dreams, films, foreign countries as so many fields of radiation with the power to mutate the forms of what we know or think we know. The underground currents of language move clusters of meaning in a dance not unlike the vibrations of quantum theory's fields of energy. Erica Carpenter was born in 1970, in Wickford, RI (a fishing village at the time, now turned boutique village). She got her BA at Vassar (1993), her MFA at Brown (1998). In between she traveled in the US as well as Turkey, Greece and the Czech Republic. She has managed antique shops and now works as a freelance writer and as a youth mentor in poetry at New Urban Arts Studio in Providence, RI. Her poems have been published in LINGO, 26, and NO: A JOURNAL OF THE ARTS. A chapbook, SUMMONED TO THE FENCES, was published by Etherdome in 2002. PERSPECTIVE WOULD HAVE US Is her first full book.

2. Gerhard Roth

THE WILL TO SICKNESS

translated from the German by Tristram Wolff

"Dichten =", No.9

Short prose, 120pp., offset, smyth-sewn

ISBN 1-886224-78-1 \$14

Publication Date: March 15, 2006

Gerhard Roth burst on the German-speaking scene in the early 1970s with three fiercely experimental novels, among them our present DER WILLE ZUR KRANKHEIT (1973). It is here that Roth developed his "objective" prose, his aggregates of minute observations and impressions. The subjective narrator perceives, notes, thinks. Representation eludes his perspective. The effect is surreal with an undertone of Angst: "i am preparing a slow disintegration of the

external world inside my head.” Roth was part of the literary group known as “Forum Stadtpark” (later renamed Graz Writers’ Collective) where Peter Handke and Elfriede Jelinek also first made their mark. He has continued to explore the Austrian psyche and especially the fragile nature of “reality” and the political aspects of what society puts forward as such and what it glosses over. The genres he works in range from children’s books to screenplays, and, most impressively though also more traditionally, to the seven volumes of Die Archive des Schweigens. This “Archive of Silence,” which comprises a photographic anthology, a collection of essays, a biography and four novels, is widely considered Roth’s masterpiece. Over the course of his career he has been honored with (among others) the Alfred Döblin, Marie Luise Kaschnitz, Peter Rosegger, and Bruno Kreisky prizes. Tristram Wolff graduated from Brown University in 2004. He lives in rural Vermont, and travels often. This translation is his first publication.

ORDER FROM: Small Press Distribution, 1341 Seventh St., Berkeley, CA 94710; www.spdbooks.org or [REDACTED] in Europe: www.h-press.no

[↑ Contents](#)

50. **Rob McLennan**
the ottawa small press book fair
Thu 2 Mar 2006

span-o (the small press action network - ottawa)
presents

the ottawa
small press
book fair

spring edition

will be happening
Saturday, June 17, 2006

in room 203 of the Jack Purcell Community Centre (on Elgin, at 320 Jack Purcell Lane). contact rob at [REDACTED] to sign up for a table, etc.

General info: the ottawa small press book fair noon to 5pm (opens at 11am for exhibitors)

admission free to the public. due to increased space costs (nearly doubled) table fees have increased from \$15 to \$20 for exhibitors (payable to rob mclennan, c/o 858 Somerset St W, main floor, Ottawa Ontario K1R 6R7). full tables only. for catalog, exhibitors should send (on paper, not email name of press, address, email, web address, contact person, type of publications, list of

publications (with price), if submissions are being looked at, & any other pertinent info, including upcoming ottawa-area events (if any).

also, due to the increased demand for table space, exhibitors are asked to confirm far earlier than usual. i.e. -- before, say, the day of the fair. the fair usually contains exhibitors with poetry books, novels, cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc. happens twice a year, started in 1994 by rob mclennan & James Spyker. now run by rob mclennan thru span-o.

questions, [REDACTED] or [REDACTED] more info on span-o at the span-o link of www.track0.com/rob_mclennan span-o: c/o 858 somerset street west, main floor, ottawa ontario canada k1r 6r7

info with map here:

<http://ottawapoetry.blogspot.com/2006/03/ottawa-small-press-book-fair-spring.html>

free things can be mailed for fair distribution to the same address. we will not be selling things for folk who cant make it, sorry.

also, always looking for volunteers to poster, move tables, that sort of thing. let me know if anyone able to do anything. thanks.

for more information, bother rob mclennan at [REDACTED] or [REDACTED] / or check out the span-o link at www.track0.com/rob_mclennan

=====

-- 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/>

[↑ Contents](#)

51. **Poetry Project**

Events at the Poetry Project 3/6 - 3/8

Thu 2 Mar 2006

Dears,

We hope you are healthier than we are. We hope to see you next week.

Love,

The Poetry Project

Monday, March 6, 6:00pm, \$5 adults / \$3 students

Eighth Annual Urban Word NYC Teen Poetry Slam -Semifinals

This event is open to any teenager between 13 and 19. A grassroots, non-profit arts-education organization, Urban Word NYC uses the competitive format of the Teen Poetry Slam to bring a community of teenagers together through their love of poetry and spoken word.

Wednesday, March 8, 8:00pm

Alan Halsey, Geraldine Monk, & Martin Corless-Smith

Alan Halsey was born in London in 1949. For many years he ran The Poetry Bookshop in Hay-on-Wye and since the mid-1990s he has been the publisher of West House Books. His books include *The Text of Shelley's Death*, *A Robin Hood Book* and *Fit To Print*, a collaboration with Karen Mac Cormack.

Marginalien, a collection of poetry, prose & graphics 1988-2004, was published by Five Seasons Press in 2005. Geraldine Monk was born in England in 1952. It has been written about her work that she writes with a sense of fury that is almost drowned out by laughter¹. Her *Selected Poems* appeared in 2003 from Salt Publications and *Escafeld Hangings*, her latest collection, was published by West House Books in 2005. Martin Corless-Smith was born in Worcestershire, England. His books include *Of Piscator* (Univ. of Georgia Press), *Complete Travels* (West House Books), *Nota* (Fence Books) and *Swallows* (Fence Books). He teaches in Boise, Idaho.

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 Gregory Botts, William Burroughs, Peter Carey, Elizabeth Castagna, Robert Creeley, Tim Davis, Diane DiPrima, Marcella Durand, Greg Fuchs, Allen Ginsberg, Suzan Frecon, Jane Freilicher, Bill Jensen, 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, Edwin Torres, Anne Waldman, Lewis Warsh, 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 [REDACTED].

[↑ Contents](#)

52. **Juliana Mary Spahr**

Visiting Assistant Professor, Electronic Arts/Sound

Thu 2 Mar 2006

Visiting Assistant Professor, Electronic Arts/Sound

Two Year, Full-time position in Electronic Arts/Sound beginning Fall 2006

The Mills College Music Department and the Intermedia Arts Program seek an accomplished Electronic Arts/Sound artist with an established record of achievement in electronic media and sound, who possesses a broad understanding of contemporary art practices and computer technologies.

Candidates should be fluent in the history and criticism of electronic media and sound art, as well as contemporary media theory. They should be prepared to contribute to the developing Intermedia Arts Program curricula, and to teach and advise undergraduate and graduate students working across and between disciplines, including experimental music, dance, visual art, installation, performance, creative-writing, and video. Courses will include a Sound Art studio class, and beginning and advanced Electronic Arts courses that address digital and electronic art production, including digital and analog electronics, internet and web art, and interactivity as art practices. At least three years of college teaching experience is preferred, and an MFA or equivalent experience is required.

Application: An application should include a cover letter discussing teaching experience and areas of expertise, a CV, a statement of your approach to teaching, an artist's statement, a representative selection of art work (such as audio CDs, videos in VHS, MiniDV or DVD, Macintosh-compatible CD-ROMs, or URLs for web based work), SASE, and contact information for 3 academic/professional references to:

Chris Brown, Chair
Electronic Arts/Sound Search Committee
Music Department
Mills College

5000 MacArthur Blvd.
Oakland, CA 94613-1301

Reviews of submitted applications will begin on March 31, 2006. Inquiries:

██████████; ██████████

Located in the San Francisco Bay Area, Mills is a selective liberal arts college for women, with coeducational graduate programs. Persons of color and those committed to working in a socially diverse environment are encouraged to apply.

[↑ Contents](#)

53. **Jonathan Penton**
three sedated cats and a stick of Dada

Thu 2 Mar 2006

Hello Truth-Filled Shamans,

There's a new issue of Unlikely 2.0 up at www.UnlikelyStories.org, featuring:

Joe Licentia speaks on Stalinism, facism, and other vices in "Russia: Revolution, Counter-Revolution: An Anarcho-Communist Analysis of the Russian Revolution"

Paul Nelson on William Carlos Williams and Guantanamo Bay

P. L. George on James Frey

Andrea Gregg and Pat Vert on these durn kids today

"Precise, Literal, Unforgiving:" a novella by John Palcewski

Three image and text stories by Cecelia Chapman

More fiction by Rob Rosen and Willie Smith

Jim Benz's poetic, satirical fantasy of regicide

More poetry by Jim Benz, Steve Dalachinsky, Andy Gricevich, Lisa Zaran, Linda Rosenkranz, John Bryan, J. Watters, Ronan Barbour, Mike Rivera, and Danielle Grilli

and A Sardine on Vacation, Episode Thirty-Five: on the Sardine's love life and other historical factors

Buffalo nickels,

--

Jonathan Penton

<http://www.UnlikelyStories.org>

[↑ Contents](#)

54. **Jennifer Karmin**

Performance Symposium, March 16 & 17

Thu 2 Mar 2006

The School of the Art Institute of Chicago
Performance Art Department Symposium:

Re-Do It? Re-Presenting Bodies in Performance
March 16 & 17, 2006

Peggy Phelan has written, "Performance's only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so, it becomes something other than performance." (Unmarked. The Politics of Performance, p. 146)

On the other hand, Miwon Kwon writes, "(E)ven if the efficacy of site-specific art from the past seems to weaken when it is re-presented, the procedural complications, ethical dilemmas, and pragmatic headaches that such situations raise for artists, collectors, dealers, and host institutions are still meaningful. They represent an unprecedented strain on established patterns of (re)producing, exhibiting, borrowing/lending, purchasing/selling, and commissioning/executing art works in general." (One Place After Another: Site-Specific Art and Locational Identity, p. 43)

Re-Do It? examines and discusses these and other perplexing questions raised by re-presenting experiential, "live" art, and the many un-categorized practices that are commonly gathered under the sign of "Performance Art." The Symposium begins on Thursday, March 16 with a public keynote address, "Performance Returns," by Peggy Phelan. It continues on Friday, March 17 with a day of panels and discussions; and ends with a performative extravaganza of re-doable, un-redoable, and un-doable propositions and acts by participating student, faculty and guest artists.

SYMPOSIUM SPEAKERS & SCHEDULE:

<<<<Thursday, March 16, 6:00 PM>>>>

Keynote Address: "Performance Returns," Peggy Phelan,
Ann O'Day Maples Chair in the Arts, and Professor of
Drama at Stanford University. 280 S. Columbus Dr.
Auditorium, SAIC.

Open and free to School and public.

<<<<Friday, March 17, 9:30-4:30 PM>>>>

Symposium, Performance Space, 012, 280 Columbus Dr.

*Participation by prior registration only

(See registration information below).

9-9:30 Coffee and bagels.

9:30-12 Panel One: Do it Again? Re-Presenting Bodies

"Waiting for History," Welcome and Introduction, Faith

Wilding, Chair and Associate Professor of

Performance, SAIC,

Panelists: Lin Hixson, Allan deSouza, Faith Wilding,

Tania Bruguera.

Respondent: Peggy Phelan

Moderator: Ellen Rothenberg

12- 1:30 PM Lunch on your own in Museum, Sunny's, or
elsewhere

1:30-4:00 PM, Panel 2: Documenting the Performative:

Ephemera, Repetition, and the Problem of the Archive.

Panelists: Matthew Goulish, Sharon Hayes, Jane

Blocker, Simon Anderson

Respondent: Jennifer DeVere Brody

Moderator: Terri Kapsalis

4-5 Coffee Break and Wrap-Up Discussion

Audience response and questions.

6:30 - 9:30 Feast of the Un/re/do/able.

**(See registration information).

Feast and Performances, Screenings, and Actions by

Students/Faculty/Guests/Ghosts.

REGISTRATION & RESERVATIONS:

*Symposium seating is limited to 125 people. Walk-ins

will be accommodated if space permits. You can

register for the Symposium and reserve the

Feast/Performance by email:

OR send requests for reservations to:

Performance Dept. SAIC, c/o Faith Wilding, 280 S.
Columbus Dr., Chicago, IL 60603-3103.

For registration and reservation purposes we need your
name, phone #, email address, affiliation (if any),
number and names of people you are reserving for, and
whether you plan to attend the feast/performance.

Reservation Deadline is Monday, March 13th.

** Admission to the Feast of the Un/doable is by
reservation only. The Feast includes food and
performances. Costs are \$7 for SAIC students with ID,
\$10 for SAIC faculty/staff with ID, and \$15 for all
other guests. Payment in cash at the door or you will
not be admitted.

For further information:

Do You Yahoo!?

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

[↑ Contents](#)

55. **David Baratier**

POETRY

Thu 2 Mar 2006

If anyone could fill me in on what complaints the new Poetry issue has about
the writing of our author Rachel Simon I sure would appreciate it. Or steal it
and send me a copy I will send our newest issue.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

56. **ambogle2**

Ann Margaret Bogle blog

Fri 3 Mar 2006

<http://annbogle.blogspot.com>

More mixed-genre decipherings: journal entries, poems, and referrals.

[↑ Contents](#)

57. **Barrett Watten**

Poetics and Cultural Studies: Engaging the Debate

Fri 3 Mar 2006

CALL FOR PAPERS

Poetics and Cultural Studies: Engaging the Debate

Proposed Special Session, Modern Language Association, December 2006

The importance of poetry within the study of literature and the dynamic resurgence of critical interest in poetry are both reflected in this year's MLA Program. We would like to propose a Special Session as a precise adjunct to this moment--a session in which debates can be staged about the relation of poetics and cultural studies, or the theory of poetry and sociopolitical accounts of literary culture. How does poetics interface with cultural studies approaches? Is poetics a term that should be implicitly or explicitly reserved for aesthetic, formalist and theoretical studies alone, with cultural studies, postcolonial, global, and other concerns seen as extrinsic to poetry as literature? Can poetics intersect with socially and historically exploratory approaches, and how does poetics provide unique and important sociocultural evidence? We would invite critics of poetry and poet critics to contribute to a session with four papers, three accepted to the panel and one a perspective of the co-organizers. We see this session as specifically addressing the methodological implications of the current moment in poetics in ways that connect both to the creation of poetry and to the poetic career.

If interested, please send a 1-2 page proposal and a brief resume to both co-organizers by March 15.

Barrett Watten <[REDACTED]>

Professor, Department of English, Wayne State University

Rachel Blau DuPlessis <[REDACTED]>

Professor, Department of English, Temple University

[↑ Contents](#)

58. **Freind, William Joseph**
Tom Raworth reading in Glassboro, NJ
Fri 3 Mar 2006

Tom Raworth will be reading on Tuesday, March 7 at 7:30 in Wilson Hall on the campus of Rowan University in Glassboro, NJ. Rowan is about 20 minutes outside of Philadelphia. For directions or more information, contact Bill Freind at [REDACTED]

[↑ Contents](#)

59. **Steve Halle**
Michael O'Leary on Seven Corners
Fri 3 Mar 2006

This week's *Seven Corners* (www.sevencornerspoetry.blogspot.com) post features Chicago poet *Michael O'Leary*. Michael O'Leary is the founding editor of LVNG magazine and the co-director of Flood Editions. If you have a minute, check out his new work.

Best,
Steve Halle
Editor

[↑ Contents](#)

60. **John Gallaher**
AWP Innovailers & Outsliders
Fri 3 Mar 2006

Apologies if someone already posted this:

2006 AWP Innovailers & Outsliders
Experimental Writers from across the Country

Poetry Reading

March 9, 8PM
Thursday

Bouldin Creek coffeehouse
bouldincreek.com
1501 S. First St. (at Elizabeth)
Austin, TX

Innovative poetry and performance by:

Joe Amato, Robert Archambeau, Ray Bianchi, Aaron Belz, Brigitte Byrd, Kass Fleisher, Joanna Fuhrman, John Gallaher, David B. Goldstein, Lea Graham, Piotr

Gwiazda, G. Matthew Jenkins, Alessandra Lynch, Richard Jeffrey Newman, Kathleen Ossip, Cheryl Pallant, Deborah Poe, Brett Eugene Ralph, Eric Schwerer, Hugh Tribbey, Susan Wheeler.

Contact info: Grant Jenkins, <[REDACTED]> [REDACTED] (cell)

[↑ Contents](#)

61. **Steve Dalachinsky**

***Fw: SECOND ANNUAL PRAISE BUKOWSKI NIGHT! THURSDAY
MARCH 9 10PM***

Fri 3 Mar 2006

Please join us to celebrate the writing and life of Charles Bukowski, the great eagle of the heart on Thursday, March 9, 10PM @ Bowery Poetry Club, 308 Bowery, between Bleecker & Houston, NYC

His work will be read by Roger Bonair Agard, Steve Cannon, Steve Dalachinsky, Bonny Finberg, Galinsky, John S. Hall, Bob Holman, David Huberman, Tsaurah Litzky, Big Mike, Thaddeus Rutkowski, Danny Shot, Moonshine Shorey & Deanna Zandt.

Tell your friends!

Open Reading follows. Bring a poem of Bukowski's to read!
Free!

[↑ Contents](#)

62. **Gabriel Gudding**

performative violence -- and kindness

Fri 3 Mar 2006

Recent "actualist" moves on this the Lucipo list have caused me to think this morning once again about the kinds of ethical work performative violence does and how it relates to the comic mode.

Performative violence, in its playing at ethical transgression, seems to parallel the kinds of aesthetically transgressive work of AG and PA writers.

I realized this morning that I'd already formulated something about this on my blog so I reposted a link on my blog and it can be found here:
<http://gabrielgudding.blogspot.com/>

But to go further than the blog post: The problem shows up when the performative writer demands or suggests that the reader respond in a certain way, demands or suggests that the performative texts/moves be read in a

certain way. "No no you misunderstood me: I was being a satirist, I was being performative."

What can ensue (if the performative writer is Controlling) is an exegetical battle about what was said, done, written. These battles are usually pretty involved and they can again devolve into material for further actualist performance.

What this stuff calls into stark relief is in fact the kinship between the aesthetic and the ethical -- and for me the question comes down to Kindness, the kindness of the writer him or herself. Is that writer kind? Are they full of blame? How elastic are they? Do they storm away in a huff? Where do they withdraw from the fray? And how do they withdraw from the fray? WHO THE WRITER IS becomes an issue: One tries to see "underneath" the actualist behavior to see if one can find any PATHOLOGY that would cause such ethically anomalous behavior. [This is a problem if the project of Writer X is about abrogating the writerly self] -- [And this becomes a Double Problem if Writer X is also Controlling].

Upshot: Performative violence is not itself "bad," but it causes us to become curious about the ethical root of the behavior -- is it good, is it bad? -- and it throws those who care into a mode of intense waiting to see fundamentally whether the writer in question is coming from a standpoint of blame ("I am apart/different/better; you are wrong") or kinship.

I think one of the beautiful things about this mode can be that it teaches an intense waiting and tolerance in order to see the "ethical root." One of the ways a performative writer can fail is to jump into the fray and say "Read me THIS way!" (We've seen that before on this list and in blogland stuff from last fall).

Yuh I'm going to go have my breakfast now and get to work.

- Gabe

[↑ Contents](#)

63. **Lewis LaCook**

Plastic Gesso

Fri 3 Mar 2006

with strings floating by, on plastic gestures
until You know how objects demand space;
You see through it, eventually, knowing things
noting lives, until objects node gesso polymer,
and You crack. You crack open like an egg

and the sunrise dribbles down your bare legs
when you stand up among men, and women
whiten to a viscous blur beneath
the pressure of your hands; You'll choke them
quiet, tighten the paradox of their breath

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

||<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

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

[↑ Contents](#)

64. **David A. Kirschenbaum**

Every Boog City Poet Ever

Fri 3 Mar 2006

hi all,

when we recently published our 30th issue of boog city (with number 31 out tomorrow) i did one of the things i normally do, update the running list of poets we've been fortunate enough to publish. i thought i would share it with you all as a look at one press, and the work that each of nine different editors--our poetry editors (in order) Joanna Fuhrman, Jim Behrle, Stephanie Young, Carol Mirakove, and Dana Ward, and our special section editors David Baratier, Arielle Greenberg, Douglas Rothschild, and Deanna Zandt--has selected.
<http://boogcity.blogspot.com/>

it's been nice throughout these four years that those i respect as writers and editors, as people first, have been kind enough to lend their time and effort to get these poems out there. cliché though it is, there's no way i could ever properly thank them all.

for all my love of publishing features on music, books, politics, and art in the newspaper, ultimately boog started with poems, published in our first two chapbooks in august of 1991, and it's poems that continue to define what we are.

as ever,
david

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

[↑ Contents](#)

65. **Simon DeDeo**

rhubarb is susan updates

Fri 3 Mar 2006

Hi all --

Two reviews up this week on rhubarb -- Christopher Salerno in Jacket, and a review of a poem by Kate Greenstreet from her new chapbook Learning the Language. Check them out --

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

<http://rhubarbissusan.blogspot.com/2006/03/christopher-salerno-republic-book-x.html>

<http://rhubarbissusan.blogspot.com/2006/02/kate-greenstreet-bridge.html>

Thanks for tuning in, and have an excellent weekend --

Simon

[↑ Contents](#)

66. **Hoa Nguyen**

AWP offsite: SUPERFLUX Reading & Launch Party

Fri 3 Mar 2006

[Please forgive cross postings]

SUPERFLUX Reading & Launch Party

7:00 pm on Wednesday, March 8

at the Cactus Café in the Texas Union

The University of Texas at Austin Campus

Come celebrate the launch of the journal

SUPERFLUX with a reading at 7:00 pm on Wednesday,

March 8 at the Cactus Café in the Texas Union.

The line-up for the evening includes readings by Eileen Myles, Elizabeth Robinson, Susan Wheeler, Rosa Alcalá, Lee Ann Brown, Laura Glenum, Arielle Greenberg, Rachel Levitsky, Denise Szymczak, Catherine Wagner, and Rebecca Wolff as well as a screening of a short film by Jill Chamberlain.

The night marks the release of the inaugural issue of SUPERFLUX, a new, bi-annual print journal curated by poets Susan Briante, Chris Murray and Hoa Nguyen. The SUPERFLUX premier issue features work by Mónica De La Torre, Catherine Wagner, Alice Notley, Rosa Alcalá, Brenda Iijima, Jill Stengel, Anne Waldman, Elizabeth Robinson, Corinne Lee, Kristina Martínez, Denise Szymczak, Arielle Greenberg, and Sara Fox. Copies of the issue will be available at the reading. SUPERFLUX MAGAZINE can soon be ordered from Small Press Distribution [REDACTED]. The event, which coincides with the first night of the Associated Writing Programs Conference, is free and open to the public.

Locate the Cactus Café here:

<http://www.utexas.edu/student/txunion/ae/cactus/?cactus=current>

It is 2 miles from the Convention Center. Capital Metro buses can be taken to the site (see the “map” link on the Cactus site above). You can also reach it by boarding a free ‘Dillo shuttle from the AWP convention site (Red or Gold ‘Dillo shuttles) and then walking 2 blocks

~~~~~  
~~~~~ <http://www.skankypossum.com/>

[↑ Contents](#)

67. **Steve Dalachinsky**

new doors

Fri 3 Mar 2006

playing the changes

1. alma mater (mcphee - duval duo @ brooklyn college 2/2/06)

the pond is frozen

trees bare

stepping into a huge puddle

muddied saxophone

recuperates
exit

it is small where we walk
a large encompass
doorless space-handles
a dark
thin
rectangular window
showing only
darkness

it is an open & shuttered
case -

no tickets required.

2. as if rhythm were melody (sonny fortune rashied ali duo @ sweet rhythm
2/2/06)

rage

of

water

cubed

the reaction-of-being or the changesthru-the-changes
impressions of the changes

we are as circular is a thing of firey cold

sugar in a coffee cup of coffee is the

changes

bucking odds to become a startle afluted glass
onbeat/offbeat

clini-histry my hat across the

table

& how many teews does a sweet bottle have

hypo-glo twomorous desiums complay

perks aperc relentless & bagular

leatheredtunes 'nvested those B&W changes on &

off

the

changes

playing

the changes this unerlated pyro-lite

startled as a watchface

that is bad is good

strattled asa wilder ness

it is not in the reason
but the deed.
steve dalachinsky nyc 2/2/06

[↑ Contents](#)

68. **Joshua Wilkinson**

Strange Archive / Possible Dissertation Study / Neglected Poet

Fri 3 Mar 2006

Hello,

A few years ago I helped to organize a strange archive of the recently deceased poet Jeremy Ingalls.

Here's a little bio:

Ingalls was a well-known American poet, scholar, editor and translator. She won the prestigious Yale Series of Younger Poets Prize in 1940 and published seventeen books during an active literary career that spanned five decades. In addition to being a professor of English, she was also a professor of Asian Studies at Rockford College before retiring to Tucson in the early 1960s. Her many honors and awards included the Shelley Memorial Award; a Guggenheim Fellowship; a Ford Foundation Fellowship in Asian Studies; a Fulbright Professor and Rockefeller Foundation Lecturer in American Poetry in Japan, and an Asia Foundation delegate to the Republic of Korea. She died in Tucson in 1999.

When I was out in a little used bookstore in Lincoln, Nebraska a couple of weeks ago I stumbled across a new edition of Ingalls' gigantic book-length poem called Tahl, only her second book (if memory serves) after winning the Yale Prize. Knopf printed it originally--during WWII I think--then it was long out of print until University of Arizona Press, under the direction of Alison Hawthorne Deming, re-released it.

The book is huge and strange and pretty amazing. She also published a collection of translations of Mao Tse

Tsung's poems called Dragon in Ambush that I helped locate when I was a research assistant working on the Ingalls archive at the University of Arizona.

Partly, I mention this to the list because she is a neglected female American poet--one of the few to write a massive epic. And because I think a dissertation or formal study of her work--of some kind--would be a great project for somebody looking for something like this.

But, in thinking about "neglected" writers, I can't help but be a bit saddened by the thought of all those boxes (about 80 of them: manuscripts; journals; personal effects; everything in her office; she never had a computer, so imagine) sitting in storage in some wing of the U of A library in Tucson.

If anybody is interested in this, please get in touch with me. I'm by no means an authority on Ingalls, although I spent hours going through her materials when I was a grad student at U of A.

That said, I'm sure I could help in putting you (or one of your friends or grad students) in touch with those who have access to the archive and more detailed information, etc. Feel free, of course, to forward this message to anybody who might be interested.

my best wishes,
joshua

██████████

Do You Yahoo!?

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

[↑ Contents](#)

69. **Anny Ballardini**
the Poets' Corner

Fri 3 Mar 2006

Dear All,

* *

*an update for the Poets' Corner with a section dedicated to the translations into Italian I did of several poems. *

* *

Newly featured Poets:

Diane Lockward

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=202](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=202)

Crag Hill

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=203](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=203)

Michele Pierri

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=204](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=204)

New added poems to already featured Authors:

by* Richard Dillon*

MERCY IN THE MIX

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1488>

DEATH

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1489>

ON TIME AT THE THIRD DIMENSION TAVERN

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1490>

by *David Howard*

REVISITING CHURCH SQUARE

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1491>

by *Elizabeth Smither*

Listening to The Goldberg Variations

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1492>

by *Ann Fisher-Wirth*

When You Come to Love

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1493>

by *Alan Sondheim*

Apropos

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1494>

Sound Images

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1502>

by *Beverly Materne*

THE VISION OF MADAME BRIGNAC

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1495>

by *Victor Sosa*

Asì es, Milena,

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1514>

by *Barry Alpert*

SOUND TRACK

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1515>

and *Ludovit Lehen* with two beautiful still lives:

Natura morta

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1516>

Natura morta

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1517>

Plus the new translation into Slovakian by *Marco Gerbi* of his own introduction to the Artist:

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1398>

Under Poets on Poets, I did the following translations into Italian

<http://www.fieralingue.it/modules.php?name=poetsonpoets>

ECCOLA di *Richard Dillon*

<http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=81>

LA BORSETTA di *Ruth Fainlight*

<http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=83>

IL MIO ALTRO OCCHIO di *James Finnegan*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=85](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=85)

Trieste di *Dennis Barone*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=87](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=87)

DEUS EX MACHINA di *Dennis Barone*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=88](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=88)

COME SE IL CIELO di *Dennis Barone*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=89](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=89)

Acqua Sul Sole di *Grace Cavalieri*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=91](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=91)

Perché sono rimasti insieme di *Grace Cavalieri*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=92](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=92)

La cappella in rovina di *Douglas Clark*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=94](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=94)

Maghi di *Douglas Clark*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=95](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=95)

La via del vicolo - Barcellona 2004 di *Ian Davidson*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=97](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=97)

21 giugno 2004 di * Ian Davidson*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=98](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=98)

Da Giorni e Anni di * Karl Young*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=100](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=100)

Cortile dietro casa di *John Tranter*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=102](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=102)

MIO PADRE FA COLAZIONE CON CHOU EN-LAI di *Tad Richards*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=104](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=104)

La Terra Perduta di* Susan M. Schultz*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=106](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=106)

nature morte: O Retorica! di *John Kinsella*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=107](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=107)

Come Parlare alla Tua Mucca di *Alan Michael Parker*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=109](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=109)

Ascoltando Le Variazioni di Goldberg di *Elizabeth Smither*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=111](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=111)

Quando Arrivi all'Amore di* Ann Fisher-Wirth*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=113](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=113)

SOTTO L'ALBERO di* Helen Ruggiri*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=115](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=115)

Bimba di York di *Nessa O'Mahony*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=117](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=117)

SINOPSI DEL CICLO (5) di *Spencer Selby*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=119](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=119)

LE FOTO ROVINATE di *Janet McCann*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=121](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=121)

RIVISITANDO LA PIAZZA DELLA CHIESA di *David Howard*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=123](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=123)

LA MASCHERA DEL PARADISO di *Elena Karina Byrne*

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=125](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=125)

LA VISIONE DI MADAME BRIGNAC di *Beverly Matherne *

[http://www.fieralingue.it/modules/poetsonpoets/corner.php?
pa=printpage&pid=128](http://www.fieralingue.it/modules/poetsonpoets/corner.php?pa=printpage&pid=128)

The main index can be found here:

<http://www.fieralingue.it/modules.php?name=Content>

**

With my acknowledgement to all featured Authors,

my best wishes,

Anny Ballardini

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

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing
star!

Friedrich Nietzsche

[↑ Contents](#)

70. **Gary Sullivan**

TOMORROW: NADA GORDON & ANN LAUTERBACH SEGUE BPC

Fri 3 Mar 2006

NADA GORDON & ANN LAUTERBACH

Saturday March 4, 4:00-6:00 p.m.

Segue at Bowery Poetry Club

308 Bowery, just north of Houston

Hope to see you there; it's going to be great.

Nada Gordon is the author of *V Imp, Are Not Our Lowing Heifers Sleeker Than Night-Swollen Mushrooms?*, *Foriegnn Bodie*, and, with Gary Sullivan, the e-pistolary nonfiction novel *Swoon*. Visit her blog at: <http://ululate.blogspot.com>.

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.

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit www.segue.org/calendar, <http://bowerypoetry.com/midsection.htm> or call [REDACTED]. Curator for March: Charles Borkhuis

[↑ Contents](#)

71. **ALDON L NIELSEN**

Re: Strange Archive / Possible Dissertation Study / Neglected Poet

Fri 3 Mar 2006

I just put in an order for a copy of TAHL on your say-so -- have to admit I know nothing about this poet --

On Fri, 03 Mar 2006 12:51:52 +0000, Joshua Wilkinson wrote:

Hello,

A few years ago I helped to organize a strange archive of the recently deceased poet Jeremy Ingalls.

Here's a little bio:

Ingalls was a well-known American poet, scholar, editor and translator. She won the prestigious Yale Series of Younger Poets Prize in 1940 and published seventeen books during an active literary career that spanned five decades. In addition to being a professor of English, she was also a professor of Asian Studies at Rockford College before retiring to Tucson in the early 1960s. Her many honors and awards included the Shelley Memorial Award; a Guggenheim Fellowship; a Ford Foundation Fellowship in Asian Studies; a Fulbright Professor and Rockefeller Foundation Lecturer in American Poetry in Japan, and an Asia Foundation delegate to the Republic of Korea. She died in Tucson in 1999.

When I was out in a little used bookstore in Lincoln, Nebraska a couple of weeks ago I stumbled across a new edition of Ingalls' gigantic book-length poem called Tahl, only her second book (if memory serves) after winning the Yale Prize. Knopf printed it originally--during WWII I think--then it was long out of print until University of Arizona Press, under the direction of Alison Hawthorne Deming, re-released it.

But, in thinking about "neglected" writers, I can't help but be a bit saddened by the thought of all those boxes (about 80 of them: manuscripts; journals; personal effects; everything in her office; she never had a computer, so imagine) sitting in storage in some wing of the U of A library in Tucson.

That said, I'm sure I could help in putting you (or one of your friends or grad students) in touch with those who have access to the archive and more detailed information, etc. Feel free, of course, to forward this message to anybody who might be interested.

████████████████████

The diagram illustrates a sequence of particle interactions or decays. It features two horizontal rows of arrows. The upper row contains 20 arrows pointing to the left, followed by 16 arrows pointing to the right. The lower row contains 18 arrows pointing to the left, followed by 7 arrows pointing to the right.

"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



[↑ Contents](#)

72. **Nathaniel Siegel**

Kenward Elmslie and Bill Berkson Reading in NYC

Sat 4 Mar 2006

Dear Friends:

Bowery Arts and Science, Ltd invites you this coming Tuesday March 7, 2006 at 8 p.m. to experience Kenward Elmslie and Bill Berkson at The Bowery Poetry Club 308 Bowery (just south of Bleecker across from CBGB) as part of our "National Treasures" Series. Admission is \$8.00

[_www.boweryartsandscience.org_](http://www.boweryartsandscience.org) (<http://www.boweryartsandscience.org>)

See you there !

Nathaniel A. Siegel
Study Abroad on the Bowery

[↑ Contents](#)

73. **Simona Schneider**

Re: Kenward Elmslie and Bill Berkson Reading in NYC

Sat 4 Mar 2006

Ahoy Alex A,

I figure you are either conched out or out there throwing handfuls of popcorn in the air and letting them rain all over your face because it is the weekend and that's how we celebrate! Maybe you are doing both, only you are dreaming the latter. I arrived to a not-so-freezing house at 12:30am via bus and porsche. It was not so freezing because we had a pipe burst and the newton fire dept. came in and turned it off. Then our plumber came and fixed it. Somebody turned on the heat--that's the great that came out of all this. Perfect timing! The leak dripped out onto the bmw in the garage and our neighbor noticed there were large ice formations on its trunk. Newton is so friendly. Hmm, well sorry I didn't get to talk to you tonight except for to

make fun of your movie choice, I hope you cried and laughed and fell asleep thoroughly emotioned out. Hope to talk to you tomorrow somewhere between seeing the large prints of the ancient glass-negatives of Tangier and then off to the Fogg and then to grandma's house we go. A busy day, topped off with drinks with my old friends Bob and Tom. I'll have to get the records too, but probably Sunday. It's freezing here and I don't know if I'll be able to shoot at night like I'd planned. It might be the death of me--there is that big white fur hat though--

Mwah handsome prancing fawn-like boy, I followed you to bed last night because you made it seem like so much fun, dancing around in your underwear and crashing:) That's why I still had all my clothes on! You didn't take them off me. Well, you'll have to make up for it when I get back. Also what happened this morning? All I remember is spelling Tom Tooaaem. and "Phonetics with Simona in the morning" could be a show!

Simona

On 3/4/06, Nathaniel Siegel <[REDACTED]> wrote:

>

> Dear Friends:

>

> Bowery Arts and Science, Ltd invites you this coming Tuesday March

> 7, 2006

> at 8 p.m. to experience Kenward Elmslie and Bill Berkson at The Bowery

> Poetry Club

> 308 Bowery (just south of Bleecker across from CBGB) as part of our

> "National Treasures" Series. Admission is \$8.00

>

> _www.boweryartsandscience.org_ (<http://www.boweryartsandscience.org>)

>

> See you there !

>

> Nathaniel A. Siegel

> Study Abroad on the Bowery

>

--

s i m o n a * e v a * s c h n e i d e r

<http://tangiertelegram.blogspot.com>

[REDACTED]

nyc tel: [REDACTED]

[↑ Contents](#)

74. **Simona Schneider**
Please disregard last email
Sat 4 Mar 2006

Please disregard the last email. It was meant as a forward, not as a reply!
Thanks

[↑ Contents](#)

75. **Alison Croggon**
Masthead 10
Sat 4 Mar 2006

(Apologies for cross-posting)

Masthead Issue #10 is now up at <http://masthead.net.au>

MASTHEAD 10

ARTWORK by Paul Cava

MASTHEAD FEATURE: IRISH POETRY Mairéad Byrne | Brian Coffey |
Anamaría Crowe Serrano | Denis Devlin | Fergal Gaynor | Matthew Geden |
Trevor Joyce | David Lloyd | Thomas MacGreevy | Medbh McGuckian | Niall
Montgomery | Maggie O'Sullivan | Maurice Scully | Michael Smith | Geoffrey
Squires | Catherine Walsh | Augustus Young | Essay: Alex Davis

PROSE by Eliot Fintushel

TEXTS FOR THEATRE

Margaret Cameron | Jasmine Chan | Chris Goode | George Hunka | Daniel
Keene

POETRY MTC Cronin | Fred Moten | Hugues C. Pernath | Kuba Mokrosinski |
Kenji Siratori | Sophie Mayer | César Vallejo | George Szirtes | Dominic Fox | R.
Radhakrishnan | Stephen Vincent | Simon Perchik

From the Editor:

I sometimes think that Masthead ought to be subtitled "stuff I like". One of the great satisfactions of putting it together is the opportunity to see work I admire in conversation with other works, to put in one place a little of the great variety of art that stirs me in different ways. I am sometimes asked if a particular issue has a "theme", but I find myself more interested in pursuing the themes that the works themselves suggest. Sometimes the serendipity of editing means that an issue can look as if, indeed, a theme has informed the choices; but if so, it is chance who orchestrated it.

Inevitably, the magazine reflects my tastes and interests. And looking at this issue, I suppose that what strikes me most of all as a connection between the

works presented here is, yet again, a sense of eroticism: the obvious erotics in the sensual layerings and displacements in the beautiful artworks of Paul Cava, of course, but also a sense that language is, in a complex and challenging sense, a bodied phenomenon. This weaves through the works presented here in a wide variety of ways, from the disturbed cyber-carnalities of Kenji Siratori to the rawly-nerved longings and vertiginous anxiety expressed in Chris Goode's "score for performance"; from the displaced romantic sensibilities of Flemish poet Hugues C. Pernath or Peruvian modernist César Vallejo to the tragic eroticism discussed by playwright and critic George Hunka; from the sheer, tender tissue of the ordinary in Geoffrey Squires' poetry to the full-blooded sexual anger of Jasmine Chan's theatrical voice.

I am delighted in this issue to realise a long-held ambition - the Masthead special for this issue is a survey of Irish poetry, taking in a taste of a selection of contemporary poets notable for their variousness, but also harking back to a modernist lineage which is sometimes obscured in contemporary narratives of Irish literature. In editing this selection, I owe a great deal of thanks to those who helped me with suggestions or with seeking permissions. I'd particularly like to thank Michael Smith, Trevor Joyce and David Lloyd for helping me to put this fine selection of poetry together, and I'd like to thank also the literary estates of Denis Devlin, Niall Montgomery, Brian Coffey and Thomas MacGreevy for permitting their work to appear. The special also includes an essay by Alex Davis which contextualises some of the vexed issues that both divide and link the whole notion of Irish poetry.

I am also very pleased to include several texts for the theatre, again coming from a variety of approaches to language in performance. Margaret Cameron, Jasmine Chan, Chris Goode, George Hunka and Daniel Keene span three continents: the safest thing to say about the works presented here is that none of these texts in any way fit the convention of the "well made play" and all of them, in their differing aesthetics, offer exciting ways to think about language in performance. And Eliot Finstushel has contributed some sharp prose, to give this issue a genre edge.

There is, as always, a good body of poetry in translation: in this issue are translations from Flemish, Polish, Spanish and Tamil. And the poetry expresses a range of approaches and aesthetic - from the meditative reflection of George Szirtes to MTC Cronin's witty, passionate, unclassifiable writings, to the complex musical rhythms of Fred Moten. And much in between and beyond.

But I'll leave it to you to explore the rest.

This issue's cover image is *Man/Woman* by Paul Cava, whose work is also displayed in the Gallery, with extracts from Walt Whitman's *Leaves of Grass*.

Don't miss the opportunity to read Whitman again: I truly had forgotten, in the years since I've read him, how wonderful he is.

Yes, stuff I like.

Alison Croggon

March 4, 2006

<http://masthead.net.au>

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

76. **ALDON L NIELSEN**

Fwd: INFO: john la rose 1927-2006

Sat 4 Mar 2006

--=-Qj9QzIWB5JYHY7/V0U+

This news forwarded from Linton Kwesi Johnson & Kalamu ya Salaam

>>INFO: john la rose 1927-2006

=====

John La Rose, founder of New Beacon Books, co-founder of the Caribbean Artists Movement and of the International Book Fair of Radical Black and Third World Books, died on 28 February at the Whittington Hospital in London. Since the 1950s John had been at the forefront of a number of grassroots political and cultural organisations striving for racial equality and social justice. Originally from Trinidad but living in London for over 40 years, John was also a poet, essayist and filmmaker. His brilliant intellect, keen sense of humour and geniality touched everyone who met him, and he inspired and encouraged people from all walks of life, from all over the world. In recent years, John had retired due to heart trouble, but he still took an active role as Chairman of the George Padmore Institute, introducing many of the events held there. Sadly, on 28 February John died of a heart attack at the age of 78. He will be greatly missed by everyone. Arrangements are presently being made for the funeral of John La Rose. Please email us at [REDACTED] if you would like details, but the arrangements will also be posted up on this website and at www.georgepadmoreinstitute.org

FURTHER LINKS:

<http://www.irr.org.uk/2006/march/ha000006.html>

<http://www.thechronicle.demon.co.uk/archive/larose.htm>

to Kenning c/o 706 N Prospect Rd, Ypsilanti, MI 48198. Contact
[REDACTED] for a full prospectus.

Forthcoming titles in the series include:

Ambient Parking Lot, by Pamela Lu. PROSE. Part fiction, part earnest mockumentary, Ambient Parking Lot follows a band of musicians as they wander the parking structures of urban downtown and greater suburbia in quest of the ultimate ambient noise--one that promises to embody their historical moment and deliver them up to the heights of their self-important artistry. Along the way, they make sporadic forays into lyric while contending with doubts, delusions, miscalculations, mutinies, and minor triumphs. This saga peers into the wreckage of a post-9/11 landscape and embraces the comedy and poignancy of failed utopia. Pamela Lu is the author of Pamela: A Novel. Her recent work appears in Biting the Error, 1913, and Fascicle, and is forthcoming in Chicago Review and call: a review.

Hannah Weiner's Open House, by Hannah Weiner. Patrick F. Durgin, ed. POETRY / PERFORMANCE. Hannah Weiner's influence extends from the sixties New York avant-garde, where she was part of an unprecedented confluence of poets, performance and visual artists including Phillip Glass, Andy Warhol, Carolee Schneeman, John Perrault, David Antin, and Bernadette Mayer. Like fellow-traveller Jackson Mac Low, she became an important part of the L=A=N=G=U=A=G=E movement of the 70s and 80s, and her influence can be seen today in the so-called "New Narrative" work stemming from the San Francisco Bay Area. With other posthumous publications of late, her work is being discussed by scholars in feminist studies, poetics, and disability studies. But there does not yet exist a representative selection spanning her decades of poetic output. Hannah Weiner's Open House aims to remedy this with previously uncollected (and mostly never-published) work, including performance texts, early New York School influenced lyric poems, odes and remembrances to / of Mac Low and Ted Berrigan, and later "clair-style" works.

PUREsexSWIFTsex/sexoPUROsexoVELOZ, by Dolores Dorantes; trans. Jen Hofer. POETRY (BILINGUAL). Dolores Dorantes was born in Veracruz and has lived most of her life in Ciudad Juárez, where socioeconomic violence and politically-charged daily brutalities have informed her radically humane and beautifully incisive work as a poet and journalist. Dorantes is a rare phenomenon among Mexican literary communities, in that she engages a wide-ranging international stance toward poetry and poetics while refusing to accept state support from a government she cannot respect. She has published four book-length works of poetry, and is founding editor of one of the only truly independent small press projects in Mexico, Editorial Frugal (Frugal Press) which, among other activities, publishes Hoja Frugal (The Frugal Page), a

monthly poetry broadside printed in editions of 4000 and distributed free throughout Mexico. *sexoPUROsexoVELOZ*, simultaneously a breath of respite and a galvanizing wind, is a fragmented, interlocking sequence of poems that explore the divided yet overlapping territories of self and other, memory and loss, past and possibility. Jen Hofer's translations of Dorantes' work have appeared in *Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women* (ed. Jen Hofer, University of Pittsburgh Press, 2003), *War and Peace 2* (ed. Judith Goldman and Leslie Scalapino, O Books, 2005), *Aufgabe* (ed. Tracy Grinnell, issue #3), *kenning* (ed. Patrick Durgin, issue 13, 2002) and as a *Seeing Eye* chapbook (ed. Guy Bennett, 2004).

[↑ Contents](#)

78. **Patricia SpearsJones**
Octavia Butler and Barbara Guest

Sat 4 Mar 2006

I notice that there is very little about Octavia Butler on the listserv and I know that her work and character meant a great deal to lots of writers and thinkers and activists. Here's what I sent to my friends. . . Farewell and fire

This feels not so much like a strange year with so many wonderful and important persons passing on, but possibly a really paradigm shift. Rosa Parks and Coretta King; Barbara Guest and Octavia Butler; Naim June Paik and . . . The consciousness of our mortality is both a blessing and a burden. We know that we will die. So how we live our lives; what we do; how we treat each other; how we are treated is all bound to our finite moment on the planet. Yes I know that some believe in the resurrection and karma and all that but the here and now is the here and now. HOW ARE WE TO LIVE in this awful world with our fellow humans who seem to have planned to wreak havoc on the entire planet? HOW ARE WE TO MAKE ART in the face of so much evil and terror and just plain bad management? How did Ms. Butler and Ms. Guest? Each day or every other day, pen to paper or fingers on the keyboard. Or they walked around the park, the block, across the room, into a library or a gallery or a house filled with ghosts. So do we. There are days when I fear my very shadow and there are days of such glory--the sun beaming, diamonds in my ears, my favorite music playing at *Prêt a Manger*--I know that this will not last and yet . . .

We are more human because of Ms. Butler and Ms. Guest; Ms. Parks and Ms. Scott King. They move in the world unlike anyone before them. Think of Octavia Butler writing science fiction. She was unlike her peers, but she pulled from the well of African American and African diasporic experience and found new ways to tell old, horrific tales. No one did it the way she did before she did, now her disciples must find their way to tell those tales.

I remember visiting Barbara Guest sometimes in the 1980s when she was on W. 16 or 15th, no it was 16th street. There were like a million books of course in her space, but also all kinds of art quietly abstract, a kind of humming of lines and colors here and there. I wish I remembered more. She was generous and rigorous and her work to me remains difficult to understand, but I utterly respected what she was trying to do because like Octavia Butler she also had to find her way to make art in response to her experience and interests-painting, psychology, feminism.

These gentle women make the background hum that is history --that we sort of hear and when these artists and activists, mothers and daughters, dreamers and revolutionaries pass on, we are left with a great responsibility--to try and match their fire or to find a way to start our own.

In honor of their gifts,

Patricia Spears Jones

"Most people
are afraid to say extravagant things definitively" Maureen Owen

[↑ Contents](#)

79. **David A. Kirschenbaum**

Boog City 31 Available Today

Sat 4 Mar 2006

Please forward

Boog City 31

Available

featuring:

Our Music section, edited by Jonathan Berger

--"Casey Holford is the missing link between lesbian folk, DC punk, '80s synth-pop, and classic rock. He's the link that makes them all seem like the same thing in the first place," writes Dan Fishback in his cover story on the antifolk musician.

Our Features section, edited by Paulette Powell

--"The Swedish ambassador and his wife enthusiastically hosted an event to showcase Sweden's premier cartoonist, Martin Kellerman, and his new collection of strips on Fantagraphics. It was surreal sipping wine and munching hors d'oeuvres at the Consulate General of Sweden with the usual crowd from

the Museum of Comic Book and Cartoon Art," Powell writes in "It's the New Golden Age of Comics."

Our Printed Matter section, now edited by Mark Lamoureux

--"This is essential for Magi's project, which is driven by her concern that nature writing has become a genre of ineffectual and homogenous propaganda rooted in the accepted tradition of destruction," writes Mackenzie Carignan on Jill Magi's Cadastral Map (Portable Press at Yo-Yo Labs).

--"Lasky's work has many examples of this edge set primly and perhaps affectionately for us, with a light enough touch so to be nonchalant, with a dark enough undercurrent to sit with us, to get under our skin, to haunt us in the empty spaces that it inhabits to perhaps<hopefully>shock us out of our complacency by reminding us that it's there," writes Laura Carter on Dorothea Lasky's Alphabets & Portraits (Anchorite Press).

Our Politics section, edited by Deanna Zandt

"Midterm elections will hit in 2006, as well as our opportunity to elect a new governor. I beg of my fellow spin doctors out there: please, please, PLEASE show us some vision, hope, and positive messages for this year. We can be anti-this and anti-that forever, but we'll just keep losing," Zandt writes in My Wish List for 2006.

Our Poetry section, edited by Dana Ward

Cambridge, Mass.'s Michael Carr with Bust and apparition

Her babyface tylenol misbegotten
trivial principles of referral won't appreciate
deaconess mint. The yellow pages now was my
second choice Š

San Francisco's Brandon Brown with I Want to Play Catch with Bill Luoma

I went to plough cod with bilge lunulae.
yeah, I did plot cons with dirge salespeople<
spear my kneaded breadloaf and I'll recline
and drink beer<I need hemlock to unwind Š

Boulder Colorado's Logan Ryan Smith with Narcissus 2000

when narcissus was careful with it he carried his mirror
around in public and asked what others saw in it
he carried it around but couldn't care less what others saw
in the mirror when there came the celebrity of the future
upon his reflection and he was confused Š

And Straight out of Kensington, Brooklyn its Nada Gordon with Porpo-Thang

The porpoises fling up their
orange underthings; swaying
in the wind, their heavy rotation
is brief and horrifying, Š

Art editor Brenda Iijima brings us work from Sue Coe, who has pieces in the collections of many major museums, including The Metropolitan Museum of Art and The Museum of Modern Art in New York.

And thanks to our copy editor, Joe Bates.

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St. Mark's Church
Shakespeare & Co.
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Tonic
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Earwax
Galapagos
Northsix
Sideshow Gallery
Soundfix/Fix Café
Supercore Cafe

--

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<http://boogcityevents.blogspot.com/>
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F: [REDACTED]

[↑ Contents](#)

80. **noah eli gordon**

Baus/Foster reading

Sat 4 Mar 2006

*First Tuesday's Reading Series
@ ZIEHER-SMITH Gallery*

Tuesday, March 7th, 2006

Eric Baus
& Tonya Foster

coordinated and hosted
by Christopher Stackhouse

Free Admission and Open to the Public

ZIEHER-SMITH Gallery
531 W. 25th St. NYC 10001

PH: 212. 229. 1088

I



Doors open at 6p. Reading begins at 6:30p

[↑ Contents](#)

81. **Lewis LaCook**
New Audio: Space Patrol

Sat 4 Mar 2006

Space Patrol

||<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

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

[↑ Contents](#)

82. **Rusty Morrison**
26, a journal of poetry, translations, and poetics -- submission period is open

Sat 4 Mar 2006

Announcing the open submission period for 26, a journal of poetry, poetics, and translation. We will be reading submissions from February 1, 2006 through April 30, 2007 for issue "F." (Notification occurs in September 2007.)

All submissions should be accompanied by SASE. We do not accept electronic OR simultaneous submissions. Please send to address listed below.

Issue "E" (252 pages) will be available April 20, 2006, but you can send in orders now! (see below for description of issue "E")

Copies are \$12 (free shipping). Feel free to send a check (and your address for shipment) directly to

26

po box 4450,

Saint Mary's College

Moraga, CA 94575-4730.

web address: www.26magazine.com

Description of 26 "E":

Poetry. Translations. Essays. Reviews.

Edited By Avery E. D. Burns, Rusty Morrison, Joseph Noble,

Elizabeth Robinson and Brian Strang.

This fifth issue centers around differing versions of "translation" .

With poems by Char, Montale, Eluard (trans. O'Brien),

Melicker, Fishman, Heide, Pilch, K. Robinson, Pierce,

Caples, McNaughton, Bianchi, Landers, Bye, DeVore,

Downs, Rosenthal, Dooley, Albon, J. Robinson, King,

Rothenberg, Lorca (tans. Valadez), Allara, Ventura,

Reis-Sa, Melicias, Guimaraes, Mae & Gastao (trans.

Strang & Brasil), Sobin, Hyner, Leto, Sims, Andrews,

Savett, Greenstreet, Tursi, Pruiett, Jones,

Pivrotto, Arigo, Morris, Yun (trans. Hyner),

Holderlin (trans. Hoover/Chernoff), Watson.

There are also essays and reviews by De La Torre "What is

light", Hollo "Four observations on Creeley", Motokiyu

"From Words to Pieces: On Robert Creeley", Duncan "As

Testimony", Robinson "October Song", Ryan "Trail of

Contraries, Gordon on Sand, Moore on Sikelianos, Fink

on Joron.

[↑ Contents](#)

83. **Aaron Belz**
eliot-pound letters destroyed

Sat 4 Mar 2006

I was conducting research at the Lilly Library this morning and discovered something about the Eliot-Pound correspondence that I had not known. I wrote about it in my blog: <http://blog.myspace.com/orthodontist> If anyone has an answer to my 'small mystery', please let me know; I'm very curious.

Thanks much

Aaron

[↑ Contents](#)

84. **derekrogerson**
Re: Octavia Butler and Barbara Guest

Sat 4 Mar 2006

AS we move from poetry to data, correspondence to PR, poets to "authors of ## books of poetry" the integrity of the art world continues to diminish. So much attention on numbers, syntax, on metrics, it is like another

Be Well, Derek

Patricia Spears Jones:

This feels not so much like a strange year with so many wonderful and important persons passing on, but possibly a really paradigm shift. Rosa Parks and Coretta King; Barbara Guest and Octavia Butler; Naim June Paik

[↑ Contents](#)

85. **Alex Jorgensen**
Nonproliferation Issues Raised by U.S.-India Nuclear Deal

Sun 5 Mar 2006

<http://www.cns.miis.edu/pubs/week/060302.htm>

- AJ

Do You Yahoo!?

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

[↑ Contents](#)

86. **Davey Volner**

Reminder: Loren Goodman and Carson Cistulli, Today at 6:30

Sun 5 Mar 2006

This Sunday, before the Oscars, we roll out the red carpet for Loren Goodman and Carson Cistulli. Join us for the last installment of our poetry series to be held in the current space. Since many of you have plans for the rest of the evening, we'll begin promptly. Tea scones, and drinks with the poets to follow. R.S.V.P., \$7 at the door.

Loren Goodman was born and raised in Wichita, Kansas, and graduated from Columbia University in 1991. His book, *Famous Americans*, was the 2003 selection for the Yale Younger Poets Series, edited by W.S. Merwin. Robert Creeley said of the book, "Famous last words for this terrific book are hard to come by, but one such would be 'Wonderful!'... *Famous Americans* is my kind of people." Mr. Goodman's poetry and criticism have appeared in *Poetry* and *Artforum*. He lives in Texas and Kobe, Japan, where he is a translator of English and Japanese literature, and according to his publicist, "active in the martial arts." Carson Cistulli attended Columbia University and the University of Montana. His poetry has appeared in *The Hat* and *Can We Have Our Ball Back*, and was included in the 2005 collection *Free Radicals: American Poets Before Their First Books*, edited by Jordan Davis and Sarah Manguso. He is currently pursuing an MFA in poetry at the University of Massachusetts.

The Accompanied Library
15 Gramercy Park South, 6C
New York, New York 10003
[REDACTED]

[↑ Contents](#)

87. **Laura Elrick**

Belladonna Tuesday March 14

Sun 5 Mar 2006

enjoy

BELLADONNA*

with

Melissa Buzzeo, Laura Elrick, & Myung Mi Kim

Tuesday, March 14, 7PM

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

Admission is \$5 at the Door.

Born in 1977 in New York, Melissa Buzzeo has worked as a counselor, curator, professor and palm reader. *City M*, was published in 2004 by Leona Press (New York) and is presently being translated into French for inclusion in a Quebecois anthology. *Disparate* work has been translated into Catalan, anticipating publication in Spain. A second chapbook, *In The Garden of the Book*, is forthcoming from NO press (Calgary). Currently she is reaching towards translation in living space. Laura Elrick is the author of *Fantasies in Permeable Structures* (Factory School, 2005) and *s Kincerity* (Krupskaya, 2003), and is one of the featured writers on *Women In the Avant Garde*, an audio CD produced by Narrow House Recordings in 2004. Recent work and an interview can be heard on *Cross Cultural Poetics* (a radio show housed at the PennSound web site). She lives in Brooklyn, New York. Myung Mi Kim was born in 1957 in Seoul, Korea. Her family emigrated to the United States when she was nine. She is the author several collections of poetry, including *Commons* (University of California Press, 2002), *Spelt* (a+bend press, 2000), *The Bounty* (Chax Press, 2000). She is presently Professor of English and member of the faculty of the Poetics Program at the State University of New York at Buffalo. *Belladonna** is a feminist/innovative reading and publication series that promotes the work of women writers who are adventurous, experimental, politically involved, multi-form, multicultural, multi-gendered, unpredictable, dangerous with language (to the death machinery). In its five year history, *Belladonna** has featured such writers as Leslie Scalapino, Alice Notley, Erica Hunt, Fanny Howe, Mei-mei Berssenbrugge, Cecilia Vicuña, Lisa Jarnot, Camille Roy, Nicole Brossard, Abigail Child, Norma Cole, Lynne Tillman, Gail Scott and Carla Harryman among many other experimental and hybrid women writers. Beyond being a platform for women writers, the curators promote work that is experimental in form, connects with other art forms, and is socially/politically active in content. Alongside the readings, *Belladonna** supports its artists by publishing commemorative pamphlets of their work on the night of the event. Please contact us (Erica Kaufman, Rachel Levitsky et al) at [REDACTED] (mailto:[REDACTED]) to receive a catalog and be placed on our list. Dixon Place, a home for performing and literary artists, is dedicated to supporting the creative process by presenting original works of theater, dance and literature at various stages of development. An artistic laboratory with an audience, we serve as a safety net, enabling artists to present challenging and questioning work that pushes the limits of artistic expression. With a warm, nurturing atmosphere that encourages and inspires artists of all stripes and persuasions, we place special emphasis on the needs of women, people of color, youth, seniors and lesbian/gay artists. Dixon Place is a local haven for creativity as well as an international model for the open exploration of the process of creation. Please visit [_www.dixonplace.org_](http://www.dixonplace.org) (<http://www.dixonplace.org/>) for more information *deadly nightshade, a

cardiac and respiratory stimulant, having purplish-red flowers and black berries Belladonna* readings happen monthly between September and June. We are grateful for funding by Poets and Writers, CLMP, NYSCA, and Dixon Place.

[↑ Contents](#)

88. **Rusty Morrison**

26, a journal of poetry, translations, & poetics -- SUBMISSION PERIOD DATE CORRECTED

Sun 5 Mar 2006

Hello again, In the announcement that I sent yesterday, the year listed was incorrect (now corrected below). The open submission period for issue "F" is February 1, 2006 through April 30, 2006. (Notification occurs in September 2006.)

>
>

Hello All,

As most of you know, besides my work for Omnidawn, I'm also one of five editors for 26, a journal of poetry, poetics, and translation. Edited by Avery E. D. Burns, Rusty Morrison, Joseph Noble, Elizabeth Robinson, and Brian Strang.

Here is information about ordering our new issue, and about submitting to the next issue.

Thanks, Rusty

Announcing the open submission period for 26, a journal of poetry, poetics, and translation. We will be reading submissions from February 1, 2006 through April 30, 2006 for issue "F." (Notification occurs in September 2006.)

All submissions should be accompanied by SASE. We do not accept electronic OR simultaneous submissions. Please send to address listed below.

Issue "E" (256 pages) will be available April 20, 2006, but you can send in orders now! (see below for description of issue "E")

Copies are \$12 (free shipping). Feel free to send a check (and your address for shipment) directly to

26

po box 4450,
Saint Mary's College
Moraga, CA 94575-4730.

web address: www.26magazine.com

Description of 26 "E":

Poetry. Translations. Essays. Reviews.

Edited by Avery E. D. Burns, Rusty Morrison, Joseph Noble,
Elizabeth Robinson, and Brian Strang.

This fifth issue ("E") centers around differing versions of "translation."

With poems by Char, Montale, Eluard (trans. O'Brien),
Melicker, Fishman, Heide, Pilch, K. Robinson, Pierce,
Caples, McNaughton, Bianchi, Landers, Bye, DeVore,
Downs, Rosenthal, Dooley, Albon, J. Robinson, King,
Rothenberg, Lorca (trans. Valadez), Allara, Ventura,
Reis-Sa, Melicias, Guimaraes, Mae & Gastao (trans.
Strang & Brasil), Sobin, Hyner, Leto, Sims, Andrews,
Savett, Greenstreet, Tursi, Pruiett, Jones,
Pivrotto, Arigo, Morris, Yun (trans. Hyner),
Holderlin (trans. Hoover/Chernoff), Watson.

There are also essays and reviews

by De La Torre "What is light",

Hollo "Four observations on Creeley",

Motokiyu "From Words to Pieces: On Robert Creeley",

Duncan "As Testimony",

K. Robinson "October Song",

Ryan "Trail of Contraries,

Gordon on Sand,

Moore on Sikelianos,

Fink on Joron.

Thanks for your attention.

[↑ Contents](#)

89. **Brenda Coultas**

Durand & Coultas March 7, NYC

Sun 5 Mar 2006

Battle Hill Reading Series

the first Tuesday of every month

March 7th at 8PM

Marcella Durand & Brenda Coultas

Battle Hill at Below

209 Smith St Brooklyn,

Cross Street: Baltic Avenue

Phone: [REDACTED]

The bar Below, is located on the corner of Smith and Baltic below the Asian

fusion restaurant Faan.

Take the F or G train to the Bergen stop, walk down Smith to Baltic.

Look for signs proclaiming wisdom, prosperity, happiness and such, and walk

down the steps to Below.

[↑ Contents](#)

90. **Christine Hamm**

Re: Poem, Revised *anthology, call for submissions*

Sun 5 Mar 2006

How is this different from what Lungfull! does?

At 12:09 PM -0600 3/1/06, ED AVIS wrote:

Dear Sylvester:

Can you help spread the word about a new project we're undertaking?

It's a book we'll publish in 2007 called Poem, Revised. It will be a collection of poems, accompanied by rough drafts of those poems and comments from the poets about the revisions. Poem, Revised will be a teaching tool and a behind-the-scenes look at how poems are created.

At this stage we're seeking submissions. Poets whose work is selected will be offered \$25, or \$50 worth of Marion Street Press books, plus two copies of Poem, Revised. The attached press release offers all the details.

This book is being edited by Robert Hartwell Fiske, editor of The Vocabula Review. Submissions can be emailed to him at

[REDACTED]

Marion Street Press specializes in books about writing and language. You can see our current list at <http://www.marionstreetpress.com>

Thank you very much.

Ed Avis

Publisher

Marion Street Press, Inc.

[REDACTED]

Christine Hamm

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

Do You Yahoo!?

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

<http://mail.yahoo.com>

[↑ Contents](#)

91. **David A. Kirschenbaum**

Re: Poem, Revised anthology, call for submissions

Sun 5 Mar 2006

i thought the same thing when i saw this post yesterday christine. but then i realized that in lungfull the authors explain their work in the back mixed in with their bios, and sometimes not at all, just putting a bio.

perhaps poem, revised will have the author explanations mandatory, mixed in with the work, and lengthier. maybe by calling poems, revised a teaching tool they intend to have exercises interspersed within the book.

on 3/5/06 9:59 AM, Christine Hamm at [REDACTED] wrote:

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Thank you very much.

Ed Avis

Publisher

Marion Street Press, Inc.



[↑ Contents](#)

92. **Megan Burns**

(no subject)

Sun 5 Mar 2006

A Special Edition of 17 POETS! Reading Series

MONDAY, MARCH 6th, 2006 @ 7:30pm

at The GOLD MINE SALOON, 701 Dauphine Street
New Orleans, LA

"NEW ORLEANS POETS: AFTER THE STORM"

featuring WORDS & WORKS
from the CITY of NEW ORLEANS

including New Orleans Poets

Dave Brinks, Kysha Brown, Megan Burns, Paul Chasse, Chris Champagne,
Thaddeus Conti, Gina Ferrara, Dennis Formento, Elizabeth Garcia, Quo Vadis
Gex-Breaux, Lee Meitzen Grue, Felice Guimont, R. Moose Jackson, Herbert
Kearney, Saddi Khali, Jonathan Kline, Bill Lavender, Bill Myers, Brenda Marie
Osbey, Niyi Osundare, Valentine Pierce, Jimmy Ross, Kalamu ya Salaam,
Starlyte, Jerry W. Ward, Jr. and Andy Young.

and New Orleans Artists

Michael Fedor, Andrea Garland, R. Moose Jackson, Herbert Kearney, Romano
Zamprioli & others.

and New Orleans Jazz Mentors

Flautist Eluard Burt and Guitarist Harry Sterling.

(www.17poets.com)

[↑ Contents](#)

93. **Kerri Sonnenberg**

Freedom of speech in the classroom

Sun 5 Mar 2006

A few things have been forwarded to me in the last day/two that give me a great sense of alarm about the future of academic freedom. I have heard some conservative politicians say that the next attack on the left will occur in institutions of higher learning, so I'm wondering, since I haven't been in a classroom in a few years, if anyone on the list feels affected by this.

I'm also wondering- how expansive are teachers/professors' first amendment rights?

First, a high school teacher criticizing US foreign policy is recorded by one of his students and subsequently suspended.

[http://www.chicagotribune.com/news/nationworld/chi-0603050383mar05,1,5001379 .story?coll=chi-news-hed](http://www.chicagotribune.com/news/nationworld/chi-0603050383mar05,1,5001379.story?coll=chi-news-hed)

And the following response to the recently released book "The Professors: The 101 Most Dangerous Academics in America." (The full "hit list" follows the article.)

*Robert W. McChesney: 'David Horowitz and the attack on independent thought'
Wednesday, March 01 @ 10:00:58 EST
Robert W. McChesney, Common Dreams*

David Horowitz's new book, "The Professors: The 101 Most Dangerous Academics in America," was published in early February to considerable fanfare encouraged by a tidal wave of promotion from the right-wing echo chamber. This is the same echo chamber that made "swift boat" a household word in September 2004. The book itself is sloppy and unimpressive, an apparent rush job.

The criticism of me, for example, consisted of two out-of-context quotes from articles where I criticize the news media and the Bush Administration. This is presented as prima facie evidence that I am a dreadful teacher who uses the classroom to harass students to adopt my political views, my campus-wide, student-elected teaching award notwithstanding. By the same "logic," quotations could be taken from many professors in America, and nearly all conservatives, to establish that they propagandize in the classroom. By Horowitz's evidentiary standards, Harvard's Stephan Thernstrom, who endorses The Professors on its cover, should be ridden out of academia as a narrow-minded bigot who abuses students who disagree with his pointed views.

In short, the book is clueless about how classroom teaching actually works; it would astound him to learn that many professors with strong political views - of whatever stripe - go to great lengths to provide an open classroom.

The people Horowitz vilifies in his book know exactly what it is like to hold

unpopular positions - to be attacked as "dangerous" for going against the dominant interests of society -- and we tend to have considerable empathy for those who disagree with our political views in our own classrooms. In fact, that explains why Horowitz's lengthy and much-publicized campaign to locate conservative students who have been harassed in the classroom by left-wing professors has produced few, if any, credible witnesses. But, as I will argue, this is a ruse, so that lack of evidence means no more to Horowitz than the lack of WMD did to Bush and Cheney as they planned the invasion of Iraq.

The entire premise of the book is flawed. If Horowitz believes, for example, that publicly supported universities have an obligation to have faculties that represent the range of U.S. political opinion, and that it currently tilts too far to the left, he should follow the logic to its obvious resting place. Generals and military officers are far more important to the functioning of a government - and, as history shows in depressingly frequent detail, a much greater threat to democratic governance -- than anthropology professors. In the United States the military is enormous, it is entirely funded by taxpayers, and the officer corps is significantly right-wing Republican. There is hardly a liberal Democrat in the bunch, and I dare say probably not a single soul to the left of the Clinton-Kerry center of the Democracy party. That means tens of millions of Americans have no political allies directing the most powerful military in human history, while the hard right feels like it has died and gone to heaven when it visits the officers' quarters on Election Day. If Horowitz is going on some sort of rampage about getting political balance in important publicly funded professions, he can only be taken seriously if he starts at the Pentagon. When he has established how to do it there we can proceed to the campuses.

But the point of Horowitz's book is not to make a coherent principled critique of academia and suggest reforms to solve the problem. Were that the case, Horowitz would be obsessed with the rabidly pro-market bias in most economics and business schools - and more than a few political science departments. In these classes and departments, students who are pro-labor union, critical of so-called "free trade" deals like NAFTA, and in favor of progressive taxation, living wage ordinances, strict environmental regulations and aggressive social spending are made to feel like their positions have little intellectual merit. They are ostracized. Yet Horowitz has no concern for these students, or for their rights. Screw them.

Horowitz's mission is clear: to attack critical work in the academy, especially critical work that does not restrict itself to the classroom, but sees intellectuals as having a necessary public role. Visible public outreach is A-OK for Milton Friedman, Stephan Thernstrom, the neo-conservative crowd, and denizens of the right, but strictly off-limits for liberals and the left.

For these reasons I would imagine that principled conservatives will run from this book faster than they would run away from a line-up for a voluntary IRS audit. But the book is important and requires a response that goes beyond pointing out its sloppiness and incoherence; we need to put what Horowitz is doing in a broader context. In my view, the best way to make sense of the book and what it represents is to see it as part of the broad attack on the autonomy and integrity of institutions and individuals who conduct independent and critical thought. It is this type of independent and uncorrupted inquiry - work that is not under the thumb of powerful political or commercial interests -- that is mandatory if viable self-government is to succeed. The space for this type of inquiry has to be fought for and preserved, and it is always considered with a certain amount of suspicion by those in power, who prefer minimal public interference with their exercise of power.

Indeed, it is revealing that Horowitz uses the term "dangerous" as a pejorative in his book's subtitle. Dangerous professors are those with ideas with which Horowitz disagrees. This is a ludicrously opportunistic and undemocratic framing. The entire premise of a viable democratic public sphere is that what some perceive as "dangerous" ideas be protected, even encouraged, and permitted to be thrown into debate. Especially, above all else, in universities.

In our society the two institutions commissioned to provide the substance of a democratic public sphere, as a place for critical inquiry, are the news media and academia.

Hence, to get a better sense of what is happening today with the attack on universities, consider what has happened with U.S. journalism. Back in the early 1970s professional journalism was at its peak. Journalists had relative autonomy from the demands of owners and advertisers and relatively lavish budgets. I do not wish to exaggerate the quality of professional journalism even at its peak; local news media tended to ignore the foibles of powerful local bigshots and all news media relied far too much on official sources, especially in coverage of foreign policy. Indeed much of my career has been spent documenting the limitations of professional journalism, even at its best. But on balance what it provided in the 1960s and 1970s looks awfully good through 2006 eyes.

Since the 1970s the autonomy, resources and critical wiggle room of professional journalism has come under attack on two fronts. First, as media ownership consolidated corporate owners began to think the idea of professional journalism made a lot less sense. After all, corporations aren't charities, and why should their shareholders bankroll a public service? So newsrooms have faced serious cutbacks in resources for investigative, political and international coverage. In its stead far less expensive and politically trivial celebrity coverage has risen in prominence. Commercial values play an increasingly visible role in what passes for journalism

today.

The second front in the war on journalism came from the political right. To the political right, it was mandatory to make journalism more sympathetic to right-wing politics if the right was going to win political power. A very high percentage of right-wing funding went to various means of pushing the news media to the right. The overarching theme was that the media had a strident liberal bias that required journalist to be softer on Republicans and tougher on Democrats if they wished to be fair. The campaign has been a rousing success. One need only look at the weak-kneed press coverage of Bush's scandals and foibles, and imagine how a President Clinton or Gore or Kerry would have fared if he had done similar deeds, to see the effect. While these two attacks on journalism were independent of each other for the most part, they had the same effect: reduce the power and autonomy of journalists and make journalism more fearful of antagonizing the political right.

Universities and news media share a certain ideological importance as I have already noted. But as institutions they have quite different traditions. News media have been the province of profit-driven firms for the most part, whereas universities are non-profit, often public, institutions. Yet the attack on universities has followed the same pattern as the attack on journalism. The dominant issue on campuses for the past two decades has been the incessant commercialization of universities, from marketing of classes to corporate funding for research and activities. Increasingly our major universities are linked to commercial institutions and commercial values, which work to undermine, even eliminate, much of the public service ethos of these institutions. Now the distance is further to travel with universities than with media, because they begin as non-profit institutions, but the direction is unmistakable. And the destination is nowhere anyone should want universities to be. It is the great crisis facing universities today, and about this crisis people like David Horowitz have nothing to say.

This brings us to Horowitz's attack on "dangerous" professors, those faculty like myself who dare to hold political opinions Horowitz disagrees with and which he would like to see banished. This is taken directly from the playbook for the right-wing attack on "liberal" journalists. The point is to intimidate dissident voices, to make them temper their words in their classrooms, and be very careful about what they do when they venture off-campus. Right-wing faculty are free to shout their views from the mountaintop - after all, they are the oppressed minority merely trying to balance the dominant left, much like the blowhards at Fox News - while left-wing faculty are supposed to shut up and go with the flow if they wish to be regarded as legitimate professionals and keep their jobs. As I discussed at the outset, it is a thoroughly unprincipled exercise with a crude political agenda. Combined with the commercial restructuring of universities the goal is to make intellectual life as ineffectual as our journalism has become.

It is a prospect that is unacceptable and must be opposed, in both media and higher education. It is a battle for the soul of our nation, and the future of our polity.

FYI (Not Part of the McChesney Essay)

DAVID HOROWITS'S LIST OF THE 101 MOST DANGEROUS PROFESSORS IN THE U.S.A.

The Professors' Colleges and Universities:

*Arcadia University: Warren Haffar Ball State University: George Wolfe
Baylor University: Marc Ellis Boston University: Howard Zinn Brandeis
University: Gordon Fellman, Dessima Williams Brooklyn College: Priya Parmar,
Timothy Shortell Cal State University, Fresno: Sasan Fayazmanesh California
State University, Long Beach: Ron (Maulana) Karenga City University of New
York: Stanley Aronowitz, Bell Hooks, Leonard Jeffries, Eve Kosofsky
Sedgwick Columbia University: Lisa Anderson, Gil Anidjar, Hamid Dabashi,
Nicholas De Genova, Eric Foner, Todd Gitlin, Manning Marable, Joseph
Massad, Victor Navasky Cornell University: Matthew Evangelista De Paul
University: Norman Finkelstein, Aminah Beverly McCloud Duke University:
Miriam Cooke, Frederic Jameson Earlham College: Caroline Higgins Emory
University: Kathleen Cleaver Foothill College: Leighton Armitage Georgetown
University: David Cole, John Esposito, Yvonne Haddad, Mari Matsuda Holy
Cross College: Jerry Lembcke Kent State University: Patrick Coy
Massachusetts Institute of Technology: Noam Chomsky Metropolitan State
College, Denver: Oneida Meranto Montclair State University: Grover Furr New
York University: Derrick Bell North Carolina State University: Gregory Dawes
Northeastern University: M. Shahid Alam, Northwestern University: Elizabeth
M. Brumfiel, Bernardine Dohrn Occidental College: Tom Hayden Penn State
University: Michael Berube, Sam Richards Princeton University: Richard Falk
Purdue University: Harry Targ Rochester Institute of Technology: Thomas
Castellano Rutgers University: H. Bruce Franklin, Michael Warner Rutgers
University, Stony Brook: Amiri Baraka San Francisco State University: Anatole
Anton Saint Xavier University: Peter Kirstein Stanford University: Joel
Beinin, Paul Ehrlich State University of New York, Binghamton: Ali
al-Mazrui State University of New York, Buffalo: James Holstun State
University of New York, Stony Brook: Michael Schwartz Syracuse University:
Greg Thomas Temple University: Melissa Gilbert, Lewis Gordon Texas A&M
University: Joe Feagin Truman State University: Marc Becker University of
California, Berkely: Hamid Algar, Hatem Bazian, Orville Schell University
of California, Irvine: Mark Le Vine University of California, Los Angeles:
Vinay Lal University of California, Riverside: Armando Navarro University of
California, Santa Cruz: Bettina Aptheker, Angela Davis University of
Cincinnati: Marvin Berlowitz University of Colorado, Boulder: Alison Jaggard,*

Emma Perez University of Dayton: Mark Ensalamco University of Denver: Dean Saitta University of Hawaii, Manoa: Haunani-Kay Trask University of Illinois, Chicago: Bill Ayers University of Illinois, Urbana-Champaign: Robert McChesney University of Kentucky: Ihsan Bagby University of Michigan: Juan Cole University of Michigan, Ann Arbor: Gayle Rubin University of Northern Colorado: Robert Dunkley University of Oregon, Eugene: John Bellamy Foster University of Pennsylvania: Regina Austin, Mary Frances Berry, Michael Eric Dyson University of Rhode Island: Michael Vocino University of South Florida: Sami al-Arian University of Southern California: Laurie Brand University of Texas, Arlington: Jose Angel Gutierrez University of Texas, Austin: Dana Cloud, Robert Jensen University of Washington: David Barash Villanova University: Rick Eckstein, Suzanne Toton Western Washington University: Larry Estrada

----- Robert W. McChesney is the co-author, with John Nichols, of *Tragedy & Farce: How the American Media Sell Wars, Spin Elections, and Destroy Democracy* (New Press). He is the founder of Free Press, www.freepress.net.

Source: Common Dreams
<http://www.commondreams.org/views06/0228-21.htm>

Bill Morrow - [REDACTED]

[↑ Contents](#)

94. **Alexander Jorgensen** ***Re: Freedom of speech in the classroom***

Sun 5 Mar 2006

And this is the kind of thing we should be writing about -- artfully, with acuity, and so as to be accessible to all. Back channel if you can steer me in the write direction.

Alex

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

95. **Michael Crake**
new online magazine
Sun 5 Mar 2006

Dirty, A Literary Magazine seeks submissions. The magazine is edited by Tyler Burba and Gary Parrish. Submission guidelines are available on their website. www.dirty-zine.com. The first issue features work by Jack Collom, Lyn Hejinian, and Bob Holman.

thank you,

Michael Crake

Naropa University - an adventure in mind, body, and spirit.
<http://www.naropa.edu>

[↑ Contents](#)

96. **Steve Dalachinsky**
please
Sun 5 Mar 2006

put mre back on the list steve dalachinsky

[↑ Contents](#)

97. **Sam Ladkin**
cambridge series poetry
Sun 5 Mar 2006

CAMBRIDGE SERIES
POETRY READINGS

Please join us for the last in the current run -

Dell Olsen // Peter Robinson // Tom Jones

Please Note: TUESDAY March 7th

8pm

Again, please note we're back in the 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)

ALSO check out:

- 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).

Peter Manson and Robert Sheppard (7 April)

John Hall and Ken Edwards (5 May).

And Peter Brennan, Mario Petrucci and Nick Potamitis have launched their first publication as Perdika Press. It is Catullus - a sequence of contemporary adaptations of the Latin poet - with originals facing - by Mario Petrucci. It costs a fiver or £25 for the first six publications, being N. by Nicholas Potamitis; Mallarme by Christine North; Ganymede by Adam Simmonds; Envoys by Tom Jones; Torch of Venus by Peter Brennan. Cheques should be made payable to Perdika Press. Alternatively, you may e-mail your requirements to Peter Brennan: [REDACTED]. Address: Peter Brennan, 16B St. Andrew's Road, Enfield, MIDDLESEX, EN1 3UB

WWW.CAMBRIDGEPOETRY.ORG

[↑ Contents](#)

98. **Tom Beckett**

new at e-x-c-h-a-n-g-e-v-a-l-u-e-s

Sun 5 Mar 2006

Thomas Fink interviews Sandy McIntosh. Go to:

<http://willtoexchange.blogspot.com>

[↑ Contents](#)

99. **Bill Marsh**

Re: Freedom of speech in the classroom

Sun 5 Mar 2006

Kerri,

Multiple ways it can be felt, too. Academic freedom is a non-issue when 50-80% of the academic workforce is part-time, contingent, temp, flexible, etc., as it is for most colleges and universities these days. The new buzzword coming out of increasingly corporatized institutions is "accountability" which translates to the right's project of containing sixties movements and capital's project of recomposing itself internationally via the takeover of "knowledge industries" (this last plagiarized from a Richard Ohmann article that lays out the project pretty well). The squeeze is definitely on, but it's also true that higher ed is now home to a pretty active labor movement, which may bode well for some...

bill

On Mar 5, 2006, at 10:29 AM, Kerri Sonnenberg wrote:

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In short, the book is clueless about how classroom teaching actually works; it would astound him to learn that many professors with strong political views - of whatever stripe - go to great lengths to provide an open classroom.

The people Horowitz vilifies in his book know exactly what it is like to hold unpopular positions - to be attacked as "dangerous" for going against the dominant interests of society -- and we tend to have considerable empathy for those who disagree with our political views in our own classrooms. In fact, that explains why Horowitz's lengthy and much-publicized campaign to locate conservative students who have been harassed in the classroom by left-wing professors has produced few, if any, credible witnesses. But, as I will

argue, this is a ruse, so that lack of evidence means no more to Horowitz than the lack of WMD did to Bush and Cheney as they planned the invasion of Iraq.

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Hence, to get a better sense of what is happening today with the attack on universities, consider what has happened with U.S. journalism. Back in the early 1970s professional journalism was at its peak. Journalists had relative autonomy from the demands of owners and advertisers and relatively lavish budgets. I do not wish to exaggerate the quality of professional journalism even at its peak; local news media tended to ignore the foibles of powerful local bigshots and all news media relied far too much on official sources, especially in coverage of foreign policy. Indeed much of my career has been spent documenting the limitations of professional journalism, even at its best. But on balance what it provided in the 1960s and 1970s looks awfully good through 2006 eyes.

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Universities and news media share a certain ideological importance as I have already noted. But as institutions they have quite different traditions. News media have been the province of profit-driven firms for the most part, whereas universities are non-profit, often public, institutions. Yet the

attack on universities has followed the same pattern as the attack on journalism. The dominant issue on campuses for the past two decades has been the incessant commercialization of universities, from marketing of classes to corporate funding for research and activities. Increasingly our major universities are linked to commercial institutions and commercial values, which work to undermine, even eliminate, much of the public service ethos of these institutions. Now the distance is further to travel with universities than with media, because they begin as non-profit institutions, but the direction is unmistakable. And the destination is nowhere anyone should want universities to be. It is the great crisis facing universities today, and about this crisis people like David Horowitz have nothing to say.

This brings us to Horowitz's attack on "dangerous" professors, those faculty like myself who dare to hold political opinions Horowitz disagrees with and which he would like to see banished. This is taken directly from the playbook for the right-wing attack on "liberal" journalists. The point is to intimidate dissident voices, to make them temper their words in their classrooms, and be very careful about what they do when they venture off-campus. Right-wing faculty are free to shout their views from the mountaintop - after all, they are the oppressed minority merely trying to balance the dominant left, much like the blowhards at Fox News - while left-wing faculty are supposed to shut up and go with the flow if they wish to be regarded as legitimate professionals and keep their jobs. As I discussed at the outset, it is a thoroughly unprincipled exercise with a crude political agenda. Combined with the commercial restructuring of universities the goal is to make intellectual life as ineffectual as our journalism has become.

It is a prospect that is unacceptable and must be opposed, in both media and higher education. It is a battle for the soul of our nation, and the future of our polity.

FYI (Not Part of the McChesney Essay)

DAVID HOROWITS'S LIST OF THE 101 MOST DANGEROUS PROFESSORS IN THE U.S.A.

The Professors' Colleges and Universities:

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Baylor University: Marc Ellis Boston University: Howard Zinn Brandeis
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Timothy Shortell Cal State University, Fresno: Sasan Fayazmanesh
California State University, Long Beach: Ron (Maulana) Karenga City University
of New York: Stanley Aronowitz, Bell Hooks, Leonard Jeffries, Eve Kosofsky
Sedgwick Columbia University: Lisa Anderson, Gil Anidjar, Hamid Dabashi,
Nicholas De Genova, Eric Foner, Todd Gitlin, Manning Marable, Joseph
Massad, Victor Navasky Cornell University: Matthew Evangelista De Paul
University: Norman Finkelstein, Aminah Beverly McCloud Duke
University:
Miriam Cooke, Frederic Jameson Earlham College: Caroline Higgins
Emory University: Kathleen Cleaver Foothill College: Leighton Armitage
Georgetown University: David Cole, John Esposito, Yvonne Haddad, Mari Matsuda
Holy Cross College: Jerry Lembcke Kent State University: Patrick Coy
Massachusetts Institute of Technology: Noam Chomsky Metropolitan State
College, Denver: Oneida Meranto Montclair State University: Grover Furr New
York University: Derrick Bell North Carolina State University:*

Gregory Dawes
Northeastern University: M. Shahid Alam, Northwestern University:
Elizabeth
M. Brumfiel, Bernardine Dohrn Occidental College: Tom Hayden Penn
State
University: Michael Berube, Sam Richards Princeton University:
Richard Falk
Purdue University: Harry Targ Rochester Institute of Technology:
Thomas
Castellano Rutgers University: H. Bruce Franklin, Michael Warner
Rutgers
University, Stony Brook: Amiri Baraka San Francisco State
University: Anatole
Anton Saint Xavier University: Peter Kirstein Stanford University:
Joel
Beinin, Paul Ehrlich State University of New York, Binghamton: Ali
al-Mazrui State University of New York, Buffalo: James Holstun State
University of New York, Stony Brook: Michael Schwartz Syracuse
University:
Greg Thomas Temple University: Melissa Gilbert, Lewis Gordon Texas
A&M
University: Joe Feagin Truman State University: Marc Becker
University of
California, Berkely: Hamid Algar, Hatem Bazian, Orville Schell
University
of California, Irvine: Mark Le Vine University of California, Los
Angeles:
Vinay Lal University of California, Riverside: Armando Navarro
University of
California, Santa Cruz: Bettina Aptheker, Angela Davis University of
Cincinnati: Marvin Berlowitz University of Colorado, Boulder: Alison
Jaggar,
Emma Perez University of Dayton: Mark Ensalaco University of
Denver: Dean
Saitta University of Hawaii, Manoa: Haunani-Kay Trask University of
Illinois, Chicago: Bill Ayers University of Illinois,
Urbana-Champaign:
Robert McChesney University of Kentucky: Ihsan Bagby University of
Michigan: Juan Cole University of Michigan, Ann Arbor: Gayle Rubin
University of Northern Colorado: Robert Dunkley University of
Oregon, Eugene:
John Bellamy Foster University of Pennsylvania: Regina Austin, Mary
Frances
Berry, Michael Eric Dyson University of Rhode Island: Michael
Vocino
University of South Florida: Sami al-Arian University of Southern
California:
Laurie Brand University of Texas, Arlington: Jose Angel Gutierrez

University
of Texas, Austin: Dana Cloud, Robert Jensen University of
Washington: David
Barash Villanova University: Rick Eckstein, Suzanne Toton Western
Washington
University: Larry Estrada

----- Robert W. McChesney is the co-author, with
John
Nichols, of *Tragedy & Farce: How the American Media Sell Wars, Spin
Elections, and Destroy Democracy* (New Press). He is the founder of
Free
Press, www.freepress.net.

Source: Common Dreams
<http://www.commondreams.org/views06/0228-21.htm>

Bill Morrow - [REDACTED]

[↑ Contents](#)

100. **Stephen Vincent** **Re Daniel Bernard Roumain**

Sun 5 Mar 2006

If you are interest in shaping a possible 'arts' chapter at CBS NEWS next Friday night, You can cast a vote for a segment covering the fantastic, avant musician and composer Daniel Bernard Roumain. Read more about him in the email I received from Charles Amirkhanian (below). Simple way to vote is to go here:

<http://www.cbsnews.com/stories/2006/02/24/eveningnews/main1344710.shtml>

Thanks

----- Forwarded Message

From: Charles Amirkhanian <[REDACTED]>

Dear Steve,

Thanks for your continued interesting posts. I wonder if you would be inclined to help me with something.

Yesterday I picked up Daniel Bernard Roumain at the Oakland Airport. He's doing a concert for Other Minds on Monday night at the JCCSF of his works for string quartet dedicated to Civil Rights leaders he admires. DBR mentioned to me that CBS Evening News that night (last night) would be running a very short profile of him and two others and that the audience would vote on who would

be profiled in full next Friday on the CBS Evening News. If he is selected (by Monday morning-the voting goes on all weekend at the CBS News website) CBS News will send a crew to the Jewish Community Center of SF on Monday night to include the Other Minds concert in their profile of Daniel next Friday.

I write in the hope that you would consider passing this on to some friends to get some more votes for this amazing composer. He plays classical violin, electric violin, piano, etc. and got a PhD in composition from the U. of Michigan. But his own music sounds like Phil Glass, Shostakovitch, hiphop, Bartok and funk mixed together. It's truly unique.

Hope you can help!

Thanks for considering it.

Sincerely,

Charles

--

Charles Amirkhanian
Artistic & Executive Director
Other Minds, Inc.
333 Valencia St. #303
San Francisco, CA 94103 USA

[REDACTED]

[REDACTED] fax

<http://www.otherminds.org>

<http://radiOM.org>

COMING EVENTS * A Civil Rights Reader, March 6, 2006, Jewish Community Center of SF, Del Sol String Quartet performs the complete string quartets of Daniel Bernard Roumain (DBR). Works dedicated to Malcolm X, Martin Luther King, Jr., Adam Clayton Powell, Jr. and Maya Angelou. Tickets:

https://maven.jccsf.org/content_main.aspx?catid=338

* Other Minds 12: December 7-8, 2006, Jewish Community Center of SF. Markus Stockhausen, Maja Ratkje, Daniel David Feinsmith, and others TBA.

HERE NOW * <http://www.radiOM.org> Hours of concerts and interviews with legends of new music. Free streaming programs with Laurie Anderson, Brian Eno, Lou Harrison, John Cage, Pauline Oliveros, Henry Brant, and scores of others.

*Music from Other Minds Every Friday night, 11pm-Midnight Pacific Time, on KALW FM Radio (91.7 FM, San Francisco) or via Internet at <http://www.kalw.org>. Further information: <http://www.rchrd.com/mfom/>.

[↑ Contents](#)

101. **Gabrielle Welford**

Re: Freedom of speech in the classroom

Sun 5 Mar 2006

yes, it surely--everything you talk about here--can make teaching a new form of suffering... paula gunn allen says the university sucks our souls, and we stand between the university and our students (or high schools or...). i had a lot of fun though teaching writing using derrick jensen's *_walking on water_* last semester. now taking a break... gabe

On Sun, 5 Mar 2006, Chris Stroffolino wrote:

Thanks Bill and Kerri for bringing this stuff up.

I know what you mean Bill, but I personally wouldn't phrase academic freedom as a "non-issue" because of these other issues. Instead, I see the temp, contingency, issue as the same as the academic freedom one. The "accountability" buzzword, especially when it comes to the less quantifiable knowledges, disciplines, what-have-you, in a cultural climate in which "efficiency" is valued to the extent that what was once called "imagination" is now often seen as a symptom of Attention Deficit Disorder (okay, not in every case), is reflected in an increased policing on a departmental level--and a sometimes rather twisted use of "doublespeak" as issues of "freedom" often get couched in terms of "professionalism" and "standards" defined in increasingly monolithic ways, despite some decorative nomenclature differences.

Perhaps the burgeoning labor movement can be persuaded to address some of these less "obvious" aspects of the situation.

Chris

From: Bill Marsh <[REDACTED]>
To: [REDACTED]
Subject: Re: Freedom of speech in the classroom
Date: Sun, Mar 5, 2006, 3:50 PM

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Multiple ways it can be felt, too. Academic freedom is a non-issue when 50-80% of the academic workforce is part-time, contingent, temp, flexible, etc., as it is for most colleges and universities these days. The new buzzword coming out of increasingly corporatized institutions is "accountability" which translates to the right's project of containing sixties movements and capital's project of recomposing itself internationally via the takeover of "knowledge industries" (this

last plagiarized from a Richard Ohmann article that lays out the project pretty well). The squeeze is definitely on, but it's also true that higher ed is now home to a pretty active labor movement, which may bode well for some...

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On Mar 5, 2006, at 10:29 AM, Kerri Sonnenberg wrote:

A few things have been forwarded to me in the last day/two that give me a great sense of alarm about the future of academic freedom. I have heard some conservative politicians say that the next attack on the left will occur in institutions of higher learning, so I'm wondering, since I haven't been in a classroom in a few years, if anyone on the list feels affected by this.

I'm also wondering- how expansive are teachers/professors' first amendment rights?

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2004. The book itself is sloppy and unimpressive, an apparent rush job.

The criticism of me, for example, consisted of two out-of-context quotes from articles where I criticize the news media and the Bush Administration. This is presented as *prima facie* evidence that I am a dreadful teacher who uses the classroom to harass students to adopt my political views, my campus-wide, student-elected teaching award notwithstanding. By the same "logic," quotations could be taken from many professors in America, and nearly all conservatives, to establish that they propagandize in the classroom. By Horowitz's evidentiary standards, Harvard's Stephan Thernstrom, who endorses *The Professors* on its cover, should be ridden out of academia as a narrow-minded bigot who abuses students who disagree with his pointed views.

In short, the book is clueless about how classroom teaching actually works; it would astound him to learn that many professors with strong political views - of whatever stripe - go to great lengths to provide an open classroom.

The people Horowitz vilifies in his book know exactly what it is like to hold unpopular positions - to be attacked as "dangerous" for going against the dominant interests of society -- and we tend to have considerable empathy for those who disagree with our political views in our own classrooms. In fact, that explains why Horowitz's lengthy and much-publicized campaign to locate conservative students who have been harassed in the classroom by left-wing professors has produced few, if any, credible witnesses. But, as I will argue, this is a ruse, so that lack of evidence means no more to Horowitz than the lack of WMD did to Bush and Cheney as they planned the invasion of Iraq.

The entire premise of the book is flawed. If Horowitz believes, for example, that publicly supported universities have an obligation to have faculties that represent the range of U.S. political opinion, and that it currently tilts too far to the left, he should follow the logic to its obvious resting place. Generals and military officers are far more important to the functioning of a government - and, as history shows in depressingly frequent detail, a much greater threat to democratic governance -- than anthropology professors. In the United States the military is enormous, it is entirely funded by taxpayers, and the officer corps is significantly right-wing Republican. There is hardly a liberal Democrat in the bunch, and I dare say probably not a single soul to the left of the Clinton-Kerry center of the Democracy party. That means tens of millions of Americans have no political allies directing the most powerful military in human history, while the hard right feels like it has died and gone to heaven when it visits the officers' quarters on Election Day. If Horowitz is going on some sort of rampage about getting political balance in important publicly funded professions, he can only be taken seriously if he starts at the Pentagon. When he has established how to do it there we can proceed to the campuses.

But the point of Horowitz's book is not to make a coherent principled critique of academia and suggest reforms to solve the problem. Were that the case, Horowitz would be obsessed with the rabidly pro-market bias in most economics and business schools - and more than a few political science departments. In these classes and departments, students who are pro-labor

union, critical of so-called "free trade" deals like NAFTA, and in favor of progressive taxation, living wage ordinances, strict environmental regulations and aggressive social spending are made to feel like their positions have little intellectual merit. They are ostracized. Yet Horowitz has no concern for these students, or for their rights. Screw them.

Horowitz's mission is clear: to attack critical work in the academy, especially critical work that does not restrict itself to the classroom, but sees intellectuals as having a necessary public role. Visible public outreach is A-OK for Milton Friedman, Stephan Thernstrom, the neo-conservative crowd, and denizens of the right, but strictly off-limits for liberals and the left.

For these reasons I would imagine that principled conservatives will run from this book faster than they would run away from a line-up for a voluntary IRS audit. But the book is important and requires a response that goes beyond pointing out its sloppiness and incoherence; we need to put what Horowitz is doing in a broader context. In my view, the best way to make sense of the book and what it represents is to see it as part of the broad attack on the autonomy and integrity of institutions and individuals who conduct independent and critical thought. It is this type of independent and uncorrupted inquiry - work that is not under the thumb of powerful political or commercial interests -- that is mandatory if viable self-government is to succeed. The space for this type of inquiry has to be fought for and preserved, and it is always considered with a certain amount of suspicion by those in power, who prefer minimal public interference with their exercise of power.

Indeed, it is revealing that Horowitz uses the term "dangerous" as a pejorative in his book's subtitle. Dangerous professors are those

with ideas
with which Horowitz disagrees. This is a ludicrously opportunistic
and
undemocratic framing. The entire premise of a viable democratic
public
sphere is that what some perceive as "dangerous" ideas be
protected, even
encouraged, and permitted to be thrown into debate. Especially,
above all
else, in universities.

In our society the two institutions commissioned to provide the
substance
of a democratic public sphere, as a place for critical inquiry, are
the news
media and academia.

Hence, to get a better sense of what is happening today with the
attack on
universities, consider what has happened with U.S. journalism. Back
in the
early 1970s professional journalism was at its peak. Journalists had
relative
autonomy from the demands of owners and advertisers and relatively
lavish
budgets. I do not wish to exaggerate the quality of professional
journalism
even at its peak; local news media tended to ignore the foibles of
powerful
local bigshots and all news media relied far too much on official
sources,
especially in coverage of foreign policy. Indeed much of my career
has been
spent documenting the limitations of professional journalism, even at
its
best. But on balance what it provided in the 1960s and 1970s looks
awfully
good through 2006 eyes.

Since the 1970s the autonomy, resources and critical wiggle room of
professional journalism has come under attack on two fronts. First,
as media
ownership consolidated corporate owners began to think the idea of
professional journalism made a lot less sense. After all,
corporations aren't
charities, and why should their shareholders bankroll a public
service? So
newsrooms have faced serious cutbacks in resources for investigative,

political and international coverage. In its stead far less expensive and politically trivial celebrity coverage has risen in prominence. Commercial values play an increasingly visible role in what passes for journalism today.

The second front in the war on journalism came from the political right. To the political right, it was mandatory to make journalism more sympathetic to right-wing politics if the right was going to win political power. A very high percentage of right-wing funding went to various means of pushing the news media to the right. The overarching theme was that the media had a strident liberal bias that required journalist to be softer on Republicans and tougher on Democrats if they wished to be fair. The campaign has been a rousing success. One need only look at the weak-kneed press coverage of Bush's scandals and foibles, and imagine how a President Clinton or Gore or Kerry would have fared if he had done similar deeds, to see the effect. While these two attacks on journalism were independent of each other for the most part, they had the same effect: reduce the power and autonomy of journalists and make journalism more fearful of antagonizing the political right.

Universities and news media share a certain ideological importance as I have already noted. But as institutions they have quite different traditions. News media have been the province of profit-driven firms for the most part, whereas universities are non-profit, often public, institutions. Yet the attack on universities has followed the same pattern as the attack on journalism. The dominant issue on campuses for the past two decades has been the incessant commercialization of universities, from marketing of

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University: Norman Finkelstein, Aminah Beverly McCloud Duke
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Miriam Cooke, Frederic Jameson Earlham College: Caroline Higgins
Emory
University: Kathleen Cleaver Foothill College: Leighton Armitage
Georgetown
University: David Cole, John Esposito, Yvonne Haddad, Mari Matsuda
Holy
Cross College: Jerry Lembcke Kent State University: Patrick Coy
Massachusetts Institute of Technology: Noam Chomsky Metropolitan
State
College, Denver: Oneida Meranto Montclair State University: Grover
Furr New
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Richard Falk
Purdue University: Harry Targ Rochester Institute of Technology:
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University, Stony Brook: Amiri Baraka San Francisco State
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Anton Saint Xavier University: Peter Kirstein Stanford University:
Joel
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Bill Morrow - [REDACTED]

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

[↑ Contents](#)

102. **Chris Stroffolino**

Re: Freedom of speech in the classroom

Sun 5 Mar 2006

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visits the officers' quarters on Election Day. If Horowitz is going
on some
sort of rampage about getting political balance in important
publicly
funded professions, he can only be taken seriously if he starts at
the
Pentagon. When he has established how to do it there we can proceed
to the
campuses.

But the point of Horowitz's book is not to make a coherent
principled
critique of academia and suggest reforms to solve the problem. Were
that the
case, Horowitz would be obsessed with the rabidly pro-market bias
in most
economics and business schools - and more than a few political
science
departments. In these classes and departments, students who are
pro-labor
union, critical of so-called "free trade" deals like NAFTA, and in
favor of
progressive taxation, living wage ordinances, strict environmental
regulations and aggressive social spending are made to feel like
their
positions have little intellectual merit. They are ostracized. Yet
Horowitz
has no concern for these students, or for their rights. Screw them.

Horowitz's mission is clear: to attack critical work in the
academy,
especially critical work that does not restrict itself to the
classroom, but
sees intellectuals as having a necessary public role. Visible public
outreach is A-OK for Milton Friedman, Stephan Thernstrom, the
neo-conservative crowd, and denizens of the right, but strictly
off-limits
for liberals and the left.

For these reasons I would imagine that principled conservatives
will run
from this book faster than they would run away from a line-up for a
voluntary IRS audit. But the book is important and requires a
response that
goes beyond pointing out its sloppiness and incoherence; we need to
put what
Horowitz is doing in a broader context. In my view, the best way to

make
sense of the book and what it represents is to see it as part of
the broad
attack on the autonomy and integrity of institutions and
individuals who
conduct independent and critical thought. It is this type of
independent and
uncorrupted inquiry - work that is not under the thumb of powerful
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or commercial interests -- that is mandatory if viable
self-government is to
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those in power, who prefer minimal public interference with their
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Indeed, it is revealing that Horowitz uses the term "dangerous" as
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undemocratic framing. The entire premise of a viable democratic
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sphere is that what some perceive as "dangerous" ideas be
protected, even
encouraged, and permitted to be thrown into debate. Especially,
above all
else, in universities.

In our society the two institutions commissioned to provide the
substance
of a democratic public sphere, as a place for critical inquiry, are
the news
media and academia.

Hence, to get a better sense of what is happening today with the
attack on
universities, consider what has happened with U.S. journalism. Back
in the
early 1970s professional journalism was at its peak. Journalists had
relative
autonomy from the demands of owners and advertisers and relatively
lavish
budgets. I do not wish to exaggerate the quality of professional
journalism

even at its peak; local news media tended to ignore the foibles of powerful local bigshots and all news media relied far too much on official sources, especially in coverage of foreign policy. Indeed much of my career has been spent documenting the limitations of professional journalism, even at its best. But on balance what it provided in the 1960s and 1970s looks awfully good through 2006 eyes.

Since the 1970s the autonomy, resources and critical wiggle room of professional journalism has come under attack on two fronts. First, as media ownership consolidated corporate owners began to think the idea of professional journalism made a lot less sense. After all, corporations aren't charities, and why should their shareholders bankroll a public service? So newsrooms have faced serious cutbacks in resources for investigative, political and international coverage. In its stead far less expensive and politically trivial celebrity coverage has risen in prominence. Commercial values play an increasingly visible role in what passes for journalism today.

The second front in the war on journalism came from the political right. To the political right, it was mandatory to make journalism more sympathetic to right-wing politics if the right was going to win political power. A very high percentage of right-wing funding went to various means of pushing the news media to the right. The overarching theme was that the media had a strident liberal bias that required journalist to be softer on Republicans and tougher on Democrats if they wished to be fair. The campaign has been a rousing success. One need only look at the weak-kneed press coverage of Bush's scandals and foibles, and imagine how a President Clinton or Gore or Kerry would have fared if he had done similar deeds, to see the

effect.

While these two attacks on journalism were independent of each other for the most part, they had the same effect: reduce the power and autonomy of journalists and make journalism more fearful of antagonizing the political right.

Universities and news media share a certain ideological importance as I have already noted. But as institutions they have quite different traditions.

News media have been the province of profit-driven firms for the most part, whereas universities are non-profit, often public, institutions.

Yet the attack on universities has followed the same pattern as the attack on journalism. The dominant issue on campuses for the past two decades has been the incessant commercialization of universities, from marketing of classes to corporate funding for research and activities. Increasingly our major universities are linked to commercial institutions and commercial values, which work to undermine, even eliminate, much of the public service ethos of these institutions. Now the distance is further to travel with universities than with media, because they begin as non-profit institutions, but the direction is unmistakable. And the destination is nowhere anyone should want universities to be. It is the great crisis facing universities today, and about this crisis people like David Horowitz have nothing to say.

This brings us to Horowitz's attack on "dangerous" professors, those faculty like myself who dare to hold political opinions Horowitz disagrees with and which he would like to see banished. This is taken directly from the playbook for the right-wing attack on "liberal" journalists. The point is to intimidate dissident voices, to make them temper their words in their classrooms, and be very careful about what they do when they venture

off-campus. Right-wing faculty are free to shout their views from the mountaintop - after all, they are the oppressed minority merely trying to balance the dominant left, much like the blowhards at Fox News - while left-wing faculty are supposed to shut up and go with the flow if they wish to be regarded as legitimate professionals and keep their jobs. As I discussed at the outset, it is a thoroughly unprincipled exercise with a crude political agenda. Combined with the commercial restructuring of universities the goal is to make intellectual life as ineffectual as our journalism has become.

It is a prospect that is unacceptable and must be opposed, in both media and higher education. It is a battle for the soul of our nation, and the future of our polity.

FYI (Not Part of the McChesney Essay)

DAVID HOROWITS'S LIST OF THE 101 MOST DANGEROUS PROFESSORS IN THE U.S.A.

The Professors' Colleges and Universities:

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Timothy Shortell Cal State University, Fresno: Sasan Fayazmanesh
California State University, Long Beach: Ron (Maulana) Karenga City University of New York: Stanley Aronowitz, Bell Hooks, Leonard Jeffries, Eve Kosofsky Sedgwick
Columbia University: Lisa Anderson, Gil Anidjar, Hamid Dabashi,
Nicholas De Genova, Eric Foner, Todd Gitlin, Manning Marable, Joseph

Massad, Victor Navasky Cornell University: Matthew Evangelista De Paul
University: Norman Finkelstein, Aminah Beverly McCloud Duke
University:
Miriam Cooke, Frederic Jameson Earlham College: Caroline Higgins
Emory
University: Kathleen Cleaver Foothill College: Leighton Armitage
Georgetown
University: David Cole, John Esposito, Yvonne Haddad, Mari Matsuda
Holy
Cross College: Jerry Lembcke Kent State University: Patrick Coy
Massachusetts Institute of Technology: Noam Chomsky Metropolitan
State
College, Denver: Oneida Meranto Montclair State University: Grover
Furr New
York University: Derrick Bell North Carolina State University:
Gregory Dawes
Northeastern University: M. Shahid Alam, Northwestern University:
Elizabeth
M. Brumfiel, Bernardine Dohrn Occidental College: Tom Hayden Penn
State
University: Michael Berube, Sam Richards Princeton University:
Richard Falk
Purdue University: Harry Targ Rochester Institute of Technology:
Thomas
Castellano Rutgers University: H. Bruce Franklin, Michael Warner
Rutgers
University, Stony Brook: Amiri Baraka San Francisco State
University: Anatole
Anton Saint Xavier University: Peter Kirstein Stanford University:
Joel
Beinin, Paul Ehrlich State University of New York, Binghamton: Ali
al-Mazrui State University of New York, Buffalo: James Holstun State
University of New York, Stony Brook: Michael Schwartz Syracuse
University:
Greg Thomas Temple University: Melissa Gilbert, Lewis Gordon Texas
A&M
University: Joe Feagin Truman State University: Marc Becker
University of
California, Berkely: Hamid Algar, Hatem Bazian, Orville Schell
University
of California, Irvine: Mark Le Vine University of California, Los
Angeles:
Vinay Lal University of California, Riverside: Armando Navarro
University of
California, Santa Cruz: Bettina Aptheker, Angela Davis University of
Cincinnati: Marvin Berlowitz University of Colorado, Boulder: Alison
Jaggard,

Emma Perez University of Dayton: Mark Ensalaco University of
Denver: Dean
Saitta University of Hawaii, Manoa: Haunani-Kay Trask University of
Illinois, Chicago: Bill Ayers University of Illinois,
Urbana-Champaign:
Robert McChesney University of Kentucky: Ihsan Bagby University of
Michigan: Juan Cole University of Michigan, Ann Arbor: Gayle Rubin
University of Northern Colorado: Robert Dunkley University of
Oregon, Eugene:
John Bellamy Foster University of Pennsylvania: Regina Austin, Mary
Frances
Berry, Michael Eric Dyson University of Rhode Island: Michael
Vocino
University of South Florida: Sami al-Arian University of Southern
California:
Laurie Brand University of Texas, Arlington: Jose Angel Gutierrez
University
of Texas, Austin: Dana Cloud, Robert Jensen University of
Washington: David
Barash Villanova University: Rick Eckstein, Suzanne Toton Western
Washington
University: Larry Estrada

----- Robert W. McChesney is the co-author, with
John
Nichols, of *Tragedy & Farce: How the American Media Sell Wars, Spin
Elections, and Destroy Democracy* (New Press). He is the founder of
Free
Press, www.freepress.net.

Source: Common Dreams
<http://www.commondreams.org/views06/0228-21.htm>

Bill Morrow - [REDACTED]

[↑ Contents](#)

103. **David Buuck**
Poet-Musicians at the Stork, 3/12
Sun 5 Mar 2006

SUNDAY MARCH 12, 9 PM
THE STORK CLUB
2330 TELEGRAPH AVE, OAKLAND
[REDACTED]

I FEEL TRACTOR (Eddie Berrigan)
T BARTLEBY JONES (David Buuck)
BOUND TO GET FULLER (Brandon Brown & Alli Warren)
<http://www.storkcluboakland.com/>

[↑ Contents](#)

104. **PR Primeau**

Kirby Olson's WAITING FOR THE RAPTURE

Sun 5 Mar 2006

WAITING FOR THE RAPTURE

by Kirby Olson

Thirty pages of poetry from a self-described "Lutheran Surrealist" (<http://lutheransurrealism.blogspot.com> (<http://lutheransurrealism.blogspot.com>)), WAITING FOR THE RAPTURE is a new chapbook from PERSISTENCIA*PRESS (<http://persistenciapress.tripod.com> (<http://persistenciapress.tripod.com>)). Olson illuminates the ordinary and reveals the Marvelous (with a capital 'm') in a collection which captures the sublime underpinnings of his modern Christian ethic. Alternating between everyman narratives and effervescent word-pictures which hint at his Surrealist sympathies, Olson has created a work genuine in tone and breathtaking in form. Resisting easy labels, the constant poet-preacher emerges as both a poet's poet and a powerful voice for average folks.

From WAITING FOR THE RAPTURE...

"Evening"

Is it true that I like to confess?
The days linger like shadows in the evening.

At seventeen I considered suicide from a small bridge,
& now almost laugh in the evening.

Things don't go as well as hound dogs
chasing prisoners in the evening.

Beechnut gum is made in Canajoharie
as the hired men smoke in the evening.

I have nothing to confess to much of anyone!
but I can feel Him coming like shadows in the evening.

"State of the Union"

Protestants once lived
a life of service,

but ever since the Sixties
the service has sucked.
"Space Age"
Slip it on,
climb into the sun, like
a diver to your shutters, blue
pinked flowerbox.
You sleep in a see-
through.
Like a clumsy bee
I buzz
the air up,
to where you nestle in your suburban
bed,
neighborhood of
smiles "€"
you scream for your
Dad.

To order a copy, contact PR Primeau (<http://procession.blogspot.com>)
(<http://procession.blogspot.com>)) and PERSISTENCIA at [REDACTED]
(mailto:[REDACTED]) or [REDACTED]
(mailto:[REDACTED]) .

[↑ Contents](#)

105. **Haas Bianchi**

Re: Freedom of speech in the classroom

Mon 6 Mar 2006

Most average Americans work long hard hours to just survive without sabbaticals, or even vacations the life of a tenure track professor is as far away from most Americans realities as the life Oprah Winfrey lives. They are facing layoffs and stagnant incomes and financial problems and high taxes.

To go to a large state university in this country costs more than \$15,000 a year a private U more than \$35,000 and for many Americans there are only loans to pay for this education and they deserve to get their money's worth. The average college education has gone up 145% in price since 1985 no other commodity in our society has gone up that much in 20 years. Not oil, not Gold, not Milk not Eggs.

Most people go to college to get trained to get a job not to hear professor's opinions. When average Americans hear about things like full professors not teaching undergrads or when Professors are frankly arrogant and not open

minded it opens the door for this kind of critique many academics live in a dreamworld called college towns that is very far from mainstreet USA where the money is coming from.

If you want to know where the Adjunct problem comes from it comes from our society which respects no skill and no craft we respect only the mighty dollar. Professor's jobs are going to the same place where Steelworkers, Carworkers, Textile Workers and many other outsourced professions have gone because Americans don't want to pay the price needed for quality that is made at home with benefits this is the fault of all Americans.

But I do not want to hear complaints about the outsourcing of academic jobs where were the professors when places like Wilmington, NC and Flint Michigan, and Topeka, Kansas watched their jobs being outsourced because Americans wanted cheaper prices?

You talk about academic freedom? What about who pays the bills and gets none of the benefits?

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Chris Stroffolino

Sent: Sunday, March 05, 2006 7:48 PM

To: ██████████

Subject: Re: Freedom of speech in the classroom

Thanks Bill and Kerri for bringing this stuff up.

I know what you mean Bill, but I personally wouldn't phrase academic freedom as a "non-issue" because of these other issues. Instead, I see the temp, contingency, issue as the same as the academic freedom one. The "accountability" buzzword, especially when it comes to the less quantifiable knowledges, disciplines, what-have-you, in a cultural climate in which "efficiency" is valued to the extent that what was once called "imagination" is now often seen as a symptom of Attention Deficit Disorder (okay, not in every case), is reflected in an increased policing on a departmental level---and a sometimes rather twisted use of "doublespeak" as issues of "freedom" often get couched in terms of "professionalism" and "standards" defined in increasingly monolithic ways, despite some decorative nomenclature differences.

Perhaps the burgeoning labor movement can be persuaded to address some of these less "obvious" aspects of the situation.

Chris

>From: Bill Marsh <████████>

>To: [REDACTED]
>Subject: Re: Freedom of speech in the classroom
>Date: Sun, Mar 5, 2006, 3:50 PM
>

Kerri,

Multiple ways it can be felt, too. Academic freedom is a non-issue when 50-80% of the academic workforce is part-time, contingent, temp, flexible, etc., as it is for most colleges and universities these days. The new buzzword coming out of increasingly corporatized institutions is "accountability" which translates to the right's project of containing sixties movements and capital's project of recomposing itself internationally via the takeover of "knowledge industries" (this last plagiarized from a Richard Ohmann article that lays out the project pretty well). The squeeze is definitely on, but it's also true that higher ed is now home to a pretty active labor movement, which may bode well for some...

bill

On Mar 5, 2006, at 10:29 AM, Kerri Sonnenberg wrote:

A few things have been forwarded to me in the last day/two that give me a great sense of alarm about the future of academic freedom. I have heard some conservative politicians say that the next attack on the left will occur in institutions of higher learning, so I'm wondering, since I haven't been in a classroom in a few years, if anyone on the list feels affected by this.

I'm also wondering- how expansive are teachers/professors' first amendment rights?

First, a high school teacher criticizing US foreign policy is recorded by one of his students and subsequently suspended.

<http://www.chicagotribune.com/news/nationworld/chi-0603050383mar05,1,5001379.story?coll=chi-news-hed>

And the following response to the recently released book "The Professors: The 101 Most Dangerous Academics in America." (The full "hit list" follows the article.)

Robert W. McChesney: 'David Horowitz and the attack on independent thought'

Wednesday, March 01 @ 10:00:58 EST
Robert W. McChesney, *Common Dreams*

David Horowitz's new book, *"The Professors: The 101 Most Dangerous Academics in America,"* was published in early February to considerable fanfare encouraged by a tidal wave of promotion from the right-wing echo chamber. This is the same echo chamber that made "swift boat" a household word in September 2004. The book itself is sloppy and unimpressive, an apparent rush job.

The criticism of me, for example, consisted of two out-of-context quotes from articles where I criticize the news media and the Bush Administration. This is presented as *prima facie* evidence that I am a dreadful teacher who uses the classroom to harass students to adopt my political views, my campus-wide, student-elected teaching award notwithstanding. By the same "logic," quotations could be taken from many professors in America, and nearly all conservatives, to establish that they propagandize in the classroom.

By

Horowitz's evidentiary standards, Harvard's Stephan Thernstrom, who endorses *The Professors* on its cover, should be ridden out of academia as a narrow-minded bigot who abuses students who disagree with his pointed views.

In short, the book is clueless about how classroom teaching actually works; it would astound him to learn that many professors with strong political views - of whatever stripe - go to great lengths to provide an open classroom.

The people Horowitz vilifies in his book know exactly what it is like to hold unpopular positions - to be attacked as "dangerous" for going against the dominant interests of society -- and we tend to have considerable empathy for those who disagree with our political views in our own classrooms.

In fact,

that explains why Horowitz's lengthy and much-publicized campaign to locate conservative students who have been harassed in the classroom by left-wing professors has produced few, if any, credible witnesses. But, as I will argue, this is a ruse, so that lack of evidence means no more to Horowitz than the lack of WMD did to Bush and Cheney as they planned the invasion of Iraq.

The entire premise of the book is flawed. If Horowitz believes, for example, that publicly supported universities have an obligation to have faculties that represent the range of U.S. political opinion, and that it currently tilts too far to the left, he should follow the logic to its obvious resting place.

Generals and military officers are far more important to the functioning of a government - and, as history shows in depressingly frequent detail, a much greater threat to democratic governance -- than anthropology professors. In the United States the military is enormous, it is entirely funded by taxpayers, and the officer corps is significantly right-wing Republican. There is hardly a liberal Democrat in the bunch, and I dare say probably not a single soul to the left of the Clinton-Kerry center of the Democracy party. That means tens of millions of Americans have no political allies directing the most powerful military in human history, while the hard right feels like it has died and gone to heaven when it visits the officers' quarters on Election Day. If Horowitz is going on some sort of rampage about getting political balance in important publicly funded professions, he can only be taken seriously if he starts at the Pentagon. When he has established how to do it there we can proceed to the campuses.

But the point of Horowitz's book is not to make a coherent principled critique of academia and suggest reforms to solve the problem. Were that the case, Horowitz would be obsessed with the rabidly pro-market bias in most economics and business schools - and more than a few political science departments. In these classes and departments, students who are pro-labor union, critical of so-called "free trade" deals like NAFTA, and in favor of progressive taxation, living wage ordinances, strict environmental regulations and aggressive social spending are made to feel like their positions have little intellectual merit. They are ostracized. Yet Horowitz has no concern for these students, or for their rights. Screw them.

Horowitz's mission is clear: to attack critical work in the academy, especially critical work that does not restrict itself to the classroom, but sees intellectuals as having a necessary public role. Visible public outreach is A-OK for Milton Friedman, Stephan Thernstrom, the neo-conservative crowd, and denizens of the right, but strictly off-limits for liberals and the left.

For these reasons I would imagine that principled conservatives will run from this book faster than they would run away from a line-up for a voluntary IRS audit. But the book is important and requires a response that goes beyond pointing out its sloppiness and incoherence; we need to put what Horowitz is doing in a broader context. In my view, the best way to make sense of the book and what it represents is to see it as part of the broad attack on the autonomy and integrity of institutions and individuals who conduct independent and critical thought. It is this type of independent and uncorrupted inquiry - work that is not under the thumb of powerful political or commercial interests -- that is mandatory if

viable self-government is to succeed. The space for this type of inquiry has to be fought for and preserved, and it is always considered with a certain amount of suspicion by those in power, who prefer minimal public interference with their exercise of power.

Indeed, it is revealing that Horowitz uses the term "dangerous" as a pejorative in his book's subtitle. Dangerous professors are those with ideas with which Horowitz disagrees. This is a ludicrously opportunistic and undemocratic framing. The entire premise of a viable democratic public sphere is that what some perceive as "dangerous" ideas be protected, even encouraged, and permitted to be thrown into debate. Especially, above all else, in universities.

In our society the two institutions commissioned to provide the substance of a democratic public sphere, as a place for critical inquiry, are the news media and academia.

Hence, to get a better sense of what is happening today with the attack on universities, consider what has happened with U.S. journalism. Back in the early 1970s professional journalism was at its peak. Journalists had relative autonomy from the demands of owners and advertisers and relatively lavish budgets. I do not wish to exaggerate the quality of professional journalism even at its peak; local news media tended to ignore the foibles of powerful local bigshots and all news media relied far too much on official sources, especially in coverage of foreign policy. Indeed much of my career has been spent documenting the limitations of professional journalism, even at its best. But on balance what it provided in the 1960s and 1970s looks awfully good through 2006 eyes.

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Hamid Dabashi, Nicholas De Genova, Eric Foner, Todd Gitlin, Manning
Marable, Joseph Massad, Victor Navasky Cornell University:
Matthew Evangelista De Paul University: Norman Finkelstein, Aminah Beverly McCloud Duke
University:
Miriam Cooke, Frederic Jameson Earlham College: Caroline Higgins
Emory University: Kathleen Cleaver Foothill College: Leighton Armitage
Georgetown University: David Cole, John Esposito, Yvonne Haddad, Mari Matsuda
Holy Cross College: Jerry Lembcke Kent State University: Patrick
Coy Massachusetts Institute of Technology: Noam Chomsky
Metropolitan State College, Denver: Oneida Meranto Montclair State
University: Grover Furr New York University: Derrick Bell North
Carolina State University:
Gregory Dawes

Northeastern University: M. Shahid Alam, Northwestern University:
 Elizabeth M. Brumfiel, Bernardine Dohrn Occidental College: Tom
 Hayden Penn State
 University: Michael Berube, Sam Richards Princeton University:
 Richard Falk
 Purdue University: Harry Targ Rochester Institute of Technology:
 Thomas
 Castellano Rutgers University: H. Bruce Franklin, Michael Warner
 Rutgers University, Stony Brook: Amiri Baraka San Francisco State
 University: Anatole
 Anton Saint Xavier University: Peter Kirstein Stanford University:
 Joel
 Beinin, Paul Ehrlich State University of New York, Binghamton: Ali
 al-Mazrui State University of New York, Buffalo: James Holstun
 State University of New York, Stony Brook: Michael Schwartz
 Syracuse
 University:
 Greg Thomas Temple University: Melissa Gilbert, Lewis Gordon Texas
 A&M
 University: Joe Feagin Truman State University: Marc Becker
 University of California, Berkely: Hamid Algar, Hatem Bazian,
 Orville Schell University of California, Irvine: Mark Le Vine
 University of California, Los
 Angeles:
 Vinay Lal University of California, Riverside: Armando Navarro
 University of California, Santa Cruz: Bettina Aptheker, Angela
 Davis University of
 Cincinnati: Marvin Berlowitz University of Colorado, Boulder:
 Alison Jaggar, Emma Perez University of Dayton: Mark Ensalaco
 University of
 Denver: Dean
 Saitta University of Hawaii, Manoa: Haunani-Kay Trask University
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 Michael Vocino University of South Florida: Sami al-Arian
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 of
 Washington: David

Barash Villanova University: Rick Eckstein, Suzanne Toton Western
Washington
University: Larry Estrada

--

----- Robert W. McChesney is the co-author, with
John Nichols, of *Tragedy & Farce: How the American Media Sell Wars,
Spin Elections, and Destroy Democracy* (New Press). He is the
founder of Free Press, www.freepress.net.

Source: Common Dreams
<http://www.commondreams.org/views06/0228-21.htm>

Bill Morrow - [REDACTED]

[↑ Contents](#)

106. **George Bowering**
Re: Freedom of speech in the classroom

Mon 6 Mar 2006

On 5-Mar-06, at 9:12 PM, Haas Bianchi wrote:

*Most people go to college to get trained to get a job not to hear
professor's opinions.*

Unfortunately, I believe that that is in many cases now true. Who has warped
them to act and expect in such a way?

[↑ Contents](#)

107. **Ishaq**
NYC: Free the P Hip-Hop & Slam Party -- Thursday, March 16, 2005

Mon 6 Mar 2006

<<http://victoria.indymedia.org/news/2006/03/49525.php>>NYC: Free the P Hip-
Hop & Slam Party -- Thursday, March 16, 2005

<<http://victoria.indymedia.org/news/2006/03/49525.php>><http://electronicintifada.net/v2/article4522.shtml>

NAAP-NY

<http://www.naaponline.org/ny/>

in conjunction with the N.O.M.A.D.S. & the Philistines present...

Free the P Hip-Hop Slam & Party

Proceeds will benefit NAAP-NY community initiatives and Slingshot Hip-Hop, a documentary film that focuses on the daily life of Palestinian rappers living in Gaza, the West Bank and inside Israel. It aims to spotlight alternative voices of resistance within the Palestinian struggle and explore the role their music plays within their social, political and personal lives.

WHEN: Thursday, March 16, 2005. Doors open 9pm. Show starts 9:30pm

WHERE: Coda Lounge, 34 E. 34th St. (at Madison Ave), New York City.

<http://www.coda34.com/>

COVER: \$15. Limited at the door. Purchase your tickets NOW at

<http://www.freethep.com/concert.htm>

Opening Performance by comedienne Maysoon Zayid.

Feature Performers include: *Ragtop of the Philistines

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

& The N.O.M.A.D.S

<http://www.thenomads.biz/>

and many more!!*

DJ Jungle spinning the hottest Hip-Hop, International, and Arabic beats all night long!

<http://www.dj-jungle.com/>

Also on March 16th in NYC

Made in Palestine Opening Reception

<http://electronicintifada.net/v2/article4506.shtml>

Rachel Corrie Actions

<http://electronicintifada.net/v2/article4521.shtml>

see also:

...the 1973 assassination of the Palestinian poet, Ghassan Kanafani...The writer said in his report, published Monday by the Hebrew daily "Yedioth Ahronoth", that the Israeli intelligence elements planted an explosive device in Kanafani's vehicle that exploded thereafter causing his immediate death. -- "Israel admits responsibility for assassinating Palestinian poet"

http://www.palestine-info.co.uk/am/publish/article_14740.shtml

and

<http://victoria.indymedia.org/news/2005/10/44887.php>

and

Najat Rahman, Assistant Prof. Comparative Literature U of Montreal, on Resistance and Art historically in Palestine. -- "Under the Olive Tree: Culture and Resistance"

http://www.radio4all.net/index.php?op=program-info&program_id=16139&nav=length& <http://www.radio4all.net/index.php?op=program-info&program_id=16139&nav=length&>

and

<http://www.radio4all.net/index.php?op=producer-info&uid=1991&nav=length&> <<http://www.radio4all.net/index.php?op=producer-info&uid=1991&nav=length&>>

and

Meen Erhabe - (Who is the Real Terrorist?)

http://www.dam3rap.com/mp3/DAM_men_erhabe.mp3

or

<http://www.dam3rap.com/>

and

DOWNLOAD THREE FREE TRACKS FROM
"FREE THE P" AT THE END OF THE ARTICLE:

Born Here - DAM [3MB, MP3 file]

<http://electronicintifada.net/downloads/music/Born-Here.mp3>

Free The P - The Philistines [5.5MB, MP3 file]

<http://electronicintifada.net/downloads/music/Free-The-P.mp3>

No Compromises - Invincible [3.3MB, MP3 file]

<http://electronicintifada.net/downloads/music/No-Compromises.mp3>

FREE THE P! PALESTINE TAKES NYC'S EAST VILLAGE BY STORM

Remi Kanazi, The Electronic Intifada, 17 October 2005

As I walk down the darkened staircase into a muggy basement in this lower eastside dive bar, a scruffily bearded supporter smiles and waves a four-foot wide Palestinian flag. The chatter begins as the room fills with anxious people awaiting the show. The young crowd came out to support Free the P, the new CD compilation of "hip-hop and spoken word, dedicated to the youth of Palestine." The proceeds will go to Slingshot Hip-hop, "a documentary film that focuses on the daily life of Palestinian rappers living in Gaza, the West Bank and

inside Israel." Within moments, our hostess, Arab-American comedienne Maysoon Zayid, takes the ground level, makeshift stage and gets the crowd going with her dry, political humor....

<http://electronicintifada.net/v2/article4250.shtml>

<http://electronicintifada.net/downloads/music/Born-Here.mp3>

and

"You see we live under a physical and mental occupation. People have internalised the situation and have become apathetic. They don't resist, they've given up even to think about that. The generation of our parents is full of fear and apathy. They are afraid for the Shabak and want to stay away from politics. We do not accept this. We want to shake things up" -- "Where There's the Ghetto, There's Hip Hop"

<http://victoria.indymedia.org/news/2005/10/44513.php>

and

...Lead rapper Narcy and producer Butter Beats give the rundown on the Hip Hop scene in Montreal, life in the Middle East, the attempts to unite the Brown nation and their opposition to the unjust war in Iraq..

<http://victoria.indymedia.org/news/2005/12/46895.php>

or

http://media.odeo.com/2/7/9/I__Breakdown_FM_Shows_BreakdownFM-Euphrates_Interview_2005.mp3

and

Last month, the Palestinian-American hip-hop crew The Philistines announced the release of a CD dedicated to the youth of Palestine. The compilation CD, titled "Free the P," brings together over 20 hip-hop and spoken word artists. Its aim is to promote awareness about the Palestinian struggle for freedom while raising funds to support an upcoming documentary film--SlingShot Hip Hop--about hip-hop in Palestine." -- "Hip Hop: Hip-Hop for Palestine Phi-lis'tine (fi-lis'-tin)"

<http://victoria.indymedia.org/news/2005/10/44106.php>

and

inspired and angered by the image of Palestinians projected by the U.S. media, the brothers elected to use the word "Philistine" to define themselves as it means "an uncultured, barbaric person." They collectively reject the media

manipulation that warps the dynamics of the Palestinian-Israeli conflict
<http://www.whatsupmagazine.org/articles/philistines.html>

CALLING ALL PHILISTINE SOLDIERS: The P have just released a HOT new demo. YOUR MISSION: To download, burn, and distribute as many of these babies as you can.

YOUR TARGETS: People at clubs, parties, funerals, bat mitzvahs, the car wash, school, living under illegal foreign occupation--anyone and everyone...

<http://www.thephilistines.com/Music.html>

ARABIFUNK (web version) - Ragtop and B-Dub on an epic Iron Shiek beat

[http://www.thephilistines.com/Music/Arabifunk%20\(web\).mp3](http://www.thephilistines.com/Music/Arabifunk%20(web).mp3)

<<http://www.thephilistines.com/Music/Arabifunk%20%28web%29.mp3>>

and

born here video by DAM:

http://www.dam3rap.com/mp3/DAM_bornhere.wmv

and

http://www.dam3rap.com/mp3/DAM_men_erhabe.mp3

and

...the 1973 assassination of the Palestinian poet, Ghassan Kanafani...The writer said in his report, published Monday by the Hebrew daily "Yedioth Ahronoth", that the Israeli intelligence elements planted an explosive device in Kanafani's vehicle that exploded thereafter causing his immediate death. -- "Israel admits responsibility for assassinating Palestinian poet"

http://www.palestine-info.co.uk/am/publish/article_14740.shtml

and

<http://victoria.indymedia.org/news/2005/10/44887.php>

and

"Then I just get home, sit down and make the concepts in my head into reality, and watch how they never cease to change and evolve once they're out of my head, and how no idea or concept no matter how good it is, will stay completely the same in your mind. John Coltrane spoke about the same thing with regards to getting the music in his head out into the real world of sound. But anyway, technically I use my computer, I got a mixer, a nice mic, and a Korg Keyboard, two nice monitors and a compressor which doesn't work right now. It's all about what you do with it though, what's in your mind." -- yoshi

<http://victoria.indymedia.org/news/2005/06/41736.php>

and

Hip Hop: the subliminal criminal: Pick up a stone

<http://victoria.indymedia.org/news/2005/05/40536.php>

and

"Sat in the back of the class with my hand up/Two wild security guards, grabbed my man up/Threw him in detention for 5 days suspension. Cuz he said, the teacher was lyin about the Indians.I stood like a man then I questioned my teacher/Why don't we speak about the wisdom of the sages?/And how did Europe black out in the dark ages? And when they got light did they white-wash the pages? ...And why it seems that half the school is racist?" -- rza and masta killa

<http://victoria.indymedia.org/news/2005/04/40092.php>

or

<http://www.mastakilla.net/>

and

Islamic themes and Arabic terms increasingly thread the colorful fabric that is hip hop. Self-proclaimed Muslim rap artists -- whether adhering to the Nation of Islam, the Five Percent Nation, or traditional Sunni Islam - proudly announce their faith and include "Islamic" messages of social justice in their lyrics.

<http://victoria.indymedia.org/news/2003/05/14501.php>

and

"...Because they know if the rappers get a revolutionary message, that if the rappers start to clean up their act and rap revolutionary rap, the game is over. The enemy, and those who control the distribution of rap, shut down revolutionary rap and would only fund gangster rap after [the 1992 L.A. rebellion against police brutality.] We saw an extreme rise in gangster rap and the elimination of revolutionary rap. ... I say to Brother Russell Simmons and the other rappers: Don't let them make you believe that they have more power than you." --Malik Zulu Shabazz

<http://victoria.indymedia.org/news/2005/03/39144.php>

or

http://www.finalcall.com/artman/publish/article_1858.shtml

Islam Racism And The Left

<http://victoria.indymedia.org/news/2005/02/37745.php>

or

<http://seattle.indymedia.org/en/2005/02/244553.shtml>

and

". "As a young Muslim Black male in America I feel under attack on many fronts. I can handle being under attack, but it's heartbreaking - at times— to feel as though I have no comrades. ..."--Amir Sulaiman

<http://victoria.indymedia.org/news/2004/12/35705.php>

or

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

and

How is the Islamic faith delivering the message from Allah through rap? True Believer From ages past music in some form has been used to Praise the One. In Qur'an we find "Allah is beautiful and loves beauty." Allah (swt) did not give birds their song to suppress nor did He create the winds that blow through rocks or trees to create beautiful sounds to be ignored or not copied.

<http://victoria.indymedia.org/news/2004/10/31664.php>

and

dred-i 3 track CD: "Revolutionary Crunk Muzik: The Black Panther Party Meets Soul Train".

<http://victoria.indymedia.org/news/2004/10/31600.php>

How is the Islamic faith delivering the message from Allah through rap? True Believer From ages past music in some form has been used to Praise the One. In Qur'an we find "Allah is beautiful and loves beauty." Allah (swt) did not give birds their song to suppress nor did He create the winds that blow through rocks or trees to create beautiful sounds to be ignored or not copied.

Muslim rap is big business with annual sales in excess of \$1.8bn in America alone.

How is the Islamic faith delivering the message from Allah through rap?

<http://www.bbc.co.uk/1xtra/tx/documentaries/islamichiphop.shtml>

1Xtra's Iyare talks to Muslim rappers challenging traditional views like Mecca 2 Medina, Napoleon from Tupac's Outlawz and Jurassic 5.

Why is Islamic hip hop becoming such an attraction?

and

,

You have to ask yourself is it in the best interests of the corporate elite to enlighten people truly. And I guess it's not if you want to maintain the status

quo. We have billions of dollars for wars here to fight illegal immigrants and to kill people and control their natural resources....but we're always coming up short financially with education funding."

<http://victoria.indymedia.org/news/2004/10/32953.php>

or

<http://victoria.indymedia.org/news/2004/10/32953.php>

<http://www.guerrillafunk.com>

and

FRED WRECK!!!

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

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

eye on an even field. Until then, take a stand to S.T.O.P. the oppressive politics. Stop the killing of other nation's children and bring our sons and daughters home.

Peace,

The Movement

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

or

http://www.rapindustry.com/fred_wreck.htm

<http://weekly.ahram.org.eg/2005/750/feature.htm>

and

Hip Hop: Putting politics back into US hip-hop: Fred Wreck

<http://english.aljazeera.net/NR/exeres/F7BB1F5C-5A19-42C8-8616-AEC0ABDB22B8.htm>

<http://www.thephilistines.com/Music.html>

and

This is a weekly summary of israeli war crimes committed in Palestine for the week ending 12 October 2005. 5mins, english

<http://www.indybay.org/uploads/iwc12oct.mp3>

<http://victoria.indymedia.org/news/2005/10/44479.php>

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

and

"...The young crowd came out to support Free the P, the new CD compilation of "hip-hop

and spoken word, dedicated to the youth of Palestine." The proceeds will go to Slingshot

Hip-hop, "a documentary film that focuses on the daily life of Palestinian rappers living in

Gaza, the West Bank and inside Israel."..."I love the Al Aqsa Mosque." he remarked. But

Nafar doesn't want the Palestinian flag to become a symbol of racism, like the Israeli flag

"Muslims, Christians and Jews," made up Palestine before the Zionist gangs pillaged the state..." --

"Hip Hop: 'Free the P' - Palestine takes the East Village by Storm"

<http://victoria.indymedia.org/news/2005/10/44512.php>

and

During the pre Civil War era AmeriKKKa indulged in mocking, belittling and humiliating Africans in popular white culture. This pattern continues to this very day, only we have become so used to it it doesn't even bother us any more. ...-- Junious Ricardo Stanton -- "The Same Ol' Same Ol'"

<http://victoria.indymedia.org/news/2005/10/44507.php>

and

<http://www.prwatch.org/node/4005>

and

STOP THE IMPORTATION OF ISRAELI POLICING METHODS TO TORONTO!

<http://victoria.indymedia.org/news/2005/10/44320.php>

and

" perhaps this has become a war/a battle for our self esteem—a collective esteem held in our hearts that everyday is a struggle to maintain a principle in the purity of lost lives in everyland which holds a truth. The truth is still with those who have experienced the taunting, the violence, the disrespect, the rapes, the harassment, the murders -- the lies and manipulations. Those who have fallen and have had compadres/conferes/comrades/bruhs and homies lost to the callousness of the system and to the sociopaths what serve it and it's ministry of social engineering who will try and beat us all down into an unconsciousness of passivity, of conformity and mental death." -- lawrence ytzhak braithwaite -- "Notes from new Palestine: revolutionary suicidal tendencies (the war brought home)"

<http://portland.indymedia.org/en/2005/08/323001.shtml>

or

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

and

"SlingShot Hip Hop is a documentary film that focuses on the daily life of Palestinian rappers living in Gaza, the West Bank and inside Israel. ..." -- "Hip Hop: Slingshot Palestinian Documentary"

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

http://media.odeo.com/2/7/9/I_Breakdown_FM_Shows_BreakdownFM-Euphrates_Interview_2005.mp3

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

<http://victoria.indymedia.org/comment.php?top_id=49618>

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>

<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](#)

108. **Murray, Christine**

Re: Freedom of Speech in the Classroom

Mon 6 Mar 2006

Oh, hey, Kerri, Bill, Chris, & Gabe,

This seems so endemic: here's an equally weird bureaucratic buzzword:

****assessment****

Here in weird-ass-essment) Texas (yeah: no surprise that Texas might be implicated in some state-sponsored hypocrisy, eh?),

accountability and its twisted sister, *assessment*

have got many who teach at university scrambling off of their teaching responsibilities to students (um... that so-called 'student-centered' classroom in

order to meet bureaucratic demands of these two (ambiguous, abstract) categories. In fact, here at UTA, the slogan the institution made a reputation over until three years ago was "UTA: where students come first!" Since these other mandates intervened a few years ago (with the *help* of corporate funding to universities) it is now possible to say: "UTA: Where Students Come Third"

Now, especially for those in adjunct/cross/over posts--positions of both teaching & admin duties--these buzzwords reign. They impact on quality of teaching, as well as life: these add excessive demands of work with no compensation.

On the other hand, such workers certainly labor in charmed conditions when compared to so many, others, eh?--even if they somehow also earned that by being student laborers for years in order to do so.

That is "endemic."

It's helpful to recall now how much it costs today to put oneself through college to the point of being able to teach at college.

Student loan companies are your best friend--until you cannot find a job, eh?

In that, universities seem to be screwing themselves and their clientele-- by alienating both workers and customers who together are a flock of truly devoted subjects. What a market coup, right?

Bleh:

I keep thinking, as well I should:

isn't this phenomenon just part/parcel of what Foucault elucidated?--by showing the historical path of state-sponsored, mandates for efficiency in socialization: the "disciplin(ing)" / "punish(ing)" of the subject so that (here, all too literally) the "state" could surveil, thus control, its appointed agents, thus the outcomes of the agents' "agency."

To me it all seems an alarming turn in (what was a) tradition of academic freedom. Yet it is also very much just *business as usual* in terms of what an *efficient state* might need and want.

Most of the academic workers I know who are affected can't say no to such a mandate from the state without risking their tenuous relation to the university. So, mostly such slippery mandates seem to go unquestioned.

I want to question it deeply but see it first as occurring (as here) on a generic, and counteractional level--

(given the problem's valence regarding problems involving individual agency and the state, and, no less, the privileged status of anyone employed by a university),

What kind of counteraction can be imagined/pursued?

An abundance, I hope.

In the meanwhile, there are other priorities the rhetorical influences that cause so many young people to enlist in the military, hoping (with heroism in mind) to die in wars. WTF?

Chris Murray

<http://texfiles.blogspot.com>

[↑ Contents](#)

109. **Harry Nudel** *Freedom of Speech...*

Mon 6 Mar 2006

from today's Times...one 'ur own.."Over the last three decades of trendy poststructuralism and postmodernism. American humanities profs. fell under the sway of a ruthless guild mentality. Corruption & cronyism became systematic...

In the good ole days of the moderated list... a posting of mine was censored because it made fun of one of this list's academic darlings..literally we'll not be saying x bout y...

'Nother time when i mentioned that both X & Y married poets/profs managed to both read on separate occasions..in one small series...and were teachers of...and then were themselves etc...nice little feathered net...i got a malicious/fraudulent invitation to read etc...

On another list another grad student agreed with...but was 'fraid of her famuz prof...and aksed to me to never mention anything she sd..

Let alone...the plaintive...'can't we get rid of him'...from the little libral darlin' from N.J...rite Ashbery Park, N.J.....

Get off it..i've had enuf hate email fromthislittlelist to fill a hollowed out statue of Saddam Hussein...die rebbe nada....

[↑ Contents](#)

110. **Harry Nudel**
You'll Never Read in This Town
Mon 6 Mar 2006

Again....

[↑ Contents](#)

111. **j. kuszai**
academic freedom and other discounted specials
Mon 6 Mar 2006

Thanks for the discussion on academic freedom. As Bill points out, there is a lot happening in the academic labor movement, but labor movement need not be linked solely to the bureaucratic architecture of the union. While I'm "pro union" (burp), I'm also painfully aware that it -- at least where I am teaching now -- FEELS like an extra arm of management. (I can describe my evidence for this privately, but suffice it to say that assessment is worthless without compliance, and compliance is hard to achieve, like herding cats, without disciplinary agents.) And the only thing worse is asking the students what they think. I say this as someone on "the student's side" -- but not because they are "customers" or "human capital" as the World Bank describes them (see Beyond English Inc.).

As the editorial committee addressing the Wildcat strike at the Dodge Truck plant in Warren, MIchigan, in the early 70s, points out: it was the union that called the cops to remove the striking workers from their own meeting space. My worry is that once you sign-on to the union program, you simply consent to having another set of bosses. And, in my defense, I put "FEELING" above simply to imply that it's a FEELING and not something real (like academic treatments of alienation, for example) to prevent me from being upbraided by union folks who would take issue with this complaint.

In addition to the whimsy of hiring, "non-reappointment," and all that, adjuncts, temps, contingent academic laborers are often held hostage by student evaluations, etc. A friend here (W. PA) in sociology linked the student culture of reticence in the classroom to the oppression of miners by authorities, dating back 80-100 years. "When you get to college, keep your mouth shut, as your professor won't like what we stand for," etc. So, this cuts both ways. Though I find it disconcerting, to say the least, I'm not sure I accept this thesis, although I find students from Pittsburgh and Philadelphia are often a lot more active in speaking their minds, or running afoul of a professor's politics, whether right or left. This is an issue currently being debated in the Pennsylvania assembly, since it was the only state to take up Horowitz's "academic freedom" proposal. I've been reading about his debates with various faculty on his cross- country

tours, and would be interested to find a bibliography/list of these various debates. Apparently the one at Reed turned into total chaos, with "ad hominem" attacks, the moderator leaving the room, etc.

Bill didn't say it, but these issues are fast becoming the central concern of Factory School through various activities, mostly in the realm of publishing. One of our projects is to foment the organization of editorial committees to challenge the hegemony of corporate (university press and conglomerate) publishing racket, from the false prestige, extortion of junior faculty, to the hijacking of tenure hijinks through mythologies of "peer reviewing" -- anyone who has ever been negatively peer reviewed by an "outside" (?) reader will know what I'm talking about: faux professionalism masquerading the gangsterism in academic culture. The sooner we realize that, and do something to construct our own sense of agency in this regard, the sooner we can get on with our work. This is one of the means by which disciplinary boundaries are policed in real, concrete terms. This is to say nothing of the hardship 50 dollar textbooks create for students who have less expendable income. How much of the state- financed underwriting of corporate textbook profits is laundered through student loans?

Wanna talk? Wanna help? Wanna get involved? Please contact me and Bill as we're putting together a proposal for "what to do and how to do it" -- a phrase lifted from Facing Reality, a book which has become so important to me that I'm willing to break the law in order to get a copy in your hands.

Hopefully anyone at 4Cs in Chicago this year will come to our workshop on Wednesday morning and the Works & Days publication party on Friday night (that's at UIC) celebrating a new issue dedicated to the work of Richard Ohmann, cited by Bill in his plagiary. Edited by David Downing at IUP, Works & Days is a journal which stretches from Cultural and Technology Studies to what can perhaps be described as "institutional critique" -- an area of interest of many on this list, for sure.

Thanks for listening!

J. Kuszai

[↑ Contents](#)

112. **Ron Silliman**
Of Late on Silliman's Blog
Mon 6 Mar 2006

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

RECENT POSTS

Poeta en San Francisco
Barbara Jane Reyes in English, Spanish, Tagalog
Walkin'™ to New Orleans
The New York Times
condescends to do an obit
of Barbara Guest
Joel Lewis on Ted Berrigan
from the Poetry Project Newsletter
Seido Ray Ronci
Zen as solid practice
An Oulipo Compendium,
right down to the meeting minutes
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 "â€"
Sean Curran Company
The most neglected of the New Americans?
Madeline Gleason
<http://ronsilliman.blogspot.com/>

[↑ Contents](#)

113. **John Gallaher**
Re: Freedom of speech in the classroom
Mon 6 Mar 2006

Haas Bianchi writes:

Most average Americans work long hard hours to just survive without sabbaticals, or even vacations the life of a tenure track professor is as far away from most Americans realities as the life Oprah Winfrey lives.

*They
are facing layoffs and stagnant incomes and financial problems and high
taxes.*

I Reply:

I'm not sure who you're wanting to implicate in this little post, but the sweeping generalizations don't serve your argument well. There are all sorts of university teaching jobs. Here, for instance, there are no sabbaticals. The summer break is quite wonderful though. Three months with all the time one could want and no pay. This summer I'm teaching.

To go to a large state university in this country costs more than \$15,000 a year a private U more than \$35,000 and for many Americans there are only loans to pay for this education and they deserve to get their money's worth.

So, in other words, I can't afford to send my kid to a university either.

Most people go to college to get trained to get a job not to hear professor's opinions. When average Americans hear about things like full professors not teaching undergrads or when Professors are frankly arrogant and not open minded it opens the door for this kind of critique many academics live in a dream world called college towns that is very far from mainstreet USA where the money is coming from.

Arrogant and not open-minded people are all over the place, in all manner of jobs. As for the college town dream world, I suppose one can call the classroom a dream world of sorts, but once one steps out the door, I can't see as how one could continue to live in said dream world. Are you suggesting a liberal dream in a conservative world? If so, at least in the university town in which I live, this is not the case. The town mirrors the rest of the state. And the university itself is not a lock-step liberal dream.

If you want to know where the Adjunct problem comes from it comes from our society which respects no skill and no craft we respect only the mighty dollar. Professor's jobs are going to the same place where Steelworkers, Carworkers, Textile Workers and many other outsourced professions have gone because Americans don't want to pay the price needed for quality that is made at home with benefits this is the fault of all Americans.

Here you say Americans don't want to pay the price, while above you state that Americans aren't getting their money's worth. A quality university experience is a difficult thing to quantify, and those who work as adjuncts and those who work as full professors are not all good or bad within that experience. The problem with adjuncts is very low pay and no job security. I did that for several years before getting picked up full time.

But I do not want to hear complaints about the outsourcing of academic jobs where were the professors when places like Wilmington, NC and Flint

Michigan, and Topeka, Kansas watched their jobs being outsourced because Americans wanted cheaper prices?

Yes, and where were the flight attendants? Where were the lumberjacks? Where were the caribou? The very stones themselves should rise and picket. But of course if I say something to this effect, I will be accused of being arrogant and not open-minded.

You talk about academic freedom? What about who pays the bills and gets none of the benefits?

We all pay the bills. 20 years ago, the state funded roughly 75% of most university educations. Now it pays less than 50%. At least that's the case in Missouri. I suspect it is similar in other places? Starting salary for a tenure-track professor in English is usually less than \$45,000 (I'm making less than that, while my brother who works for Kraft is making more than double that). Health insurance for a family of four here is just under \$800.00 a month. There are many things in this world for which people are paying and for which they are getting little in return.

JG

[↑ Contents](#)

114. **cris cheek**
call for h u n d r e d s
Mon 6 Mar 2006

call for h u n d r e d s

a new occasional magazine produced and circulated through assemblage

this call is made by cris cheek and William Howe

what to send:

1 sheet of double-sided 8.5 x 11 inches (think of that double-sidedness as part of your piece)

pls send 300 copies of that double-sided piece

any colored pages are welcome

DEADLINE: Monday 10th of April (this is absolutely the last day)

h u n d r e d s will be collated and bound in a card cover before being distributed

LAUNCH DATE: Saturday 15th April (as part of 'post moot' more info to follow momentarily)

each contributor will receive one copy of h u n d r e d s

WHERE TO SEND IT:

c/o cris cheek - 101 Oberlin CT. Oxford. Ohio 45056 USA

c/o William Howe - 4724 Bonham Road

h u n d r e d s - as in a measure of land, and there will be three hundred of them and . . .

(with apologies for cross-posting)

[↑ Contents](#)

115. **Lewis LaCook**

Uvulon!

Mon 6 Mar 2006

Uvulon! mp3 . 128kbps . 12.7mb

||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! Mail

Use Photomail to share photos without annoying attachments.

[↑ Contents](#)

116. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 3-6-06

Mon 6 Mar 2006

ORBITAL SERIES

SCHABLONE BERLIN: an evening with Caroline Koebel and Kyle Schlesinger
Multimedia presentation, reading and book launch

Thursday, March 9, 7 p.m.

Big Orbit Gallery, 30 d Essex St.

Free

ABOUT THE BOOK: SCHABLONE BERLIN is an artist's book as well as a book of documentation, presenting stencil graffiti from the streets of contemporary Berlin. The book consists of over 100 color photographs showing not only the

graffiti, but also its placement within the confines of Germany's most international metropolis. The introduction examines the semiotic and performative aspects of stencil graffiti within the contexts of art history, media and urban anthropology.

"This art and text project by Caroline Koebel and Kyle Schlesinger is a loving drift through the streets of Berlin to examine and to be inspired by its raw, lively, lustful, sometimes esoteric stencil culture. Exquisitely photographed, this work plays in the in between of poetics and politics, the trivial and the insightful, the amusing and the disturbing, the immediate and the aloof. One way or another, this book will seduce you"

--Critical Art Ensemble.

Bios : An interdisciplinary artist, Caroline Koebel utilizes video, film, and installation for their distinct attributes as modes of storytelling and for the enactment of subjectivities at odds with commercial culture. Kyle Schlesinger is a poet, scholar and typographer currently investigating the history and ontology of book burning.

Kyle and Caroline will also teach a multimedia workshop in April:

Between Word and Image

Saturday, April 22, 12-4 p.m.

\$50, \$40 members

See our website for a description.

3RD ANNUAL BOOMDAYS POETRY CONTEST

BOOMDAYS is a celebration of the advent of Spring, commencing each year with the lifting of the Lake Erie-Niagara River Ice Boom. It will be held on Friday, April 7th at the CPO Club (at the Foot of Porter next to the Buffalo yacht Club) from 4:30 p.m. until 10:30. Contest: Write a poem about the Ice Boom. All forms of poetry are acceptable. First Prize- \$200.00; Second Prize- \$150.00; Third Prize- \$100.00. Winning poems will be published in ArtVoice and winners must read their work at the BOOMDAYS kickoff event. All ages welcome to apply. Poems should be typed, should not exceed a single page in length. Each entrant may submit only one poem. Please include name, address, and telephone number. Submissions must be postmarked by March 24, 2006 to be considered. Winners will be notified by phone on March 30. Send entries to: BOOMDAYS Poetry Contest, Just Buffalo Literary Center 617 Main St., Suite 202A, Buffalo, New York 14214. For further information on Boomdays and a history of the Ice Boom, go to www.boomdays.com. Sponsored by Just Buffalo Literary Center.

WORKSHOPS BEGINNING THIS WEEK

INDEPENDENT PUBLISHING AND PRINT-ON-DEMAND, WITH GEOFFREY GATZA

Saturday, March 11, 12-4 p.m.

CEPA Gallery, Market Arcade Building, 617 Main St.

\$50, \$40 members

Print-on-demand, a technology that allows books to be printed cheaply and one-at-a-time, is changing the publishing world. No longer do aspiring writers need to find an agent or leave their beloved manuscript languishing in the offices of a corporate publisher. Anyone with a computer and a minimal amount of money can see their books to publication. This complete how-to class will show you how to take your manuscript and make it into a high-quality book -- all on your own. We will explore e-books, PDF's and print-on-demand publishing; cover design and tips for making your book look professional; getting everything ready for the printers; ISBN and LOC numbers, even distribution. Familiarity with Microsoft Word, Photoshop and Adobe Acrobat helpful, but not necessary to take this class! All resources will be provided by instructor on CD and on the web so the student can do this at home. Geoffrey Gatza is the publisher of BlazeVOX [books] www.blazevox.org

OPEN READINGS, hosted by Livio Farallo

Carnegie Art Center

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

Featured: Loren Kelller

Wednesday, March 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: Poet/Music Producer Justing Sirois, March 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>

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

HALLWALLS/TALKING LEAVES BOOKS

Eyal Press

Book signing and reading for: Absolute Convictions: My Father, a City, and the Conflict that Divided America

Tuesday, March 7th, 8 p.m.

Hallwalls at the Church

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]

117. **Patrick F. Durgin**

update: WHO OPENS by Jesse Seldess online ordering

Mon 6 Mar 2006

It's come to my attention that the link to the direct credit card ordering from the kenning editions homepage is flawed. However, for administrative reasons, it can't be immediately corrected. Interested parties should refer to the kenning page at grimsey records to order the book directly from the press: www.grimsey.com/kenning.html

Or, you may purchase it and all other available Kenning Editions titles from SPD's website: www.spdbooks.org

Here's the rundown of Kenning wares at SPD:

WHO OPENS, by Jesse Seldess. Poetry. Jesse Seldess is a Chicago-based poet and the editor-publisher of the internationally recognized journal *Antennae*. This is his first full-length collection. "It is impossible not to read these poems aloud & sounded, they are magnificent"--Ron Silliman. "With great compassion and precision, this book returns language to the habitat of sound from which poetry has been away far too long"--Kerri Sonnenberg.

SYRUP HITS, by David Larsen. Intended as the "remix" of David Larsen's poetry collection *THE THORN*, the chapbook *SYRUP HITS* offers a meditative funhouse ride through phantom landscapes of the modern Middle East and southern United States. Its collaged pages are loosely gathered around the misadventures of a codeine abuser named Puzz, who is stationed at Abu Ghayb during the first months of the U.S. invasion of Iraq. Endpapers are individually block-printed and hand-tinted by the artist; contents are a bracing throwback to the days before Photoshop, and a reminder of the still-dramatic possibilities offered by scissors, glue and Papermate Flair pens. "Amazing. Some of the best use of collage I've ever seen, and my favorite handwriting since Whalen"--Gary Sullivan.

COUNTRY GIRL, by Hannah Weiner. *COUNTRY GIRL* is the first publication of the second of four journals legendary poet-performer Hannah Weiner composed, and which culminated in the hugely influential *Clairvoyant Journal*. Continuing from *THE FAST* (available from SPD), this book begins to chart the development of the poetic form mastered in the *Clairvoyant Journal* performances which can be heard on *KENNING 12 / WAY* (available from SPD). But it also tells an intriguing tale of the development of a peculiarly vexed self-consciousness made critical, political, and selfless through writing / language itself. An important work handsomely edited and published by poet and Weiner

scholar Patrick F. Durgin, who provides a brief "Editor's Note." Weiner's other books from SPD include PAGE and WE SPEAK SILENT.

HOVERCRAFT, by K. Silem Mohammad. Poetry. A challenging, post-everything serial poem, HOVERCRAFT is a chapbook by emerging poet K.Silem Mohammad, now in its fourth edition. It is a long serial poem in reply to a signal epigraph to the book from a poem by Carl Rakosi. Mohammad picks "up the signet of these hanging contras / and bale[s] into words." The result is a book which resists safe nomenclature such as 'post-language' or 'nth generation New York'. Nor does it perform an exercise of reconciliation of whatever these schools sponsor by way of influence, be it a re-politicized Objectivism or an American sublime in the quotidian. Writing in Cross-CulturalPoetics #8, critic and scholar Maria Damon calls HOVERCRAFT "a beautiful and lyrical politicization of the contemporary act of writing."

KENNING's 12th issue is a double-CD with sound works by three generations of innovative poets and musicians. Disc one is a "newsletter" disc with contributions from Allen Ginsberg, Eileen Miles, Andrew Levy & Gerry Hemingway, Anne-Marie Albiach, Bruce Andrews, Edwin Torres, Sawako Nakayasu, Amiri Baraka, and many others. Disc two is the first audio edition of renowned poet Leslie Scalapino's book-length poem WAY (available in print from SPD). This is a new studio recording of WAY and, along with every other contribution to KENNING #12, it is featured here exclusively. This issue of KENNING also features a rare archival recording of Hannah Weiner et al reading from the Clarvoyant Journal (at St. Mark's Poetry Project) as well as new music from underground musicians Akemi, Seacreature, and Colossus & Guardian.

Kenning #10 -- Grounded in the belief that poetry and poetics comprise a vital facet of "progressive social discourse," this tenth issue of KENNING features writing by George Albon & Steve Carll, Jen Hofer, Amiri Baraka, Oskar Pastior (translated by Rosmarie Waldrop), Mary Rising Higgins, Stephen Ratcliffe, Ben Friedlander, Craig Dworkin, Elizabeth Treadwell, and others. It also includes reviews of Renee Gladman's JUICE and Raymond Federman's A Voice in the Closet.

A colorful last "newsletter" issue of KENNING, #13 includes new poetry, cultural writing, and a special column on "critical paranoia" involving three generations of poets and critics. Contributors include Robert Creeley, Andrew Levy, Elizabeth Treadwell, Dolores Dorantes (trans. Jen Hofer), Brian Kim Stefans, Susan Schultz, Nathaniel Tarn, Kit Robinson, Terrence Chiusano and David Larsen. Also featured are reviews of Lusk, Tran, Biglieri and a special insert by Zukofsky scholar Thom Donovan. Edited by Patrick F. Durgin. 82 pages.

[↑ Contents](#)

118. **Craig Allen Conrad**

3 GREAT POETS book party: kari edwards, Rachel Blau DuPlessis, Brenda Iijima //

Mon 6 Mar 2006

3 GREAT POETS book party: kari edwards, Rachel Blau DuPlessis, Brenda Iijima ///\\\\

SUNDAY

March 19th

4pm

ROBIN'S BOOKSTORE

(Philadelphia's OLDEST independent bookstore!!!! SUPPORT IT!!!! KEEP IT ALIVE!!!!)

108 S. 13th Street, Philadelphia

(phone) [REDACTED]

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

kari edwards is a poet, artist and gender activist, received one of Small Press Traffic's books of the year (2004), New Langton Art's Bay Area Award in literature (2002); and is author of obedience, Factory School (2005); 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), Civil Disobediences: Poetics and Politics in Action, Coffee House Press, (2004), Biting the Error: writers explore narrative, Coach House, Toronto, (2004), Bisexuality and Transgenderism: InterSEXions of the Others, Hawoth Press, Inc. (2004), Experimental Theology, Public Text 0.2., Seattle Research Institute (2003), Blood and Tears: Poems for Matthew Shepard, Painted Leaf Press (2000), Aufgabe, Tinfish, Mirage/Period(ical), Van Gogh's Ear, Amerikan Hotel, Boog City, 88: A Journal of Contemporary American Poetry, Narrativity, Fulcrum: an annual of poetry and aesthetics, Pom2, Shearsman, and Submodern Fiction. kari can always be contacted at: [REDACTED] (mailto:[REDACTED])

Rachel Blau DuPlessis is the author of Drafts 1-38, Toll (Wesleyan U.P., 2001) and Drafts 39-57, Pledge, with Draft unnnumbered: Précis (Salt Publishing, 2004). Two books of essays are forthcoming in 2006: a reprinting of The Pink Guitar: Writing as Feminist Practice and Blue Studios: Poetry and Its Cultural Work, both from Alabama. DuPlessis is the recipient of a 2002 Pew Fellowship for Artists and teaches at Temple University in Philadelphia.

Brenda Iijima's second book, *Animate, Inanimate Aims* is forthcoming in the fall from Litmus Press. *Around Sea* was published by O Books in 2004. She is the publisher of Portable Press at Yo-Yo Labs, a chapbook series. She lives in Brooklyn, NY. Her current project has to do with the separation out of humans (as we are primates) from animals--the impact this has on culture and the environment.

BOOKS WILL BE AVAILABLE FOR PURCHASE AND SIGNING
here are some online links of the poets:

kari edwards

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

two: [_http://www.raintaxi.com/online/2003spring/edwards.shtml_](http://www.raintaxi.com/online/2003spring/edwards.shtml)
(<http://www.raintaxi.com/online/2003spring/edwards.shtml>)

three: (her new book, scroll down to see:)

[_http://www.factoryschool.org/pubs/heretical/index.html_](http://www.factoryschool.org/pubs/heretical/index.html)
(<http://www.factoryschool.org/pubs/heretical/index.html>)

Rachel Blau DuPlessis

one: [_http://epc.buffalo.edu/authors/duplessis/_](http://epc.buffalo.edu/authors/duplessis/)
(<http://epc.buffalo.edu/authors/duplessis/>)

two: [_http://jacketmagazine.com/14/duplessis.html_](http://jacketmagazine.com/14/duplessis.html)
(<http://jacketmagazine.com/14/duplessis.html>)

three: (her new book forthcoming from:)

[_http://www.uapress.ua.edu/NewSearch2.cfm?id=133860_](http://www.uapress.ua.edu/NewSearch2.cfm?id=133860)
(<http://www.uapress.ua.edu/NewSearch2.cfm?id=133860>)

Brenda Iijima

one: [_http://phillysound.blogspot.com/2005_08_01_phillysound_archive.html_](http://phillysound.blogspot.com/2005_08_01_phillysound_archive.html)
(http://phillysound.blogspot.com/2005_08_01_phillysound_archive.html)

two: [_http://www.sonaweb.net/brendaiijima.htm_](http://www.sonaweb.net/brendaiijima.htm)
(<http://www.sonaweb.net/brendaiijima.htm>)

three: (her new book forthcoming from:) [_http://www.litmuspress.org/_](http://www.litmuspress.org/)
(<http://www.litmuspress.org/>)

Introductions for the event by

CAConrad

[_http://CAConrad.blogspot.com_](http://CAConrad.blogspot.com) (<http://caconrad.blogspot.com/>)

[↑ Contents](#)

119. **Charles Bernstein**

In March We Remember [NYC event announcement]

Mon 6 Mar 2006

In March We Remember
Thoughts About Peace in a Time of War

Wednesday, March 8, 7pm
Cooper Union, New York

An event of contemporary concert music, poetry readings, and visual images, sponsored the The Brooklyn Rail and Ensemble Pi.

Free admission / donations welcome.

Participant artists include composers Frederic Rzewski, Elias Tanenbaum, composer/performers Kristin Norderval and Philip Wharton in collaboration with Ensemble Pi, led by pianist Idith Meshulam.

Poetry readings by Charles Bernstein and Peter Lamborn Wilson, film by Carolee Schneemann.

Visual images selected from the archives of the art critic David Levi Strauss.

With showcases of several independent publishers including Seven Stories Press, The New Press, Akashic Books, Verso Books, and Autonomedia.

The event is made possible by the support of the Lower Manhattan Cultural Council, the Edward T. Cone Foundation, and Cooper Union.

[↑ Contents](#)

120. **Joe Amato**

Re: Freedom of speech in the classroom

Mon 6 Mar 2006

the avg. assistant professor (all disciplines) here at illinois state university (isu) earns \$50,600 annually...

the avg. full professor (all disciplines) at university of illinois at urbana-champaign (uiuc) earns \$105,800 annually...

(these stats courtesy of my union, iae/nea...)

english being among the lower paid of the academic disciplines, you can figure that salaries in the sciences and technology fields generally tend to be higher than these numbers...

there are vast (vast) disparities when we talk about higher ed and its wages, teaching loads, perks, accommodations, etc... to compare the avg. assistant at isu (a 3rd-tier institution) with the avg. full prof at uiuc (currently ranked 42nd

in the nation among national u's, i believe) is clearly to compare apples and oranges, but it's my way of trying to foreground what's at stake here...

isu and uiuc are separated, after all, by only a 45-minute drive over agribiz flatland (so much for geographical homogeneities)... and both are state institutions (so much for state-institutional homogeneities)... the publish-or-perish factor at uiuc is considerably more intense than at isu, but it's nonetheless at work in both institutions (i've taught at both institutions)... the teaching load is higher here at isu, for tenure-track faculty, than at uiuc...

this is an old, old argument on this list, at any rate... i'm not certain, but i think i had this argument on this list more than a decade ago now... trying to defend academics is one thing, trying to defend academic freedom is quite another, and trying to poke holes in intellectual culture is easy as pie... there are foolish academics, to be sure, and foolish factory workers, foolish union policies and practices and foolish admin policies and practices... it's a testament to just how fucked things are here in the u.s. that we can divide ourselves up into autonomous labor collectives courtesy of a few ill-informed rhetorical gestures, and i'm certain that the neoliberal right is very pleased to see this kind of squabbling, for that matter...

if it's the hypocrisies/abuses of academic culture one is after, i'm with you---we could stand to do better... for my money, for instance, academic culture is simply not confrontational enough... an odd claim on the surface of it, perhaps, but my sense is that this is why so much of what we academics do takes such circuitous routes... and while i stand in favor of tenure, i do believe that tenure is often granted -- and denied -- on questionable grounds (i always feel i need to come clean when i say such things, so ok: i've been denied twice now)... a little sunshine on our more arcane practices would help, surely,, and would help the public to understand us better---but then, that might be too *blunt* a way of putting it...

and then again, let's have a close look at the hypocrisies of the various pursuits that are (rather) obscured here on the list... i spent a number of years in fortune 500, and it would be relatively easy for me to draw a picture of same, which would begin thus: \$\$\$... and i mean, like, you wouldn't want profs to have LESS academic freedom, would you?... nobody here is arguing for the eradication of higher ed, are they?... nobody wants to see *more* privatization of higher ed, do they?... i hate to burst anyone's balloon, but diatribes against the abuses of theory in the ives, or the left-wing conspiracy of chaucer scholars, have very little to do in actuality with the works and days of most english profs -- by which i mean most english profs in the ivies, and most chaucer scholars...

c'mon now, 'fess up... what's the *real* issue here?---misplaced professional envy?... b/c that's what it sounds like... either that, or we're working with some

relatively impoverished notions of what it means to teach -- and publish -- for a living... and oh, hey, a bit more personal detail, as is my wont, just to anchor this post some: i grossed a little over \$26,000 last year, and my spouse here clocked in at \$48,000 on the isu tenure-track, a coupla grand shy of that avg, above... i'm sure we've got some non-academic folks here on the list hauling in a good deal more jack than that...

that i've chosen this profession, at any rate, means that i ought to be able to criticize it, to ask it to do better, w/o that effort being denigrated, esp. by those who exhibit little actual knowledge of how it works...

best,

joe

--

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

██████████ (voice)

██████████ (fax)

██████████

[↑ Contents](#)

121. **Stephen Vincent**

Re: CBS News: Daniel Bernard Roumain

Mon 6 Mar 2006

Look for Roumain this Friday evening on CBS News!! I heard him last night on Sarah Cahill's great - new and 'old' music regular - 8 - 10 PST Sunday evening program on KALW (San Francisco) which is no doubt web streamed globally.

Thanks for sending in your votes.

Stephen V

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

Uh oh! We won. Probably thanks to you.

Thanks so much for this Stephen.

CBS has informed us that they're coming with a crew to the dress rehearsal and the concert tomorrow.

Wow!

Thanks again,

Charles

If you are interest in shaping a possible 'arts' chapter at CBS NEWS next Friday night, You can cast a vote for a segment covering the fantastic, avant musician and composer Daniel Bernard Roumain. Read more about him in the email I received from Charles Amirkhanian (below). Simple way to vote is to go here:

<http://www.cbsnews.com/stories/2006/02/24/eveningnews/main1344710.shtml>

Thanks

----- Forwarded Message

From: Charles Amirkhanian <[REDACTED]>

Dear Steve,

Thanks for your continued interesting posts. I wonder if you would be inclined to help me with something.

Yesterday I picked up Daniel Bernard Roumain at the Oakland Airport. He's doing a concert for Other Minds on Monday night at the JCCSF of his works for string quartet dedicated to Civil Rights leaders he admires. DBR mentioned to me that CBS Evening News that night (last night) would be running a very short profile of him and two others and that the audience would vote on who would be profiled in full next Friday on the CBS Evening News. If he is selected (by Monday morning-the voting goes on all weekend at the CBS News website) CBS News will send a crew to the Jewish Community Center of SF on Monday night to include the Other Minds concert in their profile of Daniel next Friday.

I write in the hope that you would consider passing this on to some friends to get some more votes for this amazing composer. He plays classical violin, electric violin, piano, etc. and got a PhD in composition from the U. of Michigan. But his own music sounds like Phil Glass, Shostakovitch, hiphop, Bartok and funk mixed together. It's truly unique.

Hope you can help!

Thanks for considering it.

Sincerely,

Charles

--

Charles Amirkhanian
Artistic & Executive Director
Other Minds, Inc.
333 Valencia St. #303
San Francisco, CA 94103 USA



fax

<http://www.wotherminds.org>

<http://radiOM.org>

COMING EVENTS

* *A Civil Rights Reader*, March 6, 2006, Jewish Community Center of SF, Del Sol String Quartet performs the complete string quartets of Daniel Bernard Roumain (DBR). Works dedicated to Malcolm X, Martin Luther King, Jr., Adam Clayton Powell, Jr. and Maya Angelou.
Tickets: https://maven.jccsf.org/content_main.aspx?catid=338

* *Other Minds 12: December 7-8, 2006*, Jewish Community Center of SF. Markus Stockhausen, Maja Ratkje, Daniel David Feinsmith, and others TBA.

HERE NOW

* <http://www.radiOM.org> Hours of concerts and interviews with legends of new music. Free streaming programs with Laurie Anderson, Brian Eno, Lou Harrison, John Cage, Pauline Oliveros, Henry Brant, and scores of others.

* *Music from Other Minds* Every Friday night, 11pm-Midnight Pacific Time, on KALW FM Radio (91.7 FM, San Francisco) or via Internet at <http://www.kalw.org>. Further information: <http://www.rchrd.com/mfom/>.

[↑ Contents](#)

122. **alexander saliby**

Re: academic freedom and other discounted specials

Mon 6 Mar 2006

I've been fascinated by this thread.

As a freshman, I directed my studies toward a degree in Education, aspiring ultimately to someday hold a post as Professor in any Ivy League (my eastern shore birthing, no doubt influenced then that choice) center for higher learning. And, back then...WOW!...more than forty years ago...I joined the NEA my senior

year. I loved the parallel to the AMA. I was a member of a professional association. I would be held to a peer standard. I would be subjected to peer review; I would be assisted by and guided by others who had gone before me and paved the way for future educators to contribute to the profession.

Then, I entered the work force as an English Teacher; five years into my career, the NEA became a Union. The AMA parallel was swept away in an instant, and with it, the impression that educators were professionals. As union members, teachers became just another worker-bee in the system of skilled and unskilled laborers. The image of that Ivy League professor shifted in my mind. He was no longer a respected professional; he was just another man doing a job to earn a salary, buy his bread and wine and feed his family.

I left the field of Education. If all I was going to be was just another worker-bee, I was going to go to work someplace where I earned a living wage...that wasn't in Education back then. Don't know if that's true today, because I've no idea who earns what.

I'm neither pro union nor anti union...I merely felt back then, and still hold to that belief today, that members of a profession are not members of a union. I confess, that may be an idealistic and out dated attitude.

In any case, whether you view yourselves as professionals or mere grunt laborers, you must expect both: to be held accountable for and to be measured against some standard for your performance.

Accountability and assessment are not words you should fear. Rather they are values for which you should set personal standards of achievement. Do any of you truly not want to be held accountable for your actions? And my guess is you all as faculty members assess the efforts of others, students and peers (though the peer assessment is probably a behind the back rather than up-front effort). Why shouldn't you expect to have your efforts assessed as well?

Alex

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

From: j. kuszai<mailto:[REDACTED]>

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

Sent: Monday, March 06, 2006 4:22 AM

Subject: academic freedom and other discounted specials

Thanks for the discussion on academic freedom. As Bill points out, there is a lot happening in the academic labor movement, but labor movement need not be linked solely to the bureaucratic architecture of the union. While I'm "pro union" (burp), I'm also painfully aware that it -- at least where I am teaching now -- FEELS like an extra arm of management. (I can describe my evidence for this privately, but suffice it to say that assessment is worthless without

compliance, and compliance is hard to achieve, like herding cats, without disciplinary agents.) And the only thing worse is asking the students what they think. I say this as someone on "the student's side" -- but not because they are "customers" or "human capital" as the World Bank describes them (see Beyond English Inc.).

As the editorial committee addressing the Wildcat strike at the Dodge Truck plant in Warren, Michigan, in the early 70s, points out: it was the union that called the cops to remove the striking workers from their own meeting space. My worry is that once you sign-on to the union program, you simply consent to having another set of bosses. And, in my defense, I put "FEELING" above simply to imply that it's a FEELING and not something real (like academic treatments of alienation, for example) to prevent me from being upbraided by union folks who would take issue with this complaint.

In addition to the whimsy of hiring, "non-reappointment," and all that, adjuncts, temps, contingent academic laborers are often held hostage by student evaluations, etc. A friend here (W. PA) in sociology linked the student culture of reticence in the classroom to the oppression of miners by authorities, dating back 80-100 years. "When you get to college, keep your mouth shut, as your professor won't like what we stand for," etc. So, this cuts both ways. Though I find it disconcerting, to say the least, I'm not sure I accept this thesis, although I find students from Pittsburgh and Philadelphia are often a lot more active in speaking their minds, or running afoul of a professor's politics, whether right or left. This is an issue currently being debated in the Pennsylvania assembly, since it was the only state to take up Horowitz's "academic freedom" proposal. I've been reading about his debates with various faculty on his cross-country tours, and would be interested to find a bibliography/list of these various debates. Apparently the one at Reed turned into total chaos, with "ad hominem" attacks, the moderator leaving the room, etc.

Bill didn't say it, but these issues are fast becoming the central concern of Factory School through various activities, mostly in the realm of publishing. One of our projects is to foment the organization of editorial committees to challenge the hegemony of corporate (university press and conglomerate) publishing racket, from the false prestige, extortion of junior faculty, to the hijacking of tenure hijinks through mythologies of "peer reviewing" -- anyone who has ever been negatively peer reviewed by an "outside" (?) reader will know what I'm talking about: faux professionalism masquerading the gangsterism in academic culture. The sooner we realize that, and do something to construct our own sense of agency in this regard, the sooner we can get on with our work. This is one of the means by which disciplinary boundaries are policed in real, concrete terms. This is to say nothing of the

hardship 50 dollar textbooks create for students who have less expendable income. How much of the state- financed underwriting of corporate textbook profits is laundered through student loans?

Wanna talk? Wanna help? Wanna get involved? Please contact me and Bill as we're putting together a proposal for "what to do and how to do it" -- a phrase lifted from Facing Reality, a book which has become so important to me that I'm willing to break the law in order to get a copy in your hands.

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Thanks for listening!

J. Kuszai

[↑ Contents](#)

123. **Thomas savage**

Re: Poem, Revised anthology, call for submissions

Mon 6 Mar 2006

How does this differ from Lungfull? This project is an anthology. Lungfull is a magazine.

"David A. Kirschenbaum" <[REDACTED]> wrote: i thought the same thing when i saw this post yesterday christine. but then i realized that in lungfull the authors explain their work in the back mixed in with their bios, and sometimes not at all, just putting a bio.

perhaps poem, revised will have the author explanations mandatory, mixed in with the work, and lengthier. maybe by calling poems, revised a teaching tool they intend to have exercises interspersed within the book.

on 3/5/06 9:59 AM, Christine Hamm at [REDACTED] wrote:

How is this different from what Lungfull! does?

*At 12:09 PM -0600 3/1/06, ED AVIS wrote:
Dear Sylvester:*

Can you help spread the word about a new project we're undertaking?

It's a book we'll publish in 2007 called Poem, Revised. It will be a collection of poems, accompanied by rough drafts of those poems and comments from the poets about the revisions. Poem, Revised will be a teaching tool and a behind-the-scenes look at how poems are created.

At this stage we're seeking submissions. Poets whose work is selected will be offered \$25, or \$50 worth of Marion Street Press books, plus two copies of Poem, Revised. The attached press release offers all the details.

This book is being edited by Robert Hartwell Fiske, editor of The Vocabula Review. Submissions can be emailed to him at

[REDACTED]

Marion Street Press specializes in books about writing and language. You can see our current list at <http://www.marionstreetpress.com>

Thank you very much.

*Ed Avis
Publisher
Marion Street Press, Inc.
[REDACTED]*

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

124. **Bill Marsh**

Re: academic freedom and other discounted specials

Mon 6 Mar 2006

just to add (after long applause for joe amoto's post) that "accountability" is here (or by me at least) not being used interchangeably with "assessment" -- the question of accountability (more structural, systemic) is more about regents, trustees (the boards of which have been dominated by business interests since the late 19th c.), conservative foundations and interest groups, etc., making teachers and "knowledge workers" (now citing Ohmann legitimately) accountable TO THEM, i.e., more responsive to their purposes, their project. -- and they're quite organized to do it. stressing the importance of getting students "trained" for a long life of flex-work is, of course, part of that project.

bill

On Mar 6, 2006, at 11:39 AM, alexander saliby wrote:

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Thanks for listening!

J. Kuszai

[↑ Contents](#)

125. **Edmund Hardy**
New at "Intercapillary Space"

Mon 6 Mar 2006

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

A Collective Blogzine on the themes of Poetry, Poetics, Rhetoric, Lunch.

NEW NOTES & ESSAYS:

Lulla, Lulla: Adorno on Lullabies

<http://intercapillaryspace.blogspot.com/2006/03/lulla-lulla.html>

The Flâneur Beside Us: Robinson & Hai bin Yaqzan

<http://intercapillaryspace.blogspot.com/2006/03/flneur-beside-us-robinson-hai-bin.html>

Is Reznikoff's Testimony a long poem?

<http://intercapillaryspace.blogspot.com/2006/03/is-testimony-united-states-long-poem.html>

First Person, Present Tense

"incessant use of the present tense is the symptom of a problem"

<http://intercapillaryspace.blogspot.com/2006/02/first-person-present-tense.html>

NEW REVIEWS:

Peter Finch, The Welsh Poems

<http://intercapillaryspace.blogspot.com/2006/03/peter-finch-welsh-poems.html>

Robert Sheppard, The Poetry of Saying

<http://intercapillaryspace.blogspot.com/2006/02/note-on-robert-sheppard-poetry-of.html>

Sarah Law, Perihelion

<http://intercapillaryspace.blogspot.com/2006/02/happenstance-satin-on-sarah-law.html>

RESPONSE TO A POEM:

Barry MacSweeney, "Viper Suck Ode"

<http://intercapillaryspace.blogspot.com/2006/03/response-to-barry-macsweeneys-viper.html>

CELEBRATIONS:

A Derek Jarman Collage

<http://intercapillaryspace.blogspot.com/2006/02/derek-jarman-collage.html>

PLUS THE FOLLOWING QUESTIONS ANSWERED:

Who has the most beautifully designed poetry blog?

<http://intercapillaryspace.blogspot.com/2006/02/blog-review-charles-bernstein.html>

Where can I treat myself to some Swedish poetry in translation?

<http://intercapillaryspace.blogspot.com/2006/02/typo-7-poetry-in-swedish.html>

AND THREE HIDDEN EASTER EGGS:

Helen Chadwick & Edmund Spenser

Ponge-Bubble

The very simplest questions in poetics

[↑ Contents](#)

126. **kari edwards**

Demolicious reading serie - kari edwards

Mon 6 Mar 2006

kari edwards

Friday, March 10th, (7:30 pm)

<http://www.demolicious.net/>

OUT OF THE BLUE GALLERY

cambridge, MA

160 Prospect St.

--

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>

[↑ Contents](#)

127. **Scott Michael Pierce**

THE UNASSOCIATED GARDEN PARTY Thursday evening in Austin, TX

Mon 6 Mar 2006

If you'll be in Austin this week for that conference please consider dropping by our fun garden party in the shade of Austin's funky east side. We'll have locally brewed beer, some book tables, great music, and poetry. Tell your friends and your friends' friends.

THE UNASSOCIATED GARDEN PARTY

When:

Thursday, March 9th, 6:30 - midnight

Location:

The Nest @ BIG RED SUN

1102 E. Cesar Chavez

Austin, TX 78702

(Just a few blocks away from the AWP conference location)

A poster by David Larsen: http://static.flickr.com/53/107442330_ebfbec58d0.jpg

A poster by Scott Pierce: http://osnapper.typepad.com/unawp_poster.pdf

Feel free to download and/or link to these posters and pass em around.

A tentative program for the evening is as follows:

Doors open at 6:30

Readers (sponsoring press)

1. Howard Robertson (Clear Cut Press)
2. Aaron Tieger (Fewer & Further Press)
3. Travis Nichols (Katalanche Press)
4. Laura Sims (Fence)
5. Tony Robinson (boku books)
6. Dan Machlin (futurepoem)
7. Hoa Nguyen (Effing Press)

music by Serena Jost (NYC)

<http://www.serenamusic.com>

music by Charles Potts Magic Windmill Band (Austin)

<http://www.businessdealrecords.com/01BANDS/bands/cpmwb/cpmwb.htm>

Readers (sponsoring press)

8. Jess Mynes (Carve)
9. Joe Massey (Hot Whiskey Press)
10. Stephanie Young (Tougher Disguises)
11. Cathy Wagner (SuperFlux/Skanky Possum)
12. Susan Briante (Belladonna*)
13. Tyehimba Jess (Wave Books)
14. Brent Cunningham (Ugly Duckling Presse)

music by Peter & The Wolf (Austin)

http://www.whiskeyandapples.com/peter_and_the_wolf.htm

--

www.effingpress.com

<http://osnapper.typepad.com>

[↑ Contents](#)

128. **amy king**

MiPOesias: For the Eyes & Ears

Mon 6 Mar 2006

Greetings!

The following writers have recently provided us with much pleasure. Please read their words and listen to their voices as they read their new work for you in MiPOesias (<http://www.mipoesias.com/Poetry>):

Carol Mirakove - "Human Traffic"

Lesley Jenike - "I'm Not Down with the New Sincerity"

Lars Palm - "Tried to Be Coherent"

Linh Dinh - "My Local Burning" and "Investment Advises"

Scott Hightower - "At Doug's" and "Passion Fruit"

Laura Modigliani - "Ode to Linh Dinh's Most Beautiful Word" and "Blackouts and Hopium"

Rodney Koenek - "Obligate Nose Breather"

Bruce Covey - "Fiberglass" and "Porous Delivery"

Aaron Belz - "Whose Hands" and "Discontent"

Claudia K. Grinnell - "The Hayflick Limit" and "The Explainer"

\n

\nTomorrow, Sarah Manguso will be the MiPOesias featured writer & reader - \n\n<http://www.mipoesias.com>

\n

\nAnd watch out! Lots of new work coming up soon by people who should be seen more often in this world.\n Ready your eyes and ears for the forthcoming fiesta~

\n

\nWe're always looking for stand-out writing that tweaks & & prods & spins our cerebrums and the tectonic plates.\n Please read the latest, and if you think you'd like to join the party, grab a cocktail and submit, submit, submit: \n\n<http://www.mipoesias.com/comosehace>

\n

\nEnjoy!

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\nAmy King, Managing Editor, and Didi Menendez, Producer

\nMiPOesias

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Enjoy!

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Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

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[↑ Contents](#)

130. **Carol Novack**
Don't let AT&T merge with BellSouth!

Mon 6 Mar 2006

If this happens, it's likely that we'll have to kiss goodbye Internet arts mags based in the USA, and that's not all that's threatened. Please read, act, and pass this on. Thanks! Carol

[image: freepress.net/454D7090.gif] <<http://www.freepress.net/>>

Greetings, AT&T and BellSouth, two of the largest telecom companies, just announced plans to merge into a media monopoly. This deal must be stopped. The merger resurrects the Ma Bell monopoly that was busted up in 1984. But it's far worse today. These companies no longer just control telephone calls.

They want to become gatekeepers to all digital media -- television, telephone and Internet -- at prices that many Americans can't afford. The merger is now in the hands of the FCC, FTC and Congress. They'll rubber-stamp the deal unless the public speaks up. It's time to tell Washington: *Stop the Merger Now. Do Not Allow a New Media

Monopoly*<<http://action.freepress.net/campaign/stopatt>> . Giant media companies have failed us on all fronts. They have failed to provide access to all communities. They have stifled and squelched competition, eliminating choices in the marketplace. They have failed to bridge the digital divide, leaving America far behind other countries. They have failed to open their networks to local and independent content creators. They have failed to protect net freedoms that keep the Internet an open road for all.

We need real competition and a choice of innovative communications services. It's time to turn back the new tide of media consolidation.

Stop the AT&T Merger Now <<http://action.freepress.net/campaign/stopatt>>*. *

Send your letter to Washington -- before it's too late.

Onward,

Timothy Karr

Campaign Director

Free Press

P.S. -- The merger is the largest yet among U.S. telecom players. AT&T, already the nation's largest telecommunications company, will become the largest broadband provider with nearly 10 million subscribers. Both AT&T and BellSouth execs have publicly flirted with plans to undermine the freedoms that keep the internet open to all. Learn more at www.netfreedomnow.org.

This message was sent to [REDACTED].

--

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>

[↑ Contents](#)

131. **Bill Marsh**

Re: academic freedom and other discounted specials

Mon 6 Mar 2006

if you're still following, more to the mix:

NYtimes National, March 1, 2006

Online Colleges Receive a Boost From Congress

By SAM DILLON It took just a few paragraphs in a budget bill for Congress to open a new frontier in education: Colleges will no longer be required to deliver at least half their courses on a campus instead of online to qualify for federal student aid.

That change is expected to be of enormous value to the commercial education industry. Although both for-profit colleges and traditional ones have expanded their Internet and online offerings in recent years, only a few dozen universities are fully Internet-based, and most of them are for-profit ones.

The provision is just one sign of how an industry that once had a dubious reputation has gained new influence, with well-connected friends in the government and many Congressional Republicans sympathetic to their entrepreneurial ethic.

The Bush administration supported lifting the restriction on online education as a way to reach nontraditional students. Nonprofit universities and colleges opposed such a broad change, with some academics saying there was no proof that online education was effective. But for-profit colleges sought the rollback avidly.

"The power of the for-profits has grown tremendously," said Representative Michael N. Castle, Republican of Delaware, a member of the House Education and Workforce Committee who has expressed concerns about continuing reports of fraud. "They have a full-blown lobbying effort and give lots of money to campaigns. In 10 years, the power of this interest group has spiked as much as any you'll find."

Sally L. Stroup, the assistant secretary of education who is the top regulator overseeing higher education, is a former lobbyist for the University of Phoenix, the nation's largest for-profit college, with some 300,000 students.

Two of the industry's closest allies in Congress are Representative John A. Boehner of Ohio, who just became House majority leader, and Representative Howard P. McKeon, Republican of California, who is replacing Mr. Boehner as chairman of the House education committee.

And the industry has hired well-connected lobbyists like A. Bradford Card, the brother of the White House chief of staff, Andrew H. Card Jr.

The elimination of the restriction on online education, included in a \$39.5 billion budget-cutting package, is a case study in the new climate. Known as the 50 percent rule, the restriction was one of several enacted by Congress in 1992 after investigations showed that some for-profit trade schools were little more than diploma mills intended to harvest federal student loans.

Since then, the industry has grown enormously, with enrollment at such colleges outpacing that at traditional ones. In 2003, the last year for which statistics were available, 703,000 of the 16.9 million students at all degree-granting institutions were attending for-profit colleges.

These colleges offer a wide range of courses, including marketing, accounting, cooking and carpentry. Many attract students who have had limited success at other schools. Some offer certificates, while others issue associates, bachelor's, master's and doctoral degrees. About 2,500 for-profit schools are accredited to offer federal student aid.

Yet commercial higher education continues to have a checkered record, particularly for aggressive recruitment and marketing. The Department of Education's inspector general, John P. Higgins Jr., testified in May that 74 percent of his fraud cases involved for-profit schools.

But commercial colleges found a sympathetic ear in the administration and Congress in their quest to remove the 50 percent rule. Representatives Boehner and McKeon sponsored the measure.

Laura Palmer Noone, president of the University of Phoenix, said the growth of Internet-based learning had shown it to be effective, especially for rural, military and working students.

Kevin Smith, a spokesman, said Mr. Boehner "views this as removing an unnecessary barrier to distance education." He added, "While continuing to ensure that there are strong antifraud protections in place, he believes we need to break down more barriers to education for low-income, first-generation and nontraditional students."

Some academics say the nation is rushing to expand online higher education because it is profitable, without serious studies of effectiveness.

"This is a growth industry and you get rich not by being skeptical, but by being enthusiastic," said Henry M. Levin, director of Columbia University's National Center for the Study of Privatization in Education.

"People at the academic conferences will say they did a survey about Internet-based education, but there are a lot of phantom statistics," he said, "and its all

very promotional. We have not found a single rigorous study comparing online with conventional forms of instruction."

How fast the college landscape will change is uncertain. Sean Gallagher, a senior analyst at Eduventures, a Boston research firm, predicted that the proportion of students taking all their classes online could rise over the next 10 years or so to 25 percent from the current 7 percent.

To test online learning, Congress established a demonstration program in 1998 that allowed a few dozen colleges with online programs to request waivers from the 50 percent rule. The Department of Education reported last year that enrollment at eight of the colleges shot up 700 percent over six years.

Ms. Stroup has overseen the program since becoming an assistant secretary of education in 2002.

Several opponents of lifting the 50 percent rule said Ms. Stroup had been fair in policy evaluations. But in a 2004 audit, the Education Department's inspector general said a 2003 report she provided to Congress on the program "contained unsupported, incomplete and inaccurate statements."

Most were assertions that online education was working as well or better than traditional methods, with little risk. The inspector general, citing the collapse of one participant in the program, the Masters Institute in California, chided the Education Department for reporting that it had found "no evidence" that the rule change could pose hazards.

Ms. Stroup formally disagreed with the inspector general. In an interview, she said a subordinate had written the report, although she had signed off on it. In a later report to Congress, the department acknowledged "several possible risk factors."

Ms. Stroup, in the interview, said she had withdrawn from all decisions directly affecting the University of Phoenix. "I don't see myself as representing any one sector," she said. "We try to help all students."

Traditional colleges, in fighting repeal of the rule, cited the Masters Institute, whose online enrollment surged after it gained access to federal money. The institute collapsed in 2001 during a fraud investigation.

"What we opposed was that federal aid should go to these virtual universities that disguise themselves as colleges, where it's just something on the Internet with no resources behind it," said Sarah Flanagan, a vice president at the National Association of Independent Colleges and Universities, which represents nearly 1,000 nonprofit institutions.

The Department of Education estimated the change would cost the government \$697 million over 10 years.

Representatives Boehner and McKeon have also pushed through committee other changes sought by the for-profit industry, and lobbyists and lawmakers gave them good chances of passage this year.

Unlike all but a few traditional universities, the for-profits have formed political action committees to channel campaign donations, especially to members of the House and Senate education committees.

While the \$1.8 million that executives of the largest chains of proprietary colleges and their political action committees have donated to federal candidates since 2000 is not huge by Washington standards, the money is strategically donated.

About a fifth — \$313,000 — went to Mr. Boehner and McKeon and political action committees they control, according to figures provided by the Center for Responsive Politics, which monitors campaign finances.

Mr. Smith said there was "zero" connection between the donations and Mr. Boehner's policy decisions. James Geoffrey, a spokesman for Mr. McKeon, said the donations had no bearing on his choices, either.

Some lobbyists for the traditional universities said that because few of them form political action committees, they are at a disadvantage.

"If I seek an appointment with a member of Congress, I get a staff member, if anybody," said David Hawkins, a lobbyist for the National Association of College Admissions Counsellors, which as a nonprofit group is barred from making campaign donations.

A. Bradford Card, who represents some commercial colleges in New York, said lawmakers were responding to commercial colleges' educational contributions. He said he had spoken several times with Mr. Boehner about his clients' agenda. Mr. Card said he never lobbied his brother, Mr. Bush's chief of staff.

"These are not fly-by-night schools," Mr. Card said "Members of Congress are really taking a look at this industry because they recognize that proprietary colleges are helping people get into the work force, pay taxes and become the best they can be."

On Mar 6, 2006, at 1:14 PM, Bill Marsh wrote:

just to add (after long applause for joe amoto's post) that "accountability" is here (or by me at least) not being used interchangeably with "assessment" -- the question of accountability (more structural, systemic) is more about regents, trustees (the boards of which have been dominated by business interests since the late 19th c.), conservative foundations and interest groups, etc., making teachers and "knowledge workers" (now citing Ohmann legitimately) accountable TO THEM, i.e., more responsive to their

purposes, their project. -- and they're quite organized to do it. stressing the importance of getting students "trained" for a long life of flex-work is, of course, part of that project.

bill

On Mar 6, 2006, at 11:39 AM, alexander saliby wrote:

I've been fascinated by this thread.

As a freshman, I directed my studies toward a degree in Education, aspiring ultimately to someday hold a post as Professor in any Ivy League (my eastern shore birthing, no doubt influenced then that choice) center for higher learning. And, back then...WOW!...more than forty years ago...I joined the NEA my senior year. I loved the parallel to the AMA. I was a member of a professional association. I would be held to a peer standard. I would be subjected to peer review; I would be assisted by and guided by others who had gone before me and paved the way for future educators to contribute to the profession.

Then, I entered the work force as an English Teacher; five years into my career, the NEA became a Union. The AMA parallel was swept away in an instant, and with it, the impression that educators were professionals. As union members, teachers became just another worker-bee in the system of skilled and unskilled laborers. The image of that Ivy League professor shifted in my mind. He was no longer a respected professional; he was just another man doing a job to earn a salary, buy his bread and wine and feed his family.

I left the field of Education. If all I was going to be was just another worker-bee, I was going to go to work someplace where I earned a living wage...that wasn't in Education back then. Don't know if that's true today, because I've no idea who earns what.

I'm neither pro union nor anti union...I merely felt back then, and still hold to that belief today, that members of a profession are not members of a union. I confess, that may be an idealistic and outdated attitude.

In any case, whether you view yourselves as professionals or mere grunt laborers, you must expect both: to be held accountable for and to be measured against some standard for your performance.

Accountability and assessment are not words you should fear. Rather they are values for which you should set personal standards of achievement. Do any of you truly not want to be held accountable for your actions? And my guess is you all as faculty members assess

the efforts of others, students and peers (though the peer assessment is probably a behind the back rather than up-front effort). Why shouldn't you expect to have your efforts assessed as well?

Alex

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

From: j. kuszai<mailto:[REDACTED]>

To:

[REDACTED]<mailto:[REDACTED]>

Sent: Monday, March 06, 2006 4:22 AM

Subject: academic freedom and other discounted specials

Thanks for the discussion on academic freedom. As Bill points out, there is a lot happening in the academic labor movement, but labor movement need not be linked solely to the bureaucratic architecture of the union. While I'm "pro union" (burp), I'm also painfully aware

that it -- at least where I am teaching now -- FEELS like an extra arm of management. (I can describe my evidence for this privately, but suffice it to say that assessment is worthless without compliance, and compliance is hard to achieve, like herding cats, without disciplinary agents.) And the only thing worse is asking the students what they think. I say this as someone on "the student's side" -- but not because they are "customers" or "human capital" as the World Bank describes them (see Beyond English Inc.).

As the editorial committee addressing the Wildcat strike at the Dodge

Truck plant in Warren, MIchigan, in the early 70s, points out: it was

the union that called the cops to remove the striking workers from their own meeting space. My worry is that once you sign-on to the union program, you simply consent to having another set of bosses. And, in my defense, I put "FEELING" above simply to imply that it's

a FEELING and not something real (like academic treatments of alienation, for example) to prevent me from being upbraided by union folks who would take issue with this complaint.

In addition to the whimsy of hiring, "non-reappointment," and all that, adjuncts, temps, contingent academic laborers are often held hostage by student evaluations, etc. A friend here (W. PA) in sociology linked the student culture of reticence in the classroom to

the oppression of miners by authorities, dating back 80-100 years. "When you get to college, keep your mouth shut, as your professor won't like what we stand for," etc. So, this cuts both ways. Though

I find it disconcerting, to say the least, I'm not sure I accept this thesis, although I find students from Pittsburgh and Philadelphia are often a lot more active in speaking their minds, or running afoul of a professor's politics, whether right or left. This is an issue currently being debated in the Pennsylvania assembly, since it was the only state to take up Horowitz's "academic freedom" proposal. I've been reading about his debates with various faculty on his cross-country tours, and would be interested to find a bibliography/list of these various debates. Apparently the one at Reed turned into total chaos, with "ad hominem" attacks, the moderator leaving the room, etc.

Bill didn't say it, but these issues are fast becoming the central concern of Factory School through various activities, mostly in the realm of publishing. One of our projects is to foment the organization of editorial committees to challenge the hegemony of corporate (university press and conglomerate) publishing racket, from the false prestige, extortion of junior faculty, to the hijacking of tenure hijinks through mythologies of "peer reviewing" -- anyone who has ever been negatively peer reviewed by an "outside" (?) reader will know what I'm talking about: faux professionalism masquerading the gangsterism in academic culture. The sooner we realize that, and do something to construct our own sense of agency in this regard, the sooner we can get on with our work. This is one of the means by which disciplinary boundaries are policed in real, concrete terms. This is to say nothing of the hardship 50 dollar textbooks create for students who have less expendable income. How much of the state-financed underwriting of corporate textbook profits is laundered through student loans?

Wanna talk? Wanna help? Wanna get involved? Please contact me and Bill as we're putting together a proposal for "what to do and how to do it" -- a phrase lifted from Facing Reality, a book which has become so important to me that I'm willing to break the law in order to get a copy in your hands.

Hopefully anyone at 4Cs in Chicago this year will come to our workshop on Wednesday morning and the Works & Days publication party on Friday night (that's at UIC) celebrating a new issue dedicated to the work of Richard Ohmann, cited by Bill in his plagiary. Edited by

David Downing at IUP, Works & Days is a journal which stretches from Cultural and Technology Studies to what can perhaps be described as "institutional critique" -- an area of interest of many on this list, for sure.

Thanks for listening!

J. Kuszai

[↑ Contents](#)

132. **Alison Croggon**

Free speech etc

Mon 6 Mar 2006

Those who haven't caught up with the controversy on the cancellation/postponement of the New York season of the Royal Court's production of *My Name is Rachel Corrie* by the New York Theatre Workshop can do so from my blog - <http://theatrenotes.blogspot.com> - where links will lead you elsewhere.

The best response so far by playwright Walter A Davis at Counterpunch on the Rachel Corrie controversy at the New York Theatre Workshop - many thanks to George Hunka for the link -

<http://www.counterpunch.org/davis03062006.html>

In part:

The purpose of serious theatre can be stated simply-to challenge the audience to examine everything that they don't want to face about themselves and their world. Theatre is that public space with a unique purpose: the public airing of secrets. Other public institutions (Churches, Political forums, the Media) are dedicated primarily to something else: the celebration and perpetuation of ideology, the programming of a mass audience with the beliefs, ideas, and feelings they need to internalize so that ideology will secure its grand function. That function: the creation within subjects of the conditions that make it impossible for them to understand their historical situation. Freedom, if there is such a thing, depends on overcoming the vast weight of ideological beliefs that have colonized one's heart and mind.

The artist is the bad conscience of a society who calls ideology into question by representing all the ways in which it poisons our lives. The role of

serious drama is to represent the disorders of its time not in order to relieve or "cathart" our dilemmas but to make it impossible for us to any longer ignore them. Rilke's "You must change your life" is the "message" that any great drama delivers as a blow to the psyche of its audience. To appropriate a phrase from Albee, the purpose of serious drama is to "get the guests." And not I add primarily by getting them to change their ideas about some current political and social situation. Serious drama strikes much deeper. It is an attempt to assault and astonish the heart, to get at the deepest disorders and springs of our psychological being, in order to affect a change in the very way we feel about ourselves-and consequently about everything else. Going to the theatre can be a dangerous act. One risks discovering things one doesn't want to know about oneself in a way that makes it impossible to remain the person one was before a play eradicated one's defenses and shattered one's identity.

(Excuse the gaps - I can't get up the energy to pluck them all out.) The whole thing is worth reading.

There's petition to protest the NYTW decision at
<http://www.PetitionOnline.com/nytw/>

All best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

133. **donna**

Donna Kuhn's "typical girl" Released

Mon 6 Mar 2006

Fine Tooth Press of Connecticut is pleased to announce the release of Donna Kuhn's first full-length poetry collection "typical girl." The book is 75pages with a color cover designed by the publisher, JJ Sargeant.

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

Donna Kuhn is the author of several books and chapbooks of poetry. She has published over 400 poems in print and online journals and anthologies including malleable jungle, aught, big bridge,blackbox, generator press, over the transom, unlikely stories, argotist online, xstream, muse apprentice guild, juxta, 5-trope, moria, your black eye, lost and found times, starfish, ambit,

fusebox. Her visual art and visual poetry have been widely exhibited and published and her experimental poetry/dance videos have been shown on cable access channels, online and at art galleries and film festivals. She lives in Santa Cruz, California.

Blurbs:

Birds, moons, words, water, skies: with these basic elements Donna Kuhn creates a voice swirling down a hypnotizing stream of thought, thought addressed to "u", which could well be the "I" of these poems. Or of this single long poem which seems to wrap a conscious presence in a veil of motion, as if to hide something, but revealing all. Outside a "geometric beauty salon" she is "shaving inside birds"; a "typical girl" dreaming from the outside in. A beautiful and mesmerizing book.

John M. Bennett, editor of Lost and Found Times

How many is she? This frenzied poet is all weathers and landscapes and animal joy. With blinding twists and broken tongue, with the fragments of her life, mind and body in constant motion, Kuhn revels (and reveals) in these songs an utterly contemporary ancient theater. This is alchemy in burlesque Eucharist. "u cannot hold me down when i am a dancing mood bird". The old stories tell how the (female) monster of Chaos was destroyed by the (male) hero of order. Obviously someone lied. Kuhn restores to us this blessed chaos. Not incoherence or obscurity, but that raw, sweet chaos that can realign your neurons to their natural state. You do not read this poetry so much as it happens to you. Rave on! Typical girl? Oh yes, in a poet's paradise. Forget the infotainment and intelligentsia. This is the real world made music.

Jake Berry, author of Brambu Drezi and Species of Abandoned Light

From the book:

SHAVING CHINA'S HEART

your charcoal wife, i have hid the sea

u have hid birds, words

the rain u nagasaki down birds

i have hid the rain with its eyelid

under his deadly awning like shaving chinas heart

go paint a radiation receptionist

wolves reach my radioactive eggs

home with an executive gator

snow inside my branch

i get these blocks with anyones war horses

leave the moon divorced

four to five blocks, lady

the girls dont care no stars feel an exit

a man says go feel a cartoon

feel a cartoon father exit

i ask how she opens hands

Please visit her blog to see her other books and chapbooks, reviews, interviews, poetry and art.

<http://digitalaardvarks.blogspot.com>

Please see her mac homepage for more information, art, slideshows, video and audio poetry and links to other sites.

<http://homepage.mac.com/digitalaardvarks/>

You can order "typical girl" here: <http://www.finetoothpress.com/> The book is \$11.99.

[↑ Contents](#)

134. **tyrone williams**

Re: Freedom of speech in the classroom

Tue 7 Mar 2006

Thanks for raising the discussion to the necessary levels of complexity, Joe...

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

>From: Joe Amato <[REDACTED]>

>Sent: Mar 6, 2006 12:13 PM

>To: [REDACTED]

>Subject: Re: Freedom of speech in the classroom

>

>the avg. assistant professor (all disciplines) here at illinois state

>university (isu) earns \$50,600 annually...

>

>the avg. full professor (all disciplines) at university of illinois

>at urbana-champaign (uiuc) earns \$105,800 annually...

>

>(these stats courtesy of my union, iae/nea...)

>

>english being among the lower paid of the academic disciplines, you

>can figure that salaries in the sciences and technology fields
>generally tend to be higher than these numbers...
>
>there are vast (vast) disparities when we talk about higher ed and
>its wages, teaching loads, perks, accommodations, etc... to compare
>the avg. assistant at isu (a 3rd-tier institution) with the avg. full
>prof at uiuc (currently ranked 42nd in the nation among national u's,
>i believe) is clearly to compare apples and oranges, but it's my way
>of trying to foreground what's at stake here...
>
>isu and uiuc are separated, after all, by only a 45-minute drive over
>agribiz flatland (so much for geographical homogeneities)... and both
>are state institutions (so much for state-institutional
>homogeneities)... the publish-or-perish factor at uiuc is
>considerably more intense than at isu, but it's nonetheless at work
>in both institutions (i've taught at both institutions)... the
>teaching load is higher here at isu, for tenure-track faculty, than
>at uiuc...
>
>this is an old, old argument on this list, at any rate... i'm not
>certain, but i think i had this argument on this list more than a
>decade ago now... trying to defend academics is one thing, trying to
>defend academic freedom is quite another, and trying to poke holes in
>intellectual culture is easy as pie... there are foolish academics,
>to be sure, and foolish factory workers, foolish union policies and
>practices and foolish admin policies and practices... it's a
>testament to just how fucked things are here in the u.s. that we can
>divide ourselves up into autonomous labor collectives courtesy of a
>few ill-informed rhetorical gestures, and i'm certain that the
>neoliberal right is very pleased to see this kind of squabbling, for
>that matter...
>
>if it's the hypocrisies/abuses of academic culture one is after, i'm
>with you---we could stand to do better... for my money, for instance,
>academic culture is simply not confrontational enough... an odd claim
>on the surface of it, perhaps, but my sense is that this is why so
>much of what we academics do takes such circuitous routes... and
>while i stand in favor of tenure, i do believe that tenure is often
>granted -- and denied -- on questionable grounds (i always feel i
>need to come clean when i say such things, so ok: i've been denied
>twice now)... a little sunshine on our more arcane practices would
>help, surely,, and would help the public to understand us

>better---but then, that might be too *blunt* a way of putting it...
>
>and then again, let's have a close look at the hypocrisies of the
>various pursuits that are (rather) obscured here on the list... i
>spent a number of years in fortune 500, and it would be relatively
>easy for me to draw a picture of same, which would begin thus:
>\$\$\$... and i mean, like, you wouldn't want profs to have LESS
>academic freedom, would you?... nobody here is arguing for the
>eradication of higher ed, are they?... nobody wants to see *more*
>privatization of higher ed, do they?... i hate to burst anyone's
>balloon, but diatribes against the abuses of theory in the ives, or
>the left-wing conspiracy of chaucer scholars, have very little to do
>in actuality with the works and days of most english profs -- by
>which i mean most english profs in the ivies, and most chaucer
>scholars...
>
>c'mon now, 'fess up... what's the *real* issue here?---misplaced
>professional envy?... b/c that's what it sounds like... either that,
>or we're working with some relatively impoverished notions of what it
>means to teach -- and publish -- for a living... and oh, hey, a bit
>more personal detail, as is my wont, just to anchor this post some:
>i grossed a little over \$26,000 last year, and my spouse here clocked
>in at \$48,000 on the isu tenure-track, a coupla grand shy of that
>avg, above... i'm sure we've got some non-academic folks here on the
>list hauling in a good deal more jack than that...
>
>that i've chosen this profession, at any rate, means that i ought to
>be able to criticize it, to ask it to do better, w/o that effort
>being denigrated, esp. by those who exhibit little actual knowledge
>of how it works...
>
>best,
>
>joe
>--
>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]

Tyrone Williams

[↑ Contents](#)

135. **Harry Nudel**
Free Speech..Rachel Corrie...

Tue 7 Mar 2006

This play is sentimental crap-trap...why can't it be played as a Victorian melodrama/chick flic/pornOsnuftOmOvie/...young rachel..plain..rebellious..naif..meets an older man...with a handsome Edward Said mask..who seduces her....hallals her hard as can be in her behind...abandons her..sends her to her inevitable doom....rap sound track..pink panther motif.....in the last scene...the Said character is seen taking off his western mask & putting on his fanged Pan-Arabic one ...while sodomizing her dead body...& ululatin' to the cheers of the London glitterati...drn...

[↑ Contents](#)

136. **Alison Croggon**
Re: Free Speech..Rachel Corrie...

Tue 7 Mar 2006

Honestly M. Nudel. Spare us your misogynist fantasies. They're at once boring, cliched and offensive.

Frankly, as theatre goes, documentary theatre isn't my cup of tea. Whatever the issues concerned, or the aesthetic value of the piece (well, Michael Billington liked it) the pulling of a programmed play at the last moment by a theatre company (which sells itself on doing provocative theatre), because it "polled" community leaders and found to its surprise that it was controversial, is bullshit.

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

137. **Chris Stroffolino**
Poetry Project Newsletter
Tue 7 Mar 2006

Just thought maybe some of you might be interested in my two recent blogs in which I pretty much go through the current St. Marks Poetry Proj. Newsletter cover to cover. Part one, is more loose and informal, to some extent in the spirit of much of that issue...

Part 2 largely focuses on the Dale Smith piece (which I think is a really important piece of writing)---and I'm going to try to shape my response into something slightly more formal and hopefully publishable--. (if anybody's interested, feel free to backchannel)--

I also talk a little about Lorber's interview with Chomsky and Joel Lewis's review of Ted Berrigan collected

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

[↑ Contents](#)

138. **Harry Nudel**
Free Speech..
Tue 7 Mar 2006

"The purpose of serious theatre..(is) to challenge the audience to examine "everything" they don't want to face abt thmslves and their world....etc...etc...etc....drn..

[↑ Contents](#)

139. **Pierre Joris**
New Posts on Nomadics Blog
Tue 7 Mar 2006

New Posts on Nomadics Blog:

Poem du Jour: 8.Avidity
Chris Knight, the Origins of Culture & Chomsky
NYC Weekend & Rhizome-trees
Defeat is victory. Death is life: Fisk on the War
Silencing Rachel Corrie
Burroughs Hangs with Kerouac Again
Poem du Jour: 7:Exaltation

go to: <http://pjoris.blogspot.com>

Apologies for any cross-postings!

=====

"Fascism should more properly
be called corporatism, since it is the
merger of state and corporate power."

— Benito Mussolini

=====

Pierre Joris

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email: [REDACTED]

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

=====

[↑ Contents](#)

140. **justin sirois**

Philip Lamantia: Last Interview by Garrett Caples

Tue 7 Mar 2006

the last interview with

Philip Lamantia

by Garrett Caples

on

www.narrowhouserecordings.com

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political

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[↑ Contents](#)

141. **Mark Weiss**

Re: Free Speech..Rachel Corrie...

Tue 7 Mar 2006

To add to the fun, here's an article from yesterday's NY Times.

Mark

Tensions Increase Over Delay of a Play

By JESSE McKINLEY

Published: March 7, 2006

Just a week after a potential production of the controversial British play "My Name Is Rachel Corrie" was delayed at the New York Theater Workshop because of political concerns, the Royal Court Theater in London said it was considering several other offers to take the play to New York.

Ewan Thomson, a spokesman for the Royal Court, confirmed that officials there wanted to stage it in New York "as soon as we possibly can" and have talked to other producers. Mr. Thomson said the company was hoping to capitalize on the show's momentum from a coming run in London's West End, where it will play from March 28 to May 7, approximately the same dates it had been tentatively scheduled to run at New York Theater Workshop.

And in a sign of heightened tensions between the two theaters, the Royal Court also issued a statement to address "factual inaccuracies" in a letter posted on the workshop's Web site and assertions made by James C. Nicola, the workshop's artistic director.

In particular, the Royal Court's statement took issue with the workshop's assertion that the planned production of "Rachel Corrie" was not definite, saying that press releases had been finalized, previews set, budgets approved, flights booked and tickets listed for sale. "I

don't want this to become a spat between two theaters," said Mr. Thomson, who faxed a copy of the statement to The New York Times. "But there were certain factual inaccuracies we wanted to address."

Mr. Nicola was traveling yesterday and unavailable for comment, but Lynn Moffat, the workshop's managing director, disputed the Royal Court's statement, saying that many production details and creative elements were still being settled when the show was delayed.

"Everything was in the soup," Ms. Moffat said. "But we were going on good faith. We were moving forward."

Mr. Nicola said last week that he had decided to postpone the show after polling local Jewish leaders as to their feelings about the play, which follows the story of Rachel Corrie, an idealistic American demonstrator who was crushed to death by an Israeli bulldozer in March 2003 while trying to prevent the destruction of a home in the Gaza Strip.

Written by

<http://movies2.nytimes.com/gst/movies/filmography.html?p_id=60157&inline=nyt-per>Alan

Rickman, the actor, and Katherine Viner, a journalist with The Guardian newspaper in London, and pieced together from Ms. Corrie's own journals and e-mail messages, the show was a hit in London and garnered strong reviews. But Mr. Nicola said recent conversations with Jewish leaders had uncovered an unease about the play's message at a time when

<<http://topics.nytimes.com/top/reference/timestopics/organizations/h/hamas/index.html?inline=nyt-org>> Hamas, the militant Palestinian group, had scored a victory in recent elections.

The workshop later posted a statement on its Web site elaborating on the decision, saying it had not canceled or censored the production and that time pressures particularly "Alan Rickman's pre-existing film commitments" had driven it to delay the show.

"We asked a rather routine question, or so we thought, to our London colleagues about altering

the time frame," the workshop's statement read. "Our intent in asking for the postponement was to allow us enough time to contextualize the work so Rachel Corrie's powerful voice could best be heard above the din of others shouting for their own purposes."

But the announcement of the play's delay caused some concern in artistic circles on both sides of the Atlantic. In a letter posted on the political Web site Counterpunch.org, for example, the actress http://movies2.nytimes.com/gst/movies/filmography.html?p_id=59206&inline=nyt-per>Vanessa Redgrave, a longtime supporter of the Palestinian cause, called the workshop's decision "censorship of the worst kind" and the "blacklisting of a dead girl and her diaries."

In New York, the playwright Christopher Shinn a member of the workshop's extended artistic ensemble, the Usual Suspects also published a short essay online calling for more playwrights to come forward to protest the workshop's decision. "If I were a young playwright, I would get the message loud and clear: don't write political plays if you want to get them produced," Mr. Shinn wrote. "And if you write a play that gets scheduled, and then pulled for political reasons, don't expect the theater community to come out and support your freedom of expression. This is a ghastly message to send."

Ms. Moffat said that she and Mr. Nicola were surprised by the reaction, in particular an op-ed piece by Ms. Viner in The Los Angeles Times that accused Mr. Nicola of "exercising prior censorship."

"The charge of censorship is what's really distressing to us," Ms. Moffat said. "We didn't take the word postponement to mean censorship."

Ms. Moffat added that the workshop still intended to present "Rachel Corrie" next season. But the Royal Court's statement yesterday made that seem less likely.

"A postponement at any time, but especially at this late stage, is not the action of an

organization committed to producing 'My Name Is Rachel Corrie,' " the statement read, adding that there was no assurance that the political climate in the Middle East would change anytime soon.

At 12:33 AM 3/7/2006, you wrote:

>Honestly M. Nudel. Spare us your misogynist fantasies. They're at once
>boring, cliched and offensive.

>

>Frankly, as theatre goes, documentary theatre isn't my cup of tea. Whatever
>the issues concerned, or the aesthetic value of the piece (well, Michael
>Billington liked it) the pulling of a programmed play at the last moment by
>a theatre company (which sells itself on doing provocative theatre), because
>it "polled" community leaders and found to its surprise that it was
>controversial, is bullshit.

>

>A

>

>Alison Croggon

>

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

>Editor, Masthead: <http://masthead.net.au>

>Home page: <http://alisoncroggon.com>

[↑ Contents](#)

142. **Christopher Leland Winks**

Re: Free Speech..Rachel Corrie...

Tue 7 Mar 2006

Poor Mr. Nudel, indeed -- he's just yearning to blow up some houses and drive tractors over young women daring to obstruct such righteous demolitions. Maybe he's also fantasizing about being in the Deep South during the 1950s, firehose in hand (the waterpower back then was sufficient to strip the clothes off of young women demonstrators...but I don't want to stimulate Mr. Nudel's already overheated imagination any further).

Incidentally, has anyone else noticed that in his postings, Mr. Nudel shows an inordinate fondness for the ellipsis? Kind of like Louis- Ferdinand Celine without the talent.

[↑ Contents](#)

143. **mIEKAL aND**

Sur le volcan ne pousse pas l'herbe

Tue 7 Mar 2006

Ivor Cutler

Unassuming master of offbeat humour whose eccentric take on the world entertained generations

<http://www.guardian.co.uk/obituaries/story/0,,1725211,00.html>

Mark Espiner

Tuesday March 7, 2006

The Guardian

Ivor Cutler, the eccentric poet, singer, songwriter and storyteller, who has died aged 83, appealed to successive generations with his offbeat sense of humour and wonder at the world. In more than four decades of performing he attracted a band of admirers and followers that included such luminaries as philosopher Bertrand Russell, Beatles John and Paul, DJ John Peel and comedian Billy Connolly. Pop mavericks such as Oasis discoverer Alan McGee and Franz Ferdinand's Alex Kapranos were also fans. The scope of his appeal was reflected in his dedicated following on BBC Radios 1, 2, 3 and 4 - and many stations beyond.

Cutler's Jewish parents and grandparents came to the UK at the end of the 19th century in the wake of pogroms in eastern Europe. Thinking they were bound for the US, but finding their ship docked at Glasgow, they stayed there. Ivor was born 100 yards from the Rangers ground at Ibrox Park - he perpetuated the myth that his first scream was synchronous with a goal.

His childhood, shared with two brothers and two sisters, should have been happy, but a combination of anti-semitic schoolteachers and the belief that he became a lesser being in his mother's eyes after his younger brother was born seemed to inhibit his development. At the age of three, he tried to kill his younger sibling with a poker, only to be stopped by an intervening aunt. But songs around the piano in three-part harmonies, and the formative moment when, aged six, he won the school prize for his rendition of Robert Burns' My Love is like a Red Red Rose, give a somewhat warmer picture of his upbringing.

Nevertheless, the exaggerated view of a dour Scots childhood, no doubt informed by seeing his peers arriving at school with bare feet - a fact which, he later claimed, helped form his leftwing political views, aged five - appeared in his hilarious writings, *Life in a Scotch Sitting Room* Volume 2. With lines such as "Voiding bowels in those days was unheard of. People just kept it in," he used a string of fantastical untruths to expose the reality of his life and the Spartan - and sometimes sadistic - Scottish existence.

In 1939 Cutler was evacuated to Annan. Following some failed attempts by his travelling salesman father to include him in the business, he took a job as an apprentice fitter at Rolls-Royce. In 1941, determined to prove wrong those who claimed that Jews were not pulling their weight by enlisting, he signed up for the RAF. He trained as a navigator, but was dismissed for being too dreamy and absent-minded, apparently more interested in looking at the clouds from the cockpit window than locating a flight path. He served out the rest of the war as a first aid and storeman with the Winsor Engineering Company, then studied at Glasgow School of Art and became a schoolteacher.

Working at a school in Paisley, however, did not agree with Cutler. He hated discipline that required the strap, having received it more than 200 times himself, and in a dramatic gesture took the instrument from his desk, cut it into pieces and dispensed them to the class. Leaving Scotland was, he claimed, "the beginning of my life".

That new life included teaching at AS Neill's Summerhill school. Dubbed a hippy academy where a different approach to education was fostered, Summerhill was run with rules agreed between staff and pupils, and the premise was to educate the whole person. This alternative philosophy appealed to Cutler. He lived in the grounds of the school and engaged the pupils with drama and music. He also married and had two children, although the marriage did not last, and elements of his eccentric behaviour surfaced in his parenting, such as his insistence on sending his son to his first day at school in a kilt.

Cutler continued to teach until 1980 for the Inner London Education Authority - to the chagrin of some parents, who found his unorthodox methods subversive (such as having his pupils improvise, during a drama class, killing their siblings). But he also had a showbiz career, and claimed it was teaching that unlocked his creativity. He began with a gig at the Blue Angel, in London in 1957, which he always referred to as an unmitigated failure, and he did not begin writing poetry until he was 42 - maintaining he was not any good until he was 48.

Cutler hawked his songs around Tin Pan Alley and was eventually recognised by a promoter who recorded his work and introduced him to the comedy producer Ned Sherrin. Sherrin was tickled by Cutler's surrealist folk music and booked him to appear on television; he subsequently performed on the Acker Bilk Show and Late Night Line-Up. On one such appearance he was spotted by Paul McCartney, who invited Cutler to appear in the Beatles' film *Magical Mystery Tour* (1967). Cutler duly found himself playing Buster Bloodvessel, the bus conductor who announces to his passengers, "I am concerned for you to enjoy yourselves within the limits of British decency" and then develops a passion for Ringo's large aunt Jessie.

In another Beatles connection, his 1967 record, *Ludo*, was produced by George Martin, who was not amused by Cutler's eccentricities during the Abbey Road recording sessions. Maintaining its appeal to a new generation, the record was re-released on Oasis's label, Creation, in 1998. Cutler's distinctive baritone, coupled with the wheeze of the harmonium, became the trademark of his songwriting style as much as his offbeat, imaginative and observant lyrics.

For the latter part of his career, Cutler lived on his own in a flat on Parliament Hill Fields, north London, which he found by placing an ad in the *New Statesman* saying "Ivor Cutler seeks room near Heath. Cheap!". There he would receive visitors, and his companion Phyllis King, in a reception room filled with clutter, pictures and curios, including his harmonium, some ivory cutlery (a pun, of course) and a wax ear stapled to the wall with six-inch nails - proof of his dedication to the Noise Abatement Society, because of which he forbade his audience ever to whistle in appreciation at his work. The bicycle was his preferred mode of transport, its cow-horn handlebars in the sit-up-and-beg position in line with his Alexander technique practice.

Besides his accomplishments in songwriting and poetry (he was included in Faber's collection of Scottish verse, edited by Douglas Dunn), Cutler also engaged in quasi-performance art. He was wont to carry chalk to draw circle faces around dog excrement on the pavement, and would hand out gold sticky labels inscribed with such legends as "Made of dust", "True happiness is knowing you're a hypocrite" and "Changing your pants is like taking a clean plate".

Although he often took a stern demeanour with strangers, and insisted on them addressing him as Mr Cutler, it was in many ways a front. In less public company, his face would readily break into a grin, and sometimes he would remove his fez or hat to reveal a bald pate, about which he once remarked: "Sur le volcan ne pousse pas l'herbe" (Grass does not grow on a volcano).

Such bon mots were indications of his love of languages. He could quote from Homer, taught himself Chinese and was in the habit of frequenting Soho's Chinatown, where he could display his knowledge - although, typically, he chose Chinese above Japanese because the textbooks were cheaper. With the onset of old age he was increasingly worried about losing his memory, given that his father and brother had both developed Alzheimer's disease. It was a fear that was to be tragically fulfilled. He retired from the stage at the age of 82.

Cutler seemed to live by the epigrams he wrote, particularly "Imperfection is an end; perfection is only an aim," as well as his belief that art was therapy. As a creator of work that was bizarre, unique, sinister, bleak, funny, touching - and

sometimes achingly moving - it proved to be therapeutic as much for his fans as for its creator. He is survived by his sons.

· Ivor Cutler, poet, songwriter and performer, born January 15 1923; died March 3 2006=

[↑ Contents](#)

144. **Mary Jo Malo**
same old rhinoceros and killing game

Tue 7 Mar 2006

This play and EVERYTHING associated with it, including the pox of comments here, is just another absurd scene. The disease is part of the human condition. The hubris of artists is their quackery. As if. Can a poem or a play stop the insanity? Changing a few hearts and minds has never made a difference, except to those hearts and minds. That's progress, an impossibly slow, improbability.

Then again, we must think of the children and their future. Keep rollin', Sisyphus.

Mary Jo Malo

[↑ Contents](#)

145. **Steve Dalachinsky**
Re: Free Speech..Rachel Corrie...

Tue 7 Mar 2006

oddly enough dr n marched in the south against segregation way back then

[↑ Contents](#)

146. **Charles Bernstein**
New @ PennSound

Tue 7 Mar 2006

Some new additions to PennSound
<http://writing.upenn.edu/pennound>

Two films by Phill Niblock from the 1970s:

Hannah Weiner & Armand Schwerner

*

Elizabeth Willis

Armand Schwerner

George Economou

Lawrence Joseph

Joan Retallack
Joe Brainard
Vladimir Mayakovsky
Eli Goldblatt
Barbara Cole
Gertrude Stein
Robert Duncan
Michael Palmer
Clark Coolidge
Diane Ward
Tom Raworth
Nicole Brossard
Emmanuel Hocquard
Clayton Eshleman

<http://writing.upenn.edu/pennound>

Charles Bernstein
<http://epc.buffalo.edu/authors/bernstein/>
<http://epc.buffalo.edu/authors/bernstein/blog>

[↑ Contents](#)

147. **Ishaq**

ACTION ALERT: Arsenal supporting Israeli Apartheid

Tue 7 Mar 2006

<http://victoria.indymedia.org/news/2006/03/49802.php>

ACTION ALERT: Arsenal supporting Israeli Apartheid

IHRC calls upon all campaigners to contact Arsenal FC to protest against their decision to sign a sponsorship deal to promote Israel as a tourist destination. For Arsenal to sign a deal to promote such a state is to go against the very principles of 'Kicking Racism out of Football'. Amazingly, Arsenal's Managing Director who signed the deal, Keith Edelman stated after the deal was signed, "We are in the forefront of the anti-racism campaign in England". This deal will no doubt put this reputation into serious question...

Islamic Human Rights Commission

<http://www.ihrc.org.uk/show.php?id=1740>

1 March 2006

ACTION ALERT: Arsenal supporting Israeli Apartheid

Background

IHRC calls upon all campaigners to contact Arsenal FC to protest against their decision to sign a sponsorship deal to promote Israel as a tourist destination. The campaign is supported by the Palestinian Return Centre, Innovative Minds, Friends of al Aqsa, the British Muslim Initiative, the Muslim Association of Britain, the Palestinian Forum in Britain, Scottish-Palestinian Solidarity Campaign and Palestine Solidarity Campaign.

Arsenal Football Club has just signed a sponsorship deal to promote Israel as a tourist destination from next season. The £350,000 agreement makes Israel Arsenal's "official and exclusive travel destination." Below are just some of the benefits Israel will receive from this deal:

- Israel will be featured on digital perimeter boards and 450 high-definition LCD screens at the stadium on game days;
- Israel will feature on the team's website, Arsenal.com; and in its magazine.
- The televised ads will reach audiences in an estimated 198 countries.
- The Israeli Tourism Ministry will receive intellectual property rights, the use of the team logo and the right to use photos of the team and its players in ads.
- The Israeli Tourism Minister will be allowed use the stadium banqueting hall twice a year and organize an exhibition at the end of the playing season
- The stadium will hold permanent sale tables for Israel t-shirts

The financial advisers Ernst & Young were employed to draft this proposal with the aim of bringing an extra 2 million tourists to Israel annually.

Israel is a racist apartheid state built upon the ethnic cleansing of the indigenous Arab population from Palestine. Anti-apartheid campaigners such as Archbishop Desmond Tutu have stated as much and called for a complete boycott of Israel similar to that used against apartheid South Africa.

Israel's apartheid policies include the segregation of West Bank roads by the military and the construction of a vast steel and concrete barrier through the West Bank and Jerusalem. Dubbed the "apartheid wall" by human rights activists, because it forces communities apart and grabs land, it was held to be in violation of international law by the International Court of Justice. Israel's plan to carve up the West Bank, apportioning pieces of territory to the Palestinians is also comparable with South Africa's "bantustans" - the nominally independent homelands into which millions of black men and women were herded.

Israel's racial discrimination is daily life of most Palestinian Arabs who have no place in a "Jewish" state. Since Israel is a Jewish state, Israeli Jews are given special rights which non-Jews do not have. Israel has deprived millions of

Palestinians of their liberty and property and has waged a war against a civilian population, in particular children.

As regards football, Israeli human rights groups have documented how Israeli soldiers routinely shoot Palestinian children playing football outside their refugee camps. Furthermore, Israeli authorities regularly prevent Palestinian players from attending international games. In September 2004, five players were prevented from traveling to the World Cup qualifier against Uzbekistan. Unable to play in Palestine, the team travels to Doha, Qatar, for "home" games and trains in Ismailia, Egypt, more than 100 miles from the local Gaza players' homes.

For a full detailed analysis of the apartheid in Israel and its parallels with apartheid South Africa, please read Chris McGreal's excellent 2-part report in the Guardian at the links below:

<http://www.guardian.co.uk/israel/Story/0,,1703245,00.html>

<http://www.guardian.co.uk/israel/Story/0,,1704037,00.html>

For Arsenal to sign a deal to promote such a state is to go against the very principles of 'Kicking Racism out of Football'. Amazingly, Arsenal's Managing Director who signed the deal, Keith Edelman stated after the deal was signed, "We are in the forefront of the anti-racism campaign in England". This deal will no doubt put this reputation into serious question.

For additional information about Arsenal's links to Israel and Israel's treatment of Palestinian footballers, please visit.

<http://www.inminds.co.uk/boycott-arsenal.html>

Suggested Action

IHRC urges all campaigners to:

a) Contact Arsenal Football Club reminding them that Israel is a racist apartheid state which is consistently in breach of international law in its human rights abuses; that it routinely shoots Palestinian children playing football; and that such a deal endangers Arsenal's anti-racist reputation:

Commercial and Marketing Department

Arsenal Football Club

Arsenal Stadium

Avenell Road

Highbury

London N5 1BU

Email: [REDACTED] <mailto:[REDACTED]>

Tel. [REDACTED] 4170

Fax. [REDACTED] 4171

b) Contact the Football Association's 'Kick Racism out of Football' Campaign reminding them that Israel is a racist apartheid state which is consistently in breach of international law in its human rights abuses; that it routinely shoots Palestinian children playing football; that such a deal endangers the FA's anti-racist reputation and the Kick it Out campaign itself. Ask the FA to use its influence to prevent the deal going ahead:

Kick It Out
PO Box 29544
London
EC2A 4WR

T: [REDACTED] 4884

F: [REDACTED] 4885

Email: [REDACTED] <mailto:[REDACTED]>

We urge campaigners to write their own letter but sample letters can be found below for your convenience. Please CC Islamic Human Rights Commission on all correspondence so we can track the number of letters sent.

Sample Letter 1

[Your Name]

[Your Address]

[Date]

Mr Keith Edelman
Commercial and Marketing Department
Arsenal Football Club
Arsenal Stadium
Avenell Road
Highbury
London N5 1BU

Dear Mr Edelman

RE: Sponsorship deal with Israel

I am writing to express my deep concern about Arsenal FC's recent sponsorship deal to promote Israel as a tourist destination. Arsenal FC has hitherto enjoyed an excellent reputation for fighting racism and this deal will seriously put this reputation at risk.

Israel is a racist apartheid state built upon the ethnic cleansing of the indigenous Arab population from Palestine. Anti-apartheid campaigners such as Archbishop Desmond Tutu have stated as much and called for a complete boycott of Israel similar to that used against apartheid South Africa.

Israel's apartheid policies include the segregation of West Bank roads by the military and the construction of a vast steel and concrete barrier through the West Bank and Jerusalem. Dubbed the "apartheid wall", because it forces communities apart and grabs land, it was held to be in violation of international law by the International Court of Justice. Israel's plan to carve up the West Bank, apportioning pieces of territory to the Palestinians is also comparable with South Africa's "bantustans" - the nominally independent homelands into which millions of black men and women were herded.

Israel's racial discrimination is daily life of most Palestinian Arabs who have no place in a "Jewish" state. Since Israel is a Jewish state, Israeli Jews are given special rights which non-Jews do not have. Israel has deprived millions of Palestinians of their liberty and property and has waged a war against a civilian population, in particular children.

As regards football, Israeli human rights groups have documented how Israeli soldiers routinely shoot Palestinian children playing football outside their refugee camps. Furthermore, Israeli authorities regularly prevent Palestinian players from attending international games. In September 2004, five players were prevented from traveling to the World Cup qualifier against Uzbekistan. Unable to play in Palestine, the team travels to Doha, Qatar, for "home" games and trains in Ismailia, Egypt, more than 100 miles from the local Gaza players' homes.

For Arsenal to sign a deal to promote such apartheid state as Israel is to go against the very principles of the 'Let's Kick Racism out of Football' campaign. I urge you to pull out of this deal as only economic pressure, similar to that which toppled the apartheid South African regime, will end apartheid in Israel.

I look forward to hearing from you soon on this urgent matter.

Yours Sincerely,

[Your Sign]

[Your Name]

Sample Letter 2

[Your Name]

[Your Address]

[Date]

Kick It Out

PO Box 29544

London

EC2A 4WR

Dear Sir/Madam:

RE: Arsenal's Sponsorship deal with Israel

I am writing to express my deep concern about the recent sponsorship deal made between Arsenal FC and Israel to promote Israel as a tourist destination.

Israel is a racist apartheid state built upon the ethnic cleansing of the indigenous Arab population from Palestine. Anti-apartheid campaigners such as Archbishop Desmond Tutu have stated as much and called for a complete boycott of Israel similar to that used against apartheid South Africa.

Israel's apartheid policies include the segregation of West Bank roads by the military and the construction of a vast steel and concrete barrier through the West Bank and Jerusalem. Dubbed the "apartheid wall", because it forces communities apart and grabs land, it was held to be in violation of international law by the International Court of Justice. Israel's plan to carve up the West Bank, apportioning pieces of territory to the Palestinians is also comparable with South Africa's "bantustans" - the nominally independent homelands into which millions of black men and women were herded.

Israel's racial discrimination is daily life of most Palestinian Arabs who have no place in a "Jewish" state. Since Israel is a Jewish state, Israeli Jews are given special rights which non-Jews do not have. Israel has deprived millions of Palestinians of their liberty and property and has waged a war against a civilian population, in particular children.

As regards football, Israeli human rights groups have documented how Israeli soldiers routinely shoot Palestinian children playing football outside their refugee camps. Furthermore, Israeli authorities regularly prevent Palestinian players from attending international games. In September 2004, five players were prevented from traveling to the World Cup qualifier against Uzbekistan. Unable to play in Palestine, the team travels to Doha, Qatar, for "home" games and trains in Ismailia, Egypt, more than 100 miles from the local Gaza players' homes.

For Arsenal to sign a deal to promote such apartheid state as Israel is to go against the very principles of the 'Let's Kick Racism out of Football' campaign. I urge you to use your influence over Arsenal FC to persuade them to pull out of this deal as only economic pressure, similar to that which toppled the apartheid South African regime, will end apartheid in Israel.

I look forward to hearing from you soon about this urgent matter.

Yours Sincerely,

[Your Sign]

[Your Name]

If you are reusing this alert, please cite the source.

For more information, please contact the office on the numbers or email below.

If you want to subscribe to the IHRC list please send an email to [REDACTED]
<mailto:[REDACTED]>

"And what reason have you that you should not fight in the way of Allah and of the weak among the men and the women and the children, (of) those who say: Our Lord! Cause us to go forth from this town, whose people are oppressors, and give us from Thee a guardian and give us from Thee a helper."

Holy Qur'an: Chapter 4, Verse 75

Join the Struggle for Justice. Join IHRC.

Islamic Human Rights Commission

PO Box 598

Wembley

HA9 7XH

United Kingdom

Telephone ([REDACTED])

Fax ([REDACTED])

Email: [REDACTED] <mailto:[REDACTED]>

Web: <http://www.ihrc.org>

<http://www.ihrc.org>

Stay Strong

"Be a friend to the oppressed and an enemy to the oppressor" --Imam Ali Ibn Abu Talib (as)

"We restate our commitment to the peace process. But we will not submit to a process of humiliation." --patrick o'neil

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

"...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>

<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](#)

148. **Stephen Vincent**

Re: Philip Lamantia - Bancroft Archive, etc.

Tue 7 Mar 2006

FYI - The Bancroft Library has acquired Lamantia's archives - in addition to unpublished works, there is a substantial, and apparently great cache of correspondence from the forties to the present. I do not know if the processing has begun, but I assume the correspondence will offer a genuinely fresh view of 'the life and times' of American surrealism and its diverse writing and art influences and writer associations in New York, Mexico, Morocco, with the Beats, as well as many other significant figures. Suggest emailing Anthony Bliss, Curator of Rare Books at the Bancroft for status of things. In addition to Philip Whalen - which is processed - the Library is processing the large recent cache Spicer manuscripts, correspondence and such, and the papers of David Meltzer and Michael McClure.

Stephen Vincent

*the last interview with
Philip Lamantia
by Garrett Caples
on*

www.narrowhouserecordings.com

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<http://www.narrowhousetorecordings.com/>
a record label primarily interested in contemporary writing, poetics and the political

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

[↑ Contents](#)

149. **David A. Kirschenbaum**

****Advertise in Boog City National Poetry Month Issue****

Tue 7 Mar 2006

Advertise in:

Boog City 32, National Poetry Month Issue

--Tues. March 21-Space Reservations Deadline

--Tues. March 28-Ad and Ad Copy to Editor

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

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$60 to \$30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

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

Email [REDACTED]

or call 212-842-BOOG(2664) for more information.

thanks,
David

--

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

[↑ Contents](#)

150. **C Daly**
ucla job

Tue 7 Mar 2006

UCLA SCHOOL OF THEATER, FILM AND TELEVISION
Department of Film, Television and Digital Media

Visiting Faculty Position
Critical Studies Program

Salary/Rank: Visiting Professor, rank open.

Date posted: March 17, 2006.

Application deadline: April 15, 2006 or until position is filled.

The graduate Critical Studies Program of the UCLA Department of Film, Television and Digital Media invites applications for a one-year visiting faculty position (2006-07), rank open. We seek scholars who research and publish on some aspect related to the convergence of film, television, and new media. We are particularly interested in scholars who publish on new media activities within the contexts of television critical studies, film studies and/or film history, and those who bring an understanding of culture and new technologies in these areas. Experience teaching graduate seminars and undergraduate courses is expected, as well as a publication record in one or more of the above areas. Candidate will be expected to teach five courses over three quarters, including one undergraduate course.

The Critical Studies Program in Film, Television and Digital Media has been active in new media research since the mid-1980s, and currently has a range of initiatives that converge the traditional disciplines and methodologies of film studies, television studies and cultural studies around new media phenomena. This includes the use of digital media, web-design and DVD authoring in film

and television analysis and research. Our program is uniquely situated in Los Angeles, providing opportunities for contact with personnel and organizations in the film and electronic media industries. The faculty appointee will have access to the largest university film and television archive in the world, as well as extensive library special collections in international film, television and media.

Critical Studies research is pursued within a department that includes four graduate professional programs (directing, screenwriting, animation and producing). Its faculty has formal relations with the Producers' Program, the Moving Image Archive Studies Program and various UCLA Departments and Centers. To apply, send a letter of application, curriculum vitae, a brief statement of teaching philosophy, and three letters of reference to: Janet Bergstrom, Chair, Critical Studies Program, UCLA, Department of Film, Television & Digital Media, 102 East Melnitz Hall, Box 951622, Los Angeles, CA 90095-1622.

[↑ Contents](#)

151. **Kristine Leja**

14 Hills Reading @ City Lights w/Pam Houston, Sandy Florian, & Geraldine Kim

Tue 7 Mar 2006

14 Hills: The SFSU Review, Volume 12.1

Please join us for an author reading from the newest issue of Fourteen Hills, No. 12.1, one of our best yet. This reading will feature contributing authors from 12.1 as well as our Ten Year Anniversary Anthology.

Thursday, March 16, 2006 @7pm City Lights Books
261 Columbus Ave @ Broadway (North Beach)

Featuring:

Pam Houston is the author of two collections of linked short stories, *Cowboys Are My Weakness* (W. W. Norton), which was the winner of the 1993 Western States Book Award and has been translated into nine languages, and *Waltzing the Cat* (W. W. Norton) which won the Willa Award for Contemporary Fiction. Her stories have been selected for the Best American Short Stories, the O. Henry Awards, the Pushcart Prize, and the Best American Short Stories of the Century. A collection of essays, *A Little More About Me*, was published by W.W. Norton in the fall of 1999.

Sandy Florian's other Cantos appear in *elimae*, *New Orleans Review*, *eratio*, *Tarpaulin Sky*, *Gargoyle*, *42 Opus*, *Copper Nickel*, *Word For/Word*, *Upstairs at Duroc*, *Segue*, *Versal*, and *The Encyclopedia Project*. She earned her MFA in Creative Writing from Brown University, where she received the Francis Mason

Harris Award for best book-length manuscript, and is currently pursuing a PhD at the University of Denver. Her work appears in the journals listed above and those that follow: Horse Less Review, Identity Theory, Elixir, dANDelion, The Brooklyn Rail and many others.

Geraldine Kim was born in 1983 in West Boylston, Massachusetts, and attended New York University. She lives in San Francisco, where she is pursuing an MFA in Poetry at San Francisco State University. Released by Fence Books, her debut Povel was voted one of 2005's top 25 Books of the Year by the Village Voice.

Steve Gilmartin's work has appeared in or is forthcoming from Paragraph, 3rd bed, VeRT, Syllogism, Comet, Stifled Yawn, Ribot, and Double Room. He lives in Oakland.

Jimmy Chen lives in San Francisco. He's been published in McSweeney's, Snow Monkey, Elevenbulls, and online in Pindeldyboz, Bullfight Review, Melic Review, and Wandering Army, among others.

Yahoo! Mail

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[↑ Contents](#)

152. **kevin thurston**

Fwd: call for submissions

Tue 7 Mar 2006

call for submissions

anthology of young poets

the gist of it:

you should have been born roughly b/t 1973 and 1983

send a few really good poems & a short bio incl. your birthdate to



by Jan. 1, 2007

visual poems should be in .jpg or .tiff

otherwise please format to Garamond 10 pt.

poetry2008.blogspot.com

editors

john sakkis &

jessica smith

--

texty is sexy

153. **Geoffrey Gatz**
Starcherone Books News

Tue 7 Mar 2006

Starcherone Books News
Spring 2006

PP/FF Now Available

Editor Peter Connors has assembled an anthology of prose poetry/flash fiction hybrid writing by a virtual who's-who of innovative writing today, including Kim Addonizio, Kazim Ali, Stuart Dybek, Lydia Davis, Sean Thomas Dougherty, Brian Evenson, Raymond Federman, Arielle Greenberg, Laird Hunt, Harold Jaffe, Kent Johnson, Gary Lutz, Cris Mazza, Daniel Nester, Aimee Parkison, Elizabeth Robinson, Martha Ronk, Nina Shope, Eleni Sikelianos, Jessica Treat, Diane Williams, and 40 others! A natural for any creative writing teacher looking to explore the line between poetry and prose -- and a great read, any page you open to! 240 pages, \$20. ISBN 0-9703165-1-8.

Order now: available exclusively at
<http://www.starcherone.com/ppff.htm> Official
release: July 1.

Reading of contributors to the PP/FF anthology, Night
& Day, Park Slope, Brooklyn, NY, July 26.

Also new from Starcherone:

Peter: An (A)Historical Romance, the long-awaited
third novel by Jeffrey DeShell

An orphaned child of privilege, Peter enjoys a snug L.A. existence full of thing -- to eat, to wear, and to play with. But his world is rocked when he meets a young Palestinian woman, Reham, who claims to be Peter's half-sister. DeShell's excessive, digressive opera of objects follows these two to Istanbul, Jerusalem, and Gaza City, teetering on the razor's edge between obsession and rejection, fascination and disgust. "Jeffrey DeShell's high-octane rewrite of Melville's classic *Pierre* sweeps the reader from 'the tightish pale cotton tees (Marc Ribot \$45)' of L.A.

to the 'complex bouquet of dust, worked lamb, rosemary, human sweat, oranges, jasmine, cooking lamb and charcoal' of the Grand Bazaar in Istanbul to the 'chronic ambience of damage assimilated and endured (enduring)' of Gaza. By turns hilarious and harrowing, Peter is pure dynamite." - Laird Hunt, author of *The Impossibly*. 400 pages, \$18. ISBN 0-9703165-2-6. Order now: available exclusively at <http://www.starcherone.com/deshell.htm> Official release: July 1.

Starcherone at AWP-Austin

If you're going to Austin March 8-11, we'll be there too, at book table #506. Check out our events -- Thurs., 3/9, 4pm - A Reading from Authors of Starcherone Books: Nickole Brown, Brian Evenson, Cris Mazza, Jeff Parker, and Aimee Parkison. Hilton, 1st floor amphitheater.

Fri., 3/10 - Ted Pelton, Panelist, "The Next New Thing; or, Why Some People Don't Like Experimental Fiction," with Davis Schneiderman, Steve Tomasula, and Kass Fleischer.

Sat., 3/11 - The PP/FF Mega-Reading, contributors to the Starcherone anthology, 7-9pm, The Ritz, 320 E. 6th St., Austin

Starcherone (& Pelton) on Tour

Well, this is me, Ted Pelton, writing this, so I'll drop the third-person and tell you I've got 2 books out this year, the expanded second edition of my collection, *Endorsed by Jack Chapeau 2* an even greater extent, \$14, available at

<http://www.starcherone.com/pelton1.htm> -- and a novel through Spuyten Duyvil Books, *Malcolm & Jack (and Other Famous American Criminals)*. This one's not quite yet available, but will be soon; for more info see:

<http://www.spuytenduyvil.net/fiction/malcolmandjack.htm>

In addition to Austin and the Brooklyn PP/FF reading, I'll be a ramblin man this Spring:

March 29, 7pm - Reading and Book Signing of *Malcolm & Jack (and other Famous American Criminals)*, Melville

Gallery, South Street Seaport Museum, NYC.

April 5-7 - &Now Festival, Reading in "4 x Starcherone: A Convening," reading with Jeffrey DeShell, Aimee Parkison, and Nina Shope. Lake Forest College, Illinois.

April 13, 7pm - Reading, Write Thing Reading Series, with Clear Cut Press author Stacey Levine, Huber Library at Medaille College, Buffalo, NY

May 10, 8pm - Reading, St. Mark's Poetry Project, St. Mark's Church, E. 10th Street at 2nd Ave., Manhattan, with Brian Evenson.

Hope to see you all out on the road!

Donation page on the new Starcherone site

You can now donate to Starcherone Books, a 501(c)(3) non-profit, from our website via PayPal, because despite all we've got going on, we're still pretty broke. All contributions are greatly appreciated and are tax deductible to the fullest extent of the law. Supporter-level donors of \$120 receive all of our 2006 titles, plus choice of a Starcherone t-shirt or tote bag.

<http://www.starcherone.com/donate.htm>

Thanks to all of our supporters and friends!

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

[↑ Contents](#)

154. **kari edwards**

Charles Bernstein chap book in India

Tue 7 Mar 2006

Does any one know about a Charles Bernstein chap book being published in India?...

thank you

kari

--

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>

[↑ Contents](#)

155. **justin sirois**

Philip Lamantia: Last Interview by Garrett Caples

Tue 7 Mar 2006

the last interview with

Philip Lamantia

by Garrett Caples

on

www.narrowhouserecordings.com

*<http://www.narrowhouserecordings.com/>
a record label primarily interested in
contemporary writing, poetics and the political*

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<http://mail.yahoo.com>

[↑ Contents](#)

156. **Stephen Vincent**
Holzer/ Twin Tower/Poetry???

Tue 7 Mar 2006

Has anybody in New York been down to see the new Holzer/Poetry project projected within &/or outside the first skyscraper to emerge at 'Ground Zero' as reported in yesterday's NY Times (which also reports on the dynamics of the collaboration between the builder and the artist)? 8 hours of poetry/text, apparently not all American.

As 'Public Art' it's nice to see that Poetry is in Advance of the Figurative Arts (sculpture/painting) in taking part in the 'resurrective' architectural lead here.

But appreciate a 'poet(s) eye-witness' view of the work.

(Maybe Holzer will also provide audio i-pod or podcast to go along with the visual, too??)

Curious,

Stephen Vincent

[↑ Contents](#)

157. **Steve Dalachinsky**

Re: ucla job

Tue 7 Mar 2006

i'll take it

[↑ Contents](#)

158. **ambogle2**

Re: Sur le volcan ne pousse pas l'herbe

Tue 7 Mar 2006

In a message dated 3/7/06 9:26:47 AM Central Standard Time, [REDACTED] writes:

*fantastical untruths to expose the reality of his life and the
Spartan - and sometimes sadistic - Scottish existence.*

My folks' folks are from Glasgow. It was not that my Irish-Mexican friend (one of two -- the other no fatalist) tried to kill her sibling(s), it was that, at ten, she tried to kill another ten-year-old girl while she stood at a railing admiring the Minnehaha Falls. They stopped her, the mothers, who were probably friends. The girl didn't die over the pretty waterfall, thus disappointing my friend, a story she told suddenly about Minneapolis, when I told her I was from MN.

AB

[↑ Contents](#)

159. **Charles Bernstein**

Left Forum: Cooper Union (NY) March 10-12

Tue 7 Mar 2006

Left Forum

at Cooper Union, March 10-12

Dangerous Business:

Global Resistance & the Decline of Empire

(formally the Socialist Scholars Conference)

information and program at

<http://www.leftforum.org>

[↑ Contents](#)

160. **Mairead Byrne**

Re: Free Speech..Rachel Corrie...

Tue 7 Mar 2006

Langston Hughes said that the writer certainly has a special duty to society because words are powerful: "The written word is a force and to misuse that power * to use it for false and lying purposes, would seem to me morally wrong." I agree with Langston Hughes (please forgive my paraphrase if it is not complete).

Dorothy Parker said, in a broadcast from Madrid in 1937:

"I heard someone say, and so I said it too, that ridicule is the most effective weapon. I don't suppose I ever really believed it, but it was easy and comforting, and so I said it. Well, now I know that there are things that have never really been funny, and never will be. And I know that ridicule may be a shield, but it is not a weapon."

Paul Rusesabagina said, in an interview with Oprah, that the only thing that saved the 1,268 people he sheltered in the Hotel Milles Collines was words. What rhetoric. He also said: "An ordinary man is one who does his job. That's what I did. As a hotel manager, I simply catered to a different clientele."

It is convenient to render the position of the artist, writer, educated person absurd, as Mary Jo Malo (and Stanley Fish) has done. Not cleverly but clumsily, possibly absurdly to some, I will say that I find what Harry Nudel said disrespectful of Rachel Corrie, living or dead, disrespectful of readers here, and shameful.

Mairead

>>> Harry Nudel <[REDACTED]> 03/07/06 12:25 AM >>>

This play is sentimental crap-trap...why can't it be played as a Victorian melodrama/chick flic/pornOsnuftOmOvie/...young rachel..plain..rebellious..naif..meets an older man...with a handsome Edward Said mask..who seduces her....hallals her hard as can be in her behind...abandons her..sends her to her inevitable doom....rap sound track..pink panther motif.....in the last scene...the Said character is seen taking off his western mask & putting on his fanged Pan-Arabic one ...while sodomizing her dead body...& ululatin' to the cheers of the London glitterati...drn...

[↑ Contents](#)

161. **Nicholas Karavatos**

I have not been receiving the poetics list

Tue 7 Mar 2006

Hello:

I have not received The Poetics List in several weeks. Is it just me? I've written to the "poetics list administration" but he/she/they must be busy with other things.

Living in the developing world, sometimes we have internet problems. Was a list digest returned as "undeliverable" so my membership discontinued?

(I wish I could find that email that told me where to write if I had any problems. Sorry for using multiple addresses.)

Thanks,
Nicholas Karavatos

[↑ Contents](#)

162. **Steve Dalachinsky**

Re: I have not been receiving the poetics list

Wed 8 Mar 2006

no seems like there's a lull

[↑ Contents](#)

163. **h.c**

Re: Found Punctuation Participation Performance

Wed 8 Mar 2006

Make punctuation come alive! This is not a reading.
Friday, March 17, 6:30- 7 pm at the Bowery Poetry Club. With the help of the audience I will be performing Found Punctuation. There is no cover. Holly Crawford
www.art-poetry.info

This is the first of three different performances. The next will be Friday, April 21, 6:30-7. Hans Tammen, on electric guitar, and are collaborating for a musical interpretation of punctuation and other pieces.

The third performance is Friday May 19.

Also March 10, 11, and 12 the AC's Critical Conversational Limo and OUTSourced Critics projects will commence in NYC and other parts of the world.
For more information check out-www.artcircles.org

Holly Crawford

[↑ Contents](#)

164. **Harry Nudel**
Free Speech...Rachel Corrie...

Wed 8 Mar 2006

You're right....M.E.A...Culpa...i'll have to change the ending...Rachel wakes from a bad dream...the Edward Said masked figure put his 10 inch weapon in her mouth.chomp chomp.....the masked figure become Rudolf Valentino ..chomp..chomp...chomp...the masked figure becomes Osama Bin Laden...chomp chomp chomp. chomp .the masked figure becomes Othello..who strangles her to death....her last chomped choked words are..DaDa...drn...

[↑ Contents](#)

165. **Kerri Sonnenberg**
Re: academic freedom and other discounted specials

Wed 8 Mar 2006

Bill,

Does this mean ROTC will make house calls?

Will you post the full title and author of the- is it Ohmann?- book you and Joel refer to?

KS

On 3/6/06 6:44 PM, "Bill Marsh" <[REDACTED]> wrote:

if you're still following, more to the mix:

NYtimes National, March 1, 2006

Online Colleges Receive a Boost From Congress

By SAM DILLON

It took just a few paragraphs in a budget bill for Congress to open a new frontier in education: Colleges will no longer be required to deliver at least half their courses on a campus instead of online to qualify for federal student aid.

That change is expected to be of enormous value to the commercial education industry. Although both for-profit colleges and traditional ones have expanded their Internet and online offerings in recent years, only a few dozen universities are fully Internet-based, and most of them are for-profit ones.

The provision is just one sign of how an industry that once had a dubious reputation has gained new influence, with well-connected friends in the government and many Congressional Republicans sympathetic to their entrepreneurial ethic.

The Bush administration supported lifting the restriction on online education as a way to reach nontraditional students. Nonprofit universities and colleges opposed such a broad change, with some academics saying there was no proof that online education was effective. But for-profit colleges sought the rollback avidly.

"The power of the for-profits has grown tremendously," said Representative Michael N. Castle, Republican of Delaware, a member of the House Education and Workforce Committee who has expressed concerns about continuing reports of fraud. "They have a full-blown lobbying effort and give lots of money to campaigns. In 10 years, the power of this interest group has spiked as much as any you'll find."

Sally L. Stroup, the assistant secretary of education who is the top regulator overseeing higher education, is a former lobbyist for the University of Phoenix, the nation's largest for-profit college, with some 300,000 students.

Two of the industry's closest allies in Congress are Representative John A. Boehner of Ohio, who just became House majority leader, and Representative Howard P. McKeon, Republican of California, who is replacing Mr. Boehner as chairman of the House education committee.

And the industry has hired well-connected lobbyists like A. Bradford Card, the brother of the White House chief of staff, Andrew H. Card Jr.

The elimination of the restriction on online education, included in a \$39.5 billion budget-cutting package, is a case study in the new climate. Known as the 50 percent rule, the restriction was one of several enacted by Congress in 1992 after investigations showed that some for-profit trade schools were little more than diploma mills intended to harvest federal student loans.

Since then, the industry has grown enormously, with enrollment at such colleges outpacing that at traditional ones. In 2003, the last year for which statistics were available, 703,000 of the 16.9 million students at all degree-granting institutions were attending for-profit colleges.

These colleges offer a wide range of courses, including marketing, accounting, cooking and carpentry. Many attract students who have had limited success at other schools. Some offer certificates, while others issue associates, bachelor's, master's and doctoral degrees. About 2,500 for-profit schools are accredited to offer federal student aid.

Yet commercial higher education continues to have a checkered record, particularly for aggressive recruitment and marketing. The Department of Education's inspector general, John P. Higgins Jr., testified in May that 74 percent of his fraud cases involved for-profit schools.

But commercial colleges found a sympathetic ear in the administration and Congress in their quest to remove the 50 percent rule. Representatives Boehner and McKeon sponsored the measure.

Laura Palmer Noone, president of the University of Phoenix, said the growth of Internet-based learning had shown it to be effective, especially for rural, military and working students.

Kevin Smith, a spokesman, said Mr. Boehner "views this as removing an unnecessary barrier to distance education." He added, "While continuing to ensure that there are strong antifraud protections in place, he believes we need to break down more barriers to education for low-income, first-generation and nontraditional students."

Some academics say the nation is rushing to expand online higher education because it is profitable, without serious studies of effectiveness.

"This is a growth industry and you get rich not by being skeptical, but by being enthusiastic," said Henry M. Levin, director of Columbia University's National Center for the Study of Privatization in Education.

"People at the academic conferences will say they did a survey about Internet-based education, but there are a lot of phantom statistics," he said, "and its all very promotional. We have not found a single rigorous study comparing online with conventional forms of instruction."

How fast the college landscape will change is uncertain. Sean Gallagher, a senior analyst at Eduventures, a Boston research firm, predicted that the proportion of students taking all their classes online could rise over the next 10 years or so to 25 percent from the current 7 percent.

To test online learning, Congress established a demonstration program in 1998 that allowed a few dozen colleges with online programs to request waivers from the 50 percent rule. The Department of Education reported last year that enrollment at eight of the colleges shot up 700 percent over six years.

Ms. Stroup has overseen the program since becoming an assistant

secretary of education in 2002.

Several opponents of lifting the 50 percent rule said Ms. Stroup had been fair in policy evaluations. But in a 2004 audit, the Education Department's inspector general said a 2003 report she provided to Congress on the program "contained unsupported, incomplete and inaccurate statements."

Most were assertions that online education was working as well or better than traditional methods, with little risk. The inspector general, citing the collapse of one participant in the program, the Masters Institute in California, chided the Education Department for reporting that it had found "no evidence" that the rule change could pose hazards.

Ms. Stroup formally disagreed with the inspector general. In an interview, she said a subordinate had written the report, although she had signed off on it. In a later report to Congress, the department acknowledged "several possible risk factors."

Ms. Stroup, in the interview, said she had withdrawn from all decisions directly affecting the University of Phoenix. "I don't see myself as representing any one sector," she said. "We try to help all students."

Traditional colleges, in fighting repeal of the rule, cited the Masters Institute, whose online enrollment surged after it gained access to federal money. The institute collapsed in 2001 during a fraud investigation.

"What we opposed was that federal aid should go to these virtual universities that disguise themselves as colleges, where it's just something on the Internet with no resources behind it," said Sarah Flanagan, a vice president at the National Association of Independent Colleges and Universities, which represents nearly 1,000 nonprofit institutions.

The Department of Education estimated the change would cost the government \$697 million over 10 years.

Representatives Boehner and McKeon have also pushed through committee other changes sought by the for-profit industry, and lobbyists and lawmakers gave them good chances of passage this year.

Unlike all but a few traditional universities, the for-profits have formed political action committees to channel campaign donations, especially to members of the House and Senate education committees.

While the \$1.8 million that executives of the largest chains of

proprietary colleges and their political action committees have donated to federal candidates since 2000 is not huge by Washington standards, the money is strategically donated.

About a fifth < \$313,000 < went to Mr. Boehner and McKeon and political action committees they control, according to figures provided by the Center for Responsive Politics, which monitors campaign finances.

Mr. Smith said there was "zero" connection between the donations and Mr. Boehner's policy decisions. James Geoffrey, a spokesman for Mr. McKeon, said the donations had no bearing on his choices, either.

Some lobbyists for the traditional universities said that because few of them form political action committees, they are at a disadvantage.

"If I seek an appointment with a member of Congress, I get a staff member, if anybody," said David Hawkins, a lobbyist for the National Association of College Admissions Counsellors, which as a nonprofit group is barred from making campaign donations.

A. Bradford Card, who represents some commercial colleges in New York, said lawmakers were responding to commercial colleges' educational contributions. He said he had spoken several times with Mr. Boehner about his clients' agenda. Mr. Card said he never lobbied his brother, Mr. Bush's chief of staff.

"These are not fly-by-night schools," Mr. Card said "Members of Congress are really taking a look at this industry because they recognize that proprietary colleges are helping people get into the work force, pay taxes and become the best they can be."

On Mar 6, 2006, at 1:14 PM, Bill Marsh wrote:

just to add (after long applause for joe amoto's post) that "accountability" is here (or by me at least) not being used interchangeably with "assessment" -- the question of accountability (more structural, systemic) is more about regents, trustees (the boards of which have been dominated by business interests since the late 19th c.), conservative foundations and interest groups, etc., making teachers and "knowledge workers" (now citing Ohmann legitimately) accountable TO THEM, i.e., more responsive to their purposes, their project. -- and they're quite organized to do it. stressing the importance of getting students "trained" for a long life of flex-work is, of course, part of that project.

bill

On Mar 6, 2006, at 11:39 AM, alexander saliby wrote:

I've been fascinated by this thread.

As a freshman, I directed my studies toward a degree in Education, aspiring ultimately to someday hold a post as Professor in any Ivy League (my eastern shore birthing, no doubt influenced then that choice) center for higher learning. And, back then...WOW!...more than forty years ago...I joined the NEA my senior year. I loved the parallel to the AMA. I was a member of a professional association. I would be held to a peer standard. I would be subjected to peer review; I would be assisted by and guided by others who had gone before me and paved the way for future educators to contribute to the profession.

Then, I entered the work force as an English Teacher; five years into my career, the NEA became a Union. The AMA parallel was swept away in an instant, and with it, the impression that educators were professionals. As union members, teachers became just another worker-bee in the system of skilled and unskilled laborers. The image of that Ivy League professor shifted in my mind. He was no longer a respected professional; he was just another man doing a job to earn a salary, buy his bread and wine and feed his family.

I left the field of Education. If all I was going to be was just another worker-bee, I was going to go to work someplace where I earned a living wage...that wasn't in Education back then. Don't know if that's true today, because I've no idea who earns what.

I'm neither pro union nor anti union...I merely felt back then, and still hold to that belief today, that members of a profession are not members of a union. I confess, that may be an idealistic and out dated attitude.

In any case, whether you view yourselves as professionals or mere grunt laborers, you must expect both: to be held accountable for and to be measured against some standard for your performance.

Accountability and assessment are not words you should fear. Rather they are values for which you should set personal standards of achievement. Do any of you truly not want to be held accountable for your actions? And my guess is you all as faculty members assess the efforts of others, students and peers (though the peer assessment is probably a behind the back rather than up-front effort). Why shouldn't you expect to have your efforts assessed as well?

Alex

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

From: j. kuszai <mailto:[REDACTED]>

To:

 <mailto: >

Sent: Monday, March 06, 2006 4:22 AM

Subject: academic freedom and other discounted specials

Thanks for the discussion on academic freedom. As Bill points out, there is a lot happening in the academic labor movement, but labor movement need not be linked solely to the bureaucratic architecture of the union. While I'm "pro union" (burp), I'm also painfully

aware

that it -- at least where I am teaching now -- FEELS like an extra arm of management. (I can describe my evidence for this privately, but suffice it to say that assessment is worthless without compliance, and compliance is hard to achieve, like herding cats, without disciplinary agents.) And the only thing worse is asking the students what they think. I say this as someone on "the student's side" -- but not because they are "customers" or "human capital" as the World Bank describes them (see Beyond English Inc.).

As the editorial committee addressing the Wildcat strike at the Dodge

Truck plant in Warren, MIchigan, in the early 70s, points out: it was

the union that called the cops to remove the striking workers from their own meeting space. My worry is that once you sign-on to the union program, you simply consent to having another set of bosses. And, in my defense, I put "FEELING" above simply to imply that it's

a

FEELING and not something real (like academic treatments of alienation, for example) to prevent me from being upbraided by union folks who would take issue with this complaint.

In addition to the whimsy of hiring, "non-reappointment," and all that, adjuncts, temps, contingent academic laborers are often held hostage by student evaluations, etc. A friend here (W. PA) in sociology linked the student culture of reticence in the classroom to

the oppression of miners by authorities, dating back 80-100 years. "When you get to college, keep your mouth shut, as your professor won't like what we stand for," etc. So, this cuts both ways. Though I find it disconcerting, to say the least, I'm not sure I accept this

thesis, although I find students from Pittsburgh and Philadelphia are

often a lot more active in speaking their minds, or running afoul of a professor's politics, whether right or left. This is an issue currently being debated in the Pennsylvania assembly, since it was

the only state to take up Horowitz's "academic freedom" proposal. I've been reading about his debates with various faculty on his cross-country tours, and would be interested to find a bibliography/list of these various debates. Apparently the one at Reed turned into total chaos, with "ad hominem" attacks, the moderator leaving the room, etc.

Bill didn't say it, but these issues are fast becoming the central concern of Factory School through various activities, mostly in the realm of publishing. One of our projects is to foment the organization of editorial committees to challenge the hegemony of corporate (university press and conglomerate) publishing racket, from the false prestige, extortion of junior faculty, to the hijacking of tenure hijinks through mythologies of "peer reviewing" -- anyone who has ever been negatively peer reviewed by an "outside" (?) reader will know what I'm talking about: faux professionalism masquerading the gangsterism in academic culture. The sooner we realize that, and do something to construct our own sense of agency in this regard, the sooner we can get on with our work. This is one of the means by which disciplinary boundaries are policed in real, concrete terms. This is to say nothing of the hardship 50 dollar textbooks create for students who have less expendable income. How much of the state-financed underwriting of corporate textbook profits is laundered through student loans?

Wanna talk? Wanna help? Wanna get involved? Please contact me and Bill as we're putting together a proposal for "what to do and how to do it" -- a phrase lifted from Facing Reality, a book which has become so important to me that I'm willing to break the law in order to get a copy in your hands.

Hopefully anyone at 4Cs in Chicago this year will come to our workshop on Wednesday morning and the Works & Days publication party on Friday night (that's at UIC) celebrating a new issue dedicated to the work of Richard Ohmann, cited by Bill in his plagiary. Edited by David Downing at IUP, Works & Days is a journal which stretches from Cultural and Technology Studies to what can perhaps be described as "institutional critique" -- an area of interest of many on this list, for sure.

Thanks for listening!

J. Kuszai

[↑ Contents](#)

166. **Bill Marsh**

Re: academic freedom and other discounted specials

Wed 8 Mar 2006

Right, the ROTC thing the latest but certainly not the last...

Richard Ohmann, "Accountability and the Conditions for Curricular Change" is chapter 5 in

Beyond English Inc. (Ed. David Downing, Claude Mark Hurlbert, and Paula Mathieu), Boynton/Cook, 2002.

David Downing, whom Joel currently works with at IUP, edits *_Works and Days_*, which will be doing a special issue on Ohmann this year, I think.

Worth checking out (I haven't yet, but who can resist given the title):

Ohmann, *_Politics of Knowledge: The Commercialization of the University, the Professions, and Print Culture_* (Wesleyan 2003).

Thanks for asking, Kerri.

bill

On Mar 8, 2006, at 6:54 AM, Kerri Sonnenberg wrote:

Bill,

Does this mean ROTC will make house calls?

Will you post the full title and author of the- is it Ohmann?- book you and Joel refer to?

KS

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if you're still following, more to the mix:

NYtimes National, March 1, 2006

Online Colleges Receive a Boost From Congress

By SAM DILLON

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To:

[REDACTED]<mailto:[REDACTED]>

Sent: Monday, March 06, 2006 4:22 AM

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country tours, and would be interested to find a bibliography/list of these various debates. Apparently the one at Reed turned into

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chaos, with "ad hominem" attacks, the moderator leaving the room, etc.

Bill didn't say it, but these issues are fast becoming the central concern of Factory School through various activities, mostly in the

realm of publishing. One of our projects is to foment the organization of editorial committees to challenge the hegemony of corporate (university press and conglomerate) publishing racket, from

the false prestige, extortion of junior faculty, to the hijacking of

tenure hijinks through mythologies of "peer reviewing" -- anyone who

has ever been negatively peer reviewed by an "outside" (?) reader will know what I'm talking about: faux professionalism

masquerading

the gangsterism in academic culture. The sooner we realize that, and

do something to construct our own sense of agency in this regard, the

sooner we can get on with our work. This is one of the means by which

disciplinary boundaries are policed in real, concrete terms. This is

to say nothing of the hardship 50 dollar textbooks create for students who have less expendable income. How much of the state-financed underwriting of corporate textbook profits is laundered through student loans?

Wanna talk? Wanna help? Wanna get involved? Please contact me and Bill as we're putting together a proposal for "what to do and how to

do it" -- a phrase lifted from Facing Reality, a book which has become so important to me that I'm willing to break the law in order

to get a copy in your hands.

Hopefully anyone at 4Cs in Chicago this year will come to our workshop on Wednesday morning and the Works & Days publication party

on Friday night (that's at UIC) celebrating a new issue dedicated to

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Thanks for listening!

J. Kuszai

[↑ Contents](#)

167. **Bill Marsh**

Re: academic freedom and other discounted specials

Wed 8 Mar 2006

machine gun fire...

Faculty members from Maricopa County's community colleges are fighting a bill in the Legislature that would let students refuse assignments they find offensive. Senate Bill 1331, introduced by Sen. Thayer Verschoor, R-Gilbert, would allow students from universities and community colleges to reject assignments they find objectionable to their religious, moral, or sexual beliefs without financial or academic penalty. The bill passed the Higher Education Committee on Feb. 15. If it passes the Rules Committee and the rest of the Legislature, teachers will have to provide an alternative assignment at a student's request.

<http://www.azcentral.com/arizonarepublic/local/articles/0228offensivebill0228.html>

[requires login]

... but let's embrace the enormous pedagogical possibilities in asking students who reject assignments to draft their own, requiring only that these alternatives are not offensive to either the teacher's beliefs and/or course criteria, not to mention the hallowed traditions of liberal humanism, scholarly inquiry, and, right, academic freedom.

On Mar 8, 2006, at 7:32 AM, Bill Marsh wrote:

Right, the ROTC thing the latest but certainly not the last...

Richard Ohmann, "Accountability and the Conditions for Curricular Change"

is chapter 5 in

Beyond English Inc. (Ed. David Downing, Claude Mark Hurlbert, and Paula Mathieu), Boynton/Cook, 2002.

David Downing, whom Joel currently works with at IUP, edits _Works and Days_, which will be doing a special issue on Ohmann this year, I think.

Worth checking out (I haven't yet, but who can resist given the title):

Ohmann, _Politics of Knowledge: The Commercialization of the University, the Professions, and Print Culture_ (Wesleyan 2003).

Thanks for asking, Kerri.

bill

On Mar 8, 2006, at 6:54 AM, Kerri Sonnenberg wrote:

Bill,

Does this mean ROTC will make house calls?

Will you post the full title and author of the- is it Ohmann?- book you and Joel refer to?

KS

On 3/6/06 6:44 PM, "Bill Marsh" <[REDACTED]> wrote:

if you're still following, more to the mix:

NYtimes National, March 1, 2006

Online Colleges Receive a Boost From Congress

By SAM DILLON

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Re: free speech, Rachel Corrie, absurdism, etc.

Wed 8 Mar 2006

Mairead,

I read Nudel's remarks as inflammatory.

However, I don't believe the Absurdist point of view to be any less valid than an optimistic perspective. The absurd approach to life is neither convenient, clever, nor easily arrived at. I don't know much about Fish except his text & reader theory which is interesting. The Absurd, as demonstrated in the works of Ionesco, Beckett, Camus and Sartre and the "deconstructionists" are more relevant for my argument. Other than preservation of the planet and species, what is absolute? Some can even argue that saving this madness is itself

insane. Of course that can put one in the religious fundamentalist or anarchist camps where "heaven" or post-apocalyptic campfires await. However, I don't begrudge anyone their personally devised utopias. It's just the futility of proselytizing for such that annoys me.

Those of us who walk the line between hope and absurdity know there are few success stories. I'm sorry if I bristle, but examination of world history and my own personal life leaves me sad and helpless against such cyclical and overwhelmingly tragic situations. When you begin to contemplate all sides of each argument, the ambiguities are paralyzing.

That individual lives are improving qualitatively because of art, can be argued. That the human condition or the world has changed quantitatively can not. When I mentioned Bianco Luno's controversial statement a few days ago, I was picking a philosophical fight over the which scraps of human endeavor make any real difference.

Artists and other kinds of people find it hard to admit that their lives may be futile, so they find meaning and purpose through their work or obsession. But their choices are only that, personal choices, based fundamentally upon their genetic and cultural situation. An individual might rise above their situation; and yes, often because of art or a special person(s) investment of time and money.

I'm not saying we shouldn't try. In my camp, not expecting too much has never disappointed me. And if I cry too much about it all, I often end up laughing at the absurdity. That is, until I start crying again. Advocating absurdity doesn't make the world more absurd. In fact, advocating most anything is in itself absurd. I doubt that anyone loves this place the same way I do.

Mary Jo

[↑ Contents](#)

169. **J Kuszai**

you are always free to flee: iraqi academics targeted

Wed 8 Mar 2006

does anyone have any good sources of information on this?

i saw the bay area indymedia reposted the first one, but i'd be curious to know if this has been picked up anywhere else. click on tribunal link for more info.

<http://www.uruknet.info/?p=m21269&l=i&size=1&hd=0>

<http://www.uruknet.info/?p=m21193&l=i&size=1&hd=0>

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

[↑ Contents](#)

[↑ Contents](#)

172. **Grant Jenkins**

Outsliders reading in Austin, Thurs, Mar 9 at 8pm

Wed 8 Mar 2006

2006 AWP Innovailers & Outsliders

Poetry Reading

March 9, 8PM

Thursday

Bouldin Creek coffeehouse

bouldincreek.com

1501 S. First St. (at Elizabeth)

Austin, TX

Innovative poetry and performance by: William Allegrezza, Joe Amato, Robert Archambeau, Ray Bianchi, Aaron Belz, Brigitte Byrd, Kass Fleisher, Joanna Fuhrman, John Gallaher, David B. Goldstein, Lea Graham, Piotr Gwiazda, G. Matthew Jenkins, Alessandra Lynch, Richard Jeffrey Newman, Kathleen Ossip, Cheryl Pallant, Deborah Poe, Brett Eugene Ralph, Eric Schwerer, Hugh Tribbey, Susan Wheeler. Contact info: Grant Jenkins, <[REDACTED]> [REDACTED] (cell)

--

G. Matthew Jenkins

Director of the Writing Program

English Department

University of Tulsa

600 S. College Ave.

Tulsa, OK 74104

[REDACTED]

[↑ Contents](#)

173. **C Daly**

Re: Freedom of speech in the classroom

Wed 8 Mar 2006

ISU at Normal is historically a teaching college or "Normal School" while the University of Illinois is the original state university; the difference in institutional history or tradition affects the mission and the focus of the school; the same division is true of the (more recent than Illinois) UC system versus the CSU system, for example, and is a pretty common setup for state universities.

These, too, are public schools. One would expect that the policies and procedures for a public university or college to be different from those at a private university or college, a religious / private institution, from an institution that is part of a system versus one which is not, etc. I.e., going to one of the Loyolas, or Marquette or Fordham is different from going to Georgetown, even though they are all run by the same religious order.

*

The pending Arizona law was discussed on another list I'm on; it results from the assignment in a cc classroom of The Ice Storm book and movie and apparently the screening of the key swapping scene by the State Senate Committee on Higher Education. I can't imagine, though, that I would have ever taught the ice storm in a cc classroom; it is not easy to justify and it is not necessary for the teaching reading, writing, and reasoning, which is all lower division literature is. I wish we could let the battle be about the possibility of writing a paper, a poem, or a story about something other than fundamentalist religious dogma or "witnessing." Let it be possible to challenge students academically first, especially the idiotic ones.

All best,
Catherine

[↑ Contents](#)

174. **ALDON L NIELSEN**

Re: Freedom of speech in the classroom

Wed 8 Mar 2006

not sure what a "cc" classroom is -- Community College?

and am no fan of THE ICE STORM -- but I can't for the life of me see why it would be any less suitable for a lower division lit &/or writing course than any of the things I was routinely asked to teach in such classes over the years -- equally unsure how "necessary" even gets into the discussion -- Is any one text in a comp class any more or less necessary than an alternative?

Would these same people object to the teaching of Hawthorne's YOUNG GOODMAN BROWN (which I taught for years from an assigned textbook in lower division classes), a tale which, after all, portrays something very much like the key swapping scene (some say even the governor's wife was there!!!)

i've taught at just about every kind of institution except a community college -- I've taught in elementary schools -- public & private universities -- large and small -- Catholic and secular -- I have had students express reservations about some of our texts -- and we had classroom discussions about it -- This really got a San Jose State class that had been pretty quiet all through GRAVITY'S

116 Burrowes
University Park, PA 16802-6200



[↑ Contents](#)

175. **Harry Nudel**
Rachel Corrie...P.O.I...

Wed 8 Mar 2006

Rachel Corrie was killed by an Israeli bulldozer demolishing a house in the West Bank.....the driver said it was an accident...many think otherwise...a month later in a similar incident..an Israeli Soldier was killed by a driver under pretty much the same circumstances..the driver said he didn't see him.....in a related incident..a British anti-occupation protestor was shot in the head by an Israeli Soldier....& later died....the Brit was wearing colors that should have made it apparent that he was a civilian etc...the Shooter was an Israeli-Druze...a muslim offshoot...with adherents in Israel, Lebanon & Syria...the Druze tend to be loyal to whatever nation state they find themselves in...this particular Druze seemed sick of the arrogance of this protestor...& shot him in the head ..he was dismissed from the Army & served a light jail sentence..

For my 2cents..Edward Said is responsible for killing Rachel Corrie...cold blooded foot-noted academic murder...the only kind there is...drn...

[↑ Contents](#)

176. **C Daly**
FW: Desperately Seeking Poetry-Friendly Independent Bookstores--

Wed 8 Mar 2006

I don't know if she wants her "real" e-mail to be passed in the clear on other lists, but the spammy e-mail from her site is



If you want to front channel info about independent bookstores that have poetry selections and reading series, pls. front channel.

P.S. Since this is my second post: I think it is necessary to think "necessary" when students haven't necessarily read any novels before, or dislike reading so much they need movies to get through novels and short stories, and may not read novels again unless they find something they love.

I'm contacting independent bookstores across the US to display a series of broadsides on the theme of peace (the goal is to have the series in one venue in each of the fifty states). So far, the response has been wonderful, however,

there are a few states in which I need some recommendations on who to contact.

So, if you know of a good poetry-friendly independent bookstore in any of these states that might be interested in displaying the poems, if you could backchannel me with a bookstore name, city/state, I'd be quite appreciative.

Here are the states in which I still need to find a poetry-friendly bookstore:

Alabama

Arkansas

Connecticut

Hawaii

Kansas

Louisiana

Maryland

Mississippi

Nevada

North Dakota

Ohio

Oklahoma

Rhode Island

Utah

Vermont

West Virginia

Wyoming

Also, I may have some extra broadsides available, so if there is a terrific poetry-friendly bookstore in a state NOT listed above you think may be interested, please feel free to email me as well.

As always, thanks for your help!

All the best,

Kelli

Kelli Russell Agodon
www.agodon.com

[↑ Contents](#)

177. **Stephen Vincent**
Re: Rachel Corrie...P.O.I...

Wed 8 Mar 2006

My maybe not so jaded mind automatically rhymes "ill" w/ nudel." drn!

Can we get off this nut?

Just as our apparently pathologically blind - aye, but very dangerous, Vice President is teaming up with Rumsfeld et al to renew some version of quail hunting in Iran! If the President and Republican Party polls are going to be turned around - what these war proponents are referring to, I suspect, as "meaningful consequences" - why not another "slam dunk" military victory, this time in Iran.

Somehow, sometime soon, it seems - maybe it will be the young again - there has to be a rage, and long term, organized protests against this madness into which these odd people continue to lead "us." Otherwise, much of this collective quiet strikes me as suicidal dormancy.

Stephen Vincent

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For my 2cents..Edward Said is responsible for killing Rachel Corrie...cold blooded foot-noted academic murder...the only kind there is...drn...

[↑ Contents](#)

178. **Steve Dalachinsky**
Re: free speech, Rachel Corrie, absurdism, etc.

Wed 8 Mar 2006

it's just fear we're dealing with hear

makes folks nervous
they turn to the dictators for help
angry
worried about their survival
get racist
that's why as much as he/we love america
some fools confuse it
with the folks runnin
it
life/death 2 car garages and auschwitz
no drn we're not as safe here as you might think
fascism can turn from a pseudo democratic lark to a pogrom any time

[↑ Contents](#)

179. **Flora Fair**
Does Poetry Matter?

Wed 8 Mar 2006

I know this can be an annoying and naive question, but I mean it.

Mr. Nudel reminded me that the more horrors I read about and the scarier this country and others become in my lifetime, the less I am interested in reading a post-post-postmodernist poem about the state of things and the more interested I am in changing them -- or at least understanding them enough to be educated in an election year ...

So, as annoying as it is, I'm asking all of you who seem to care about poetry as much as I (think) I do (or did): Does it matter? Does it do anything? Does it change anything or anyone? Are other media taking it's place? Is it evolving to the point that it is now something else? Do we have anything to say that will outlast our lifetimes?

I am surrounded by corporate semi-literates most of the day, so I'm putting my watercooler talk here ...

-Flora

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

180. **Paul Nelson**

Re: Does Poetry Matter?

Wed 8 Mar 2006

Flora Fair wrote:

>I know this can be an annoying and naive question, but I mean it.

>

>Mr. Nudel reminded me that the more horrors I read about and the scarier this country and others become in my lifetime, the less I am interested in reading a post-post-postmodernist poem about the state of things and the more interested I am in changing them -- or at least understanding them enough to be educated in an election year ...

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>

>

>

Flora,

Thanks for the question. During my morning routine today, I pulled out a poem by Sam Hamill entitled:

A Pisan Canto

The real subject of poetry, Tu Fu cries,
 is character,
character built and defined
 by the ordinary words we stand by,
made exemplary by a poet's craft and vision,
 each deed by proper word defined,
who can draw from the air
 a live tradition,
and from many a fine old eye
 that same unconquerable flame -
and late in the poem he says of poetry:

It is a path to enlightenment.

Charles Olson and Robert Duncan (& WCW to some extent before them) understood the poem as a "field of action." If we do practice poetry, and we do seek a deeper understanding, a deeper meaning from life than the pettyness we

sometimes see around us, poetry as praxis leads to a deepening of consciousness and a stronger attractor field which effects everything to which it is connected, which is everything according to 20th century quantum physics and to ancient Zen wisdom. So if you do head out on the character-building path of a poetry practice, you can survive being trapped in a cage in Italy and years in a mental institution (as in Pound's case) or having the press you created, built and worked with for 32 years be taken away from you and perhaps even THRIVE in spite of it.

For more on the connection between the concept of Field poetry and the organismic concepts of Alfred North Whitehead that was a prime source for Charles Olson, see my essays at:

http://www.globalvoicesradio.org/Dualism_and_Olsonian.htm

and [http://www.globalvoicesradio.org/The_Sound_of_the_Field_\(1.19.06\).htm](http://www.globalvoicesradio.org/The_Sound_of_the_Field_(1.19.06).htm)

also of interest may be:

http://www.globalvoicesradio.org/Writing_out_of_Hell.htm

http://www.globalvoicesradio.org/The_Oosumich_of_Open_Form.htm and

http://www.globalvoicesradio.org/The_Tibetan_Bon_view_of_sound_and_Field_Poetics.htm

Keep the faith Flora.

Paul

I am surrounded by corporate semi-literates most of the day, so I'm putting my watercooler talk here ...

-Flora

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

--

Paul E. Nelson

www.GlobalVoicesRadio.org

www.AuburnCommunityRadio.com

www.SPLAB.org

110 2nd Street S.W. #100

Slaughter, WA 98001

██████████
toll-free ██████████

[↑ Contents](#)

181. **Mark Weiss**

Re: Rachel Corrie...P.O.I...

Wed 8 Mar 2006

It's highly unlikely that we'll invade Iran, a much more difficult job than the invasions of Iraq and Afghanistan. For one, we have neither allies on-site nor easy internal divisions to exploit there, for another, the terrain would be hell on tanks, and for a third the Iranian military hasn't suffered under a regime of sanctions for the past 20 years. Put another way, the calculation in Iraq and Afghanistan of a low-cost first stage was accurate--the mistake was the misunderstanding of the aftermath. In Iran nothing would be low-cost. And the headlines wouldn't be likely to help the Republicans.

Mark

At 02:53 PM 3/8/2006, you wrote:

>My maybe not so jaded mind automatically rhymes "ill" w/ nudel." drn!

>

>Can we get off this nut?

>

>Just as our apparently pathologically blind - aye, but very dangerous, Vice

>President is teaming up with Rumsfeld et al to renew some version of quail

>hunting in Iran! If the President and Republican Party polls are going to

>be turned around - what these war proponents are referring to, I suspect, as

>"meaningful consequences" - why not another "slam dunk" military victory,

>this time in Iran.

>

>Somehow, sometime soon, it seems - maybe it will be the young again - there

>has to be a rage, and long term, organized protests against this madness

>into which these odd people continue to lead "us." Otherwise, much of this

>collective quiet strikes me as suicidal dormancy.

>

>Stephen Vincent

>

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> > For my 2cents..Edward Said is responsible for killing Rachel Corrie...cold
> > blooded foot-noted academic murder...the only kind there is...drn...
> >
> >

[↑ Contents](#)

182. **David A. Kirschenbaum**

Boog City presents Skanky Possum and I feel tractor

Wed 8 Mar 2006

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Skanky Possum (Austin, Texas)

Tues. March 14, 6 p.m., free

*please note the series is now held
on second Tuesdays

ACA Galleries

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

NYC

Event will be hosted by Skanky Possum editors

Hoa Nguyen and Dale Smith

Featuring readings from

Basil King

Kristin Prevallet

With music by

I feel tractor

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

Curated and with an introduction by Boog City editor David Kirschenbaum

Hoa Nguyen lives in Austin, Texas with Dale Smith and their two children. Together they edit Skanky Possum, a small poetry journal and book imprint, and curate a monthly reading series. Her full-length collection of poetry, *Your Ancient See Through*, was published in 2002, with line drawings by Philip Trussell. Effing Press released her latest publication *Red Juice* in February 2005.

Dale Smith edits Skanky Possum Press with Hoa Nguyen. His poems, essays, and reviews have appeared in *First Intensity*, *Effing*, *New American Writing*, the *Chicago Review*, and *Best American Poetry 2002*. *American Rambler* (Thorp Springs), a digressive narrative in verse, was published in 2000 and a daybook, *The Flood and The Garden* (First Intensity), was released in 2002. *Notes No Answer*, a chapbook (Habenicht), came out recently, and Effing Press published the book *Black Stone*. Smith has worked as a laborer, editor, and teacher variously since moving to Austin, Texas, in 1996.

Basil King attended Black Mountain College as a teenager in the 1950s, and he completed his apprenticeship as an abstract expressionist painter in San Francisco and New York. Since that time, his art has taken a different turn, starting with abstraction and reaching back to surrealism and forward to a new approach to the figure.

Although he did not begin to write regularly until 1985, an involvement with poetry has always been part of his life, first in doing art to accompany poems in books and magazines, and now as a poet/painter. Some of his larger paintings can be seen on the Web at the Spuyten Duyvil, Light & Dust, Avec, and Marsh Hawk Press sites. His books include *Split Peas*, *Miniatures*, *Devotions*, *Identity*, *The Poet*, *Warp Spasm*, and *Mirage: A poem in 22 sections* (Marsh Hawk Press 2003), which has a section of seven reproductions of King's paintings. A new book of poems, *A Painter's Bestiary*, is forthcoming from Marsh Hawk Press in 2007.

Kristin Prevallet is the author of Scratch Sides: Poetry, Documentation and Image-text Projects. She lives in Brooklyn.

I feel tractor has a full-length CD forthcoming from Goodbye Better records in the Spring, "Once I had an Earthquake."

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

Venue is bet. 10th and 11th avenues

www.skankypossum.com

www.myspace.com/ifeeltractor

Next event April 11,

One Less Magazine (Williamsburg, Mass.)

www.onelessmag.blogspot.com

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

[↑ Contents](#)

183. **Alison Croggon**

Re: Rachel Corrie...P.O.I...

Wed 8 Mar 2006

"I would erase anyone with the D-9, and I have demolished plenty. I wanted to destroy everything. I begged the officers, over the radio, to let me knock it all down; from top to bottom. To level everything. When I was told to bring down a house, I took the opportunity to bring down some more houses. For three days, I just destroyed and destroyed. The whole area. I wanted to get to the other houses. To get as many as possible. I didn't see, with my own eyes, people dying under the blade of the D-9. But if there were any, I wouldn't care at all. If you knocked down a house, you buried 40 or 50 people. If I am sorry for anything, it is for not tearing the whole camp down. I had lots of satisfaction in Jenin, lots of satisfaction. No one expressed any reservations against doing it. Who would dare speak? If anyone would as much as open his mouth, I would have buried him under the D-9."

From a statement by an IDF bulldozer driver in Jenin.

The before which house Corrie was killed, as is well established, was owned by a pharmacist and his family who had nothing to do with terrorism. There are photographs of Corrie standing in front of the bulldozer, clearly visible, dressed in red, with a megaphone, in the seconds before her death.

Collective punishment is a war crime under UN conventions. I guess we should all get with the progrom, Harry?

On 9/3/06 6:30 AM, "Harry Nudel" <[REDACTED]> wrote:

Rachel Corrie was killed by an Isreali bull dozer demolishing a house in the West Bank.....the driver sz it was an accident...many think otherwise...a month later in a similiar incident..an Israeli Soldier was killed by a driver under pretty much the same circumstances..the driver sd he didn't see him.....in a related incident..a British anti-occupation protestor was shot in the head by an Israeli Soldier....& later died....the Brit was wearing colors that should have made it apparent that he was a civilian etc...the Shooter was an Israeili-Druze...a moslem offshoot...with adherents in Israel, Lebanon & Syria...the Druze tend to be loyal to whatever nation state they find themselves in...this particular Druze seemed sick of the arrogance of this protestor...& shot him in the head ..he was dismissed from the Army & served a light jail sentence..

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Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

184. **Stephen Vincent**

Re: Rachel Corrie...P.O.I...

Wed 8 Mar 2006

All of which you say is true, Mark - except for the fact that - as with the invasion of Iraq - we have the same actors (Cheney, Rumsfeld - John Bolton) and they are picking up the drumbeat(war) of doing damage to Iran. The 'wisdom' they have shown in their decisions of the last five years (post-Iraq, Gunatanamo, etc.) shows no evidence of a learning curve that will take these guys off this potential course of action - unless certain factions in Israel beat them to it. Of course an invasion or even a bombing of nuke facilities in Iran would be a fiasco - as per yr good analysis - in which nothing but horror and chaos in the mideast would ensue. And it would not rescue the Republicans. It would be

much cheaper to keep rigging voting machines and gerrymandering districts and making sure these primarily corporate owned small states with two senators (Wyoming, Idaho, etc.) stay low populated, except for the mandatory import of non-voting migrant labor.

Pretty crazy making - but maybe, or has it, always been the same!??

Stephen V

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

It's highly unlikely that we'll invade Iran, a much more difficult job than the invasions of Iraq and Afghanistan. For one, we have neither allies on-site nor easy internal divisions to exploit there, for another, the terrain would be hell on tanks, and for a third the Iranian military hasn't suffered under a regime of sanctions for the past 20 years. Put another way, the calculation in Iraq and Afghanistan of a low-cost first stage was accurate--the mistake was the misunderstanding of the aftermath. In Iran nothing would be low-cost. And the headlines wouldn't be likely to help the Republicans.

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[↑ Contents](#)

185. **Carol Novack**

Announcing The Mad Hatters' Review Prose,. Poetry & Anything Goes Series Inaugural Reading 4/7

Wed 8 Mar 2006

+ READING in Greenwich Village
SATURDAY, 3/25 (scroll down, please)

* Mad Hatters' Review* <<http://www.madhattersreview.com/>>* *

Edgy and Enlightened Literature, Art and Music in the Age of Dementia * *

Poetry, Prose & Anything Goes Reading Series

Curated by Publisher/Editor Carol Novack

* *

*Inaugural ** Reading***

*Friday, April 7th, **7 - 9 pm**, at the KGB Bar, *

*85 East 4th Street**, NYC*

* *

Features: **

Paul Beckman, contributor of three darkly witty flash fictions in Mad Hatters' Review, Issue 3, received an MFA from Bennington in 1999. Paul lives just over the border in Connecticut. He's the father of poet Joshua Beckman. Paul has writings in The *Connecticut** Review, Other Voices, Playboy, Northeast Magazine, 5 Trope, Exquisite Corpse, **Del** Sol Review*, and many other journals. His stories have been published in Germany, New Zealand & Ireland. Paul's also a four time nominee for a Pushcart Prize.

*Amy King, **a future Mad Hatter contributor,* is the author of the poetry collection, *Antidotes for an Alibi** *(Blazevox Books), a Lambda Book Award finalist, and the chapbook, *The People Instruments* (Pavement Saw Press Chapbook Award 2002). She currently teaches Creative Writing and English at Nassau Community College and a workshop of her own design*, "*Making the Urban Poetic*," at Poets' House in Manhattan. Amy King's poems have appeared in *The **Brooklyn** Rail, TheMississippi Review, Tarpaulin Sky, Milk Magazine, *and* No Tell Motel*, among others. She is the managing editor for the journal, *MiPOesias*. Please visit www.amyking.org for more.

Mark Crispin Miller is a professor of media studies at NYU, where he directs the Project on Media Ownership. A well-known media watchdog and frequent contributor to *The Nation*, he's the author of Boxed in: The Culture of TV, The Bush Dyslexicon : Obervations on a National Disorder, and Cruel and Unusual: Bush/Cheney's New World Order.

<http://www.amazon.com/exec/obidos/tg/detail/-/0810107929/qid=1095789482/sr=8-1/ref=pd_ka_1/104-7860962-1416714?

v=glance&s=books&n=507846>Most recently, Miller wrote Fooled Again, a call to election reform, in which he argues that it wasn't moral values that swung the last election -- it was theft. Miller wrote and performed in "A Patriot Act," a chilling indictment of the movement to subvert the US Constitution and replace American democracy with religious values. Mad Hatters' Review will be publishing a review of *Fooled Again* in our fifth issue. See *www.markcrispinmiller.blogspot.com.*

For further info, email:

██████████ < ██████████ >

(type READINGS in the subject line)

Edgy & enlightened writers interested in being featured in the series should show upon April 7th bearing a couple of writing samples

PLUS ---

I'LL BE A FEATURE IN THE FREQUENCY READING SERIES
Saturday, March 25th at 2:30 PM

at the Four-Faced Liar

165 West 4th St. [REDACTED]

A,C,E,F, or V to West 4th

FREE

(details to be posted on the mad hatters' review events page
at least a week before the reading)

[↑ Contents](#)

186. **Mark Truscott**

MillAr and Zolf at Test (Toronto)

Wed 8 Mar 2006

The First Installment of the Test Reading Series

Wednesday, March 29, 7:30 p.m.

JAY MILLAR ("Lack Lyrics") and RACHEL ZOLF ("Human Resources")

Mercer Union, 37 Lisgar Street, Toronto

pwyc (\$5 recommended), all to the readers

More info: www.testreading.org

Please feel free to forward.

Thanks,

Mark

[↑ Contents](#)

187. **alexander saliby**

Re: Does Poetry Matter?

Wed 8 Mar 2006

Flora,

Poetry is matter, though it matters not.

Will a poem stop an RPG, or launch one?

Will a poet be all she can be

writing to affect tomorrow's history?

I think not.

Alex

P.S. I once was a semi-literate corporate type, now, I'm only semi-literate.

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

From: Flora Fair<mailto:[REDACTED]>

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

Sent: Wednesday, March 08, 2006 12:46 PM

Subject: Does Poetry Matter?

I know this can be an annoying and naive question, but I mean it.

Mr. Nudel reminded me that the more horrors I read about and the scarier this country and others become in my lifetime, the less I am interested in reading a post-post-postmodernist poem about the state of things and the more interested I am in changing them -- or at least understanding them enough to be educated in an election year ...

So, as annoying as it is, I'm asking all of you who seem to care about poetry as much as I (think) I do (or did): Does it matter? Does it do anything? Does it change anything or anyone? Are other media taking it's place? Is it evolving to the point that it is now something else? Do we have anything to say that will outlast our lifetimes?

I am surrounded by corporate semi-literates most of the day, so I'm putting my watercooler talk here ...

-Flora

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

188. **Jonathan P Fedors**
recuperating the Oscars: an occasional poem.

Thu 9 Mar 2006

Mix Tape: Oscars '06

For those of you keeping score at home,
Three 6 Mafia 1, Martin Scorsese nothing.

Pat Morita trained us ALL force-feeding
wax and shredded car mags in a pita.

Let's look at this statue.
If we tumble it, democracy will come.

As for we who "love to be astonished,"
David Cronenberg's Crash was better.

To join the facebook group "Alliance to Dismember Paul Haggis" or not to join
the facebook group "Alliance to Dismember Paul Haggis":

THAT is the decision reckoned hereby.

He wrote Million Dollar Baby once,
Walker, Texas Ranger for nine seasons.

Haggis: boiled, minced heart, lungs, liver
though worse than all that cut-up too much spleen.

I can't wait to see
what happens to us next.

I vote we start shit with
Itzhak Perlman's posse.

--Jonathan Fedors

[↑ Contents](#)

189. **Harry Nudel**
Left Forum...This weekend...

Thu 9 Mar 2006

Where i'm e-ing is about 100 ft from the Cooper U...right across from it...and above the restored cube..is a spiral Gwathmey-Siege real-estate dream tower...which i guess is supposed to be the 21st century gateway to down town...what do i know in a studio apartment.....full of dust & books..in an ugly off-white apt 60's apartment buldng....where Joey Ramone & Rosenquist used to live way higher in the floors above...

But the Left Conference got me thinkin'...how many poets on this list work in any industrial setting...how many do any physical labor as an integral part of their job..my guess is 99 per cent are info workers...

& again...as i wake up to..books being published...mag being assembled...conferences being held...jobs being offered...prizes being awarded...endless readings...on endless fossil burning planes trains & cars...how is the po world any dif. from the non-po world...mostly in its endemic engrained lefty rhetoric...but o/w it's a cracked mirror image...can Pub or Perish have any greater urgency than here...

Can success be predetermined by the school you went to....if Bush/Carey both went to Yale at the same time....didn't Kerouac/Ginsie/Burroughs go to Columbia at the same time...didn't Ashbery/Creeley go to Harvard at the same time...shake & bake...

Isn't success measured the same way..isn't success fought for in the same way...isn't success achieved in the same way...isn't it envied in the same way...isn't it paid for it the same way...& for that matter...the gold ring at the end of the carousel...

Isn't time for the prof...sitting in the named chair...to get up & stretch...drn....

[↑ Contents](#)

190. **Jim Andrews**

Re: Left Forum...This weekend...

Thu 9 Mar 2006

"Poetry
the trick to read what can't be read,
quick to write what can't be said."
Gerry Gilbert

What are the conditions in one's own life that make poetry consequential or not? If the work, and the work around the work--the life--are able to find a way into writing what can't be said, and reading what can't be read--like Gilbert said--then at least one has the sense that one might be on the right track.

Regardless, for instance, of the political situation of one's nation. Consider a Roman watching the forty-seventh prisoner being fed to the lions. Or a citizen in Germany--who knows--in 1942 reading the news. Or a USAmerican looking at Abu Ghraib. The thought crosses their mind what poetry can amount to in their country, at the moment.

Yet, from our vantage point, we would welcome poetry that managed to address those situations with intelligence and humanity. So that even if the prevailing situation one finds oneself in is not conducive to the truth being recognized, the act of trying to write it still has value. Not only historical value, but value to oneself. And maybe some others.

And this is true regardless of the form of the poetry, ie, electronic or print or whatever.

We are all imbued with language. We all try to work it out, at least in part with language. That's how we think, and partly how we feel. Everybody has that inner voice or two. As long as that's the case, poetry will still be a potent and subtle force in the world.

ja
<http://vispo.com>

[↑ Contents](#)

191. **Harry Nudel**

Downtown...

Thu 9 Mar 2006

Worth visiting..THE DOWNTOWN SHOW..THE NEW YORK ART
SCENE..1974-1984....Grey Art Gallery & Fales Lib...NYU...til..April
1...Free....drn...

[↑ Contents](#)

192. **Bill Marsh**

Copyright Awareness Week [was Academic Freedom]

Thu 9 Mar 2006

Lawyer in "Da Vinci" Case Says Ideas Too General for Copyright (USA Today, February 28)

A lawyer for the publisher of The Da Vinci Code argued in court last week that ideas which two writers claim were stolen for Dan Brown's blockbuster novel are so general they are not protected by copyright. Michael Baigent and Richard Leigh, authors of the 1982 non-fiction book The Holy Blood and the Holy Grail, are suing publisher Random House, claiming that parts of their work formed the basis of Brown's 2003 novel, which has sold more than 40 million copies. The lawsuit, if successful, could delay the scheduled May opening of the Tom Hanks film based on Brown's novel.

http://www.usatoday.com/life/books/news/2006-02-28-da-vinci-lawsuit-continues_x.htm

Copyright Awareness Week is March 6-10. For more on copyright awareness, see:

http://www.csusa.org/caw/caw_2006_home.htm

[↑ Contents](#)

193. **Anna Vitale**

Re: Does Poetry Matter?

Thu 9 Mar 2006

Poetry makes me really happy and it makes a lot of other people I know really happy because it's so damn interesting! Both as a writer and a reader. Something Ann Lauterbach pointed out to me, too, (and I keep returning to it in my mind and in conversations) is that poetry (and art-making in general) is about choices. That's not the only things it's about, but it's about CHOICES. And in a world where many people feel like they have no choices, one place where you can make decisions that are meaningful and on your own terms is in art-making. (now this is outside of any pressure from publishing companies or whatever if you're involved with all of that). And there's really no such thing as some kind of pure choice independent from everything else, but it can feel so powerful.

I made this choice. No one else did. And no one else could make all these choices the way that I did. And this matter of CHOICE in art/ life is the most powerful thing I can think of.

Thanks,
Anna Vitale
Ann Arbor, MI

On 3/8/06, Flora Fair <[REDACTED]> wrote:

>
> I know this can be an annoying and naive question, but I mean it.
>
> Mr. Nudel reminded me that the more horrors I read about and the scarier
> this country and others become in my lifetime, the less I am interested in
> reading a post-post-postmodernist poem about the state of things and the
> more interested I am in changing them -- or at least understanding them
> enough to be educated in an election year ...
>
> So, as annoying as it is, I'm asking all of you who seem to care about
> poetry as much as I (think) I do (or did): Does it matter? Does it do
> anything? Does it change anything or anyone? Are other media taking it's
> place? Is it evolving to the point that it is now something else? Do we have
> anything to say that will outlast our lifetimes?
>
> I am surrounded by corporate semi-literates most of the day, so I'm
> putting my watercooler talk here ...
>
> -Flora
>
>
> -----
> Yahoo! Mail
> Bring photos to life! New PhotoMail makes sharing a breeze.
>

[↑ Contents](#)

194. **Dan Waber**

Call For Submissions, Susquehanna Watershed Poetry Anthology

Thu 9 Mar 2006

FootHills Publishing

PO Box 68 Kanona, New York 14856 [REDACTED]
[REDACTED] www.foothillspublishing.com

Call For Submissions!

Susquehanna Watershed Poetry Anthology
Editors: Jennifer Hill-Kaucher and Dan Waber

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

SUBMISSION GUIDELINES

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

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

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

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

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

Thanks for your interest and looking forward to your poems!

[↑ Contents](#)

195. **Flora Fair** ***Re: Does Poetry Matter?***

Thu 9 Mar 2006

I really appreciate what you're saying, and when I'm writing and in that moment and making those choices, it is a powerful feeling, but ultimately a selfish feeling. It is really only doing me good, not anyone else. I know that art, once it goes out into the world and starts affecting people, makes a difference for those people and maybe for the community as a whole, but I don't see how.

So maybe that's another issue. Poems and pictures and music get put in a frame or a book or a symphony hall and only reach certain people. Are the ones who are facing the worst of the world each day really benefiting from all this poetry? Are the people with access to these things taking them in, and if so, does it change how they live? Will poetry ever (again) have an affect on the social or political climate of the US? I really doubt it. I know there are so many directions

to go from here. I know civilization needs and thrives on art, children need and thrive on art, art can guide moral philosophies and temper our completely aggro planet with beauty and awareness. But for poetry specifically, I feel that it has become so obscure and, in many ways, either so elitist or so much about putting on a show that it really can't matter.

And the funny thing is, I can call it a crisis of faith, but I can't even bring myself to believe that thinking poetry might be growing obsolete and impotent is a big enough deal to call a "crisis." Sudan is a crisis. The West Bank is a crisis. Doubting poetry is a crisis? That just sounds indulgent. And it's that very feeling that makes me think it doesn't really matter.

Then again, I could just be in a bad mood.

-Flora

Anna Vitale <[REDACTED]> wrote: Poetry makes me really happy and it makes a lot of other people I know really happy because it's so damn interesting! Both as a writer and a reader. Something Ann Lauterbach pointed out to me, too, (and I keep returning to it in my mind and in conversations) is that poetry (and art-making in general) is about choices. That's not the only things it's about, but it's about CHOICES. And in a world where many people feel like they have no choices, one place where you can make decisions that are meaningful and on your own terms is in art-making. (now this is outside of any pressure from publishing companies or whatever if you're involved with all of that). And there's really no such thing as some kind of pure choice independent from everything else, but it can feel so powerful.

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> Bring photos to life! New PhotoMail makes sharing a breeze.
>

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

196. **Joseph Thomas**
Re: Does Poetry Matter?

Thu 9 Mar 2006

I've often wondered why people want to make a connection between poetry (or any kind of art) and direct, political action. There might be a connection, but it's a tenuous one. But why does everything we do have to do "anyone else" any good? Writing poetry may be selfish: and if it is, does that really matter? Maybe it does only a few people some "good," but the same can be said of making love to your lover. Or petting your cat.

Of course, I believe that poetry that manages to make its way out into the world can do much more social work than petting one's cat, but that social work, again, is much more subtle and modest than the social work done by, say, knocking on neighbors' doors and discussing current ballot items, or getting people to the polls, or organizing labor, etc. etc. But life is

never monolithic: we do many things, play many roles, and, yest, writing and thinking about poetry can help make us more thoughtful, observant people. Of course, so can any number of other things. And conversely, writing and thinking about poetry can fail to make us better people (the Nazi elite, for instance, certainly knew and loved their Western canon).

So, to my mind, it's not what we do, but how we do it. And Flora, at least, seems to be bringing to bear a positive, self-critical dimension to poetry writing. Let's just hope it's not self-critical to the point of paralysis.

Best,
Joseph

--- Flora Fair <[REDACTED]> wrote:

I really appreciate what you're saying, and when I'm writing and in that moment and making those choices, it is a powerful feeling, but ultimately a selfish feeling. It is really only doing me good, not anyone else. I know that art, once it goes out into the world and starts affecting people, makes a difference for those people and maybe for the community as a whole, but I don't see how.

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[↑ Contents](#)

197. **Megan Burns**

Re: Does Poetry Matter?

Thu 9 Mar 2006

Come to New Orleans any Thursday night and listen as we have for six months now to the people here as they tell their stories, as they continue to trickle home and come to grips with the state of our city, as they channel their frustrations and their sadness and hear the laughter and the tears and the understanding that happens week after week here; and I think you'll find the answer to your question. It matters so damn much some nights; it's all some people have to look forward to. And I wish that were not the case as much as I love poetry. Megan

www.17poets.com

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

From: Flora Fair<mailto:[REDACTED]>

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

Sent: Wednesday, March 08, 2006 12:46 PM

Subject: Does Poetry Matter?

I know this can be an annoying and naive question, but I mean it.

Mr. Nudel reminded me that the more horrors I read about and the scarier this country and others become in my lifetime, the less I am interested in reading a post-post-postmodernist poem about the state of things and the more interested I am in changing them -- or at least understanding them enough to be educated in an election year ...

So, as annoying as it is, I'm asking all of you who seem to care about poetry as much as I (think) I do (or did): Does it matter? Does it do anything? Does it change anything or anyone? Are other media taking it's place? Is it evolving to the point that it is now something else? Do we have anything to say that will outlast our lifetimes?

I am surrounded by corporate semi-literates most of the day, so I'm putting my watercooler talk here ...

-Flora

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[↑ Contents](#)

198. **charles alexander**

Re: Does Poetry Matter?

Thu 9 Mar 2006

It seems so much more complicated. I also thought the post about "choices" reflected only that kind of liberty back on to the writer, so in a sense seemed somewhat narcissistic or "selfish," but on thinking more about it, I know there is so much more to consider. Readers make choices, too, and within works that are complex, those choices are critical to their own understanding. Coming to know that readers, as well as writers, take responsibility for their own understanding -- of a poem, and of the world, seems critical to plugging into that world and acting responsibly. In this way, I think of poems that are quite challenging and not primarily "message" poems where the message is clear (and may or may not be political) as requiring more of us as readers, and

thereby giving more back to us, as we learn our abilities and choices as readers and thinkers, and hopefully, as citizens in the world. It's not a perfect circle, certainly, but I'd rather not do without it.

In a more pragmatic way, the presence of poets on this list, as well as in other communities in which I partake, has led me to understand how very many political activists there are among poets, and has led me to be more active than I might otherwise have been. Sure, many of these activists may not be active "as poets" with regard to political causes, but I think their activism within poetry circles helps spur them to other kinds of action. I also think their activities as poets and intense readers of poems helps them to develop their critique of governments, social systems, and other entities for or against which they take up thoughtful political action. So it's not a case of writing a poem whose message will galvanize thousands or millions (though it might be), rather of working, through poetry (the writing & the reading), towards greater understanding and communion with the world in an abundant and enriching variety of ways. I see this happening all the time, and as I see it, I am inspired by the work of poets today, including their work within their poems and outside them.

Charles

--- Flora Fair <[REDACTED]> wrote:

I really appreciate what you're saying, and when I'm writing and in that moment and making those choices, it is a powerful feeling, but ultimately a selfish feeling. It is really only doing me good, not anyone else. I know that art, once it goes out into the world and starts affecting people, makes a difference for those people and maybe for the community as a whole, but I don't see how.

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<http://mail.yahoo.com>

charles alexander / chax press

fold the book inside the book
inside out speak then

keep it open always

read from the

[↑ Contents](#)

199. **Paul Nelson**

Re: Left Forum...This weekend...

Thu 9 Mar 2006

Jim Andrews wrote:

>"Poetry
>the trick to read what can't be read,
>quick to write what can't be said."
>Gerry Gilbert
>
>What are the conditions in one's own life that make poetry consequential or
>not?
>

Thank you Jim. Ultimately, this is the critical question in this dialogue. Michael McClure said: "If poetry and science cannot change one's life, they are meaningless." So if we use the praxis of poetry to deepen our own consciousness, to seek to go to deeper levels, we find that we can move into compassion and stronger fields of energy which of course radiate out everywhere.

That is not to suggest that we must barricade ourselves in the work and disengage in life outside of our study, or wherever it is we write. The actions of Gandhi and Dr. King are very strong attractor fields, as are the fields of Blake, Whitman, Williams, Olson, Duncan and other people no longer here. We continue to be affected by their contributions. The resonance of their work remains and impacts work being created now. It was funny to read the Virginia Quarterly Review's feature on Whitman last night and see how both the Bush Administration and those who oppose their policies, tried to co-opt Whitman for their own agenda.

As a poet, I'd love to be able to create something with the resonance and power of Leaves of Grass, or Paterson, or The Maximus Poems and make my contribution in that way. Yet, we never know what kind of effects our work will have. The satisfaction must be in the doing of it, which makes it consequential. According to Whithead, everything is an event, is in the process of becoming. A poetry praxis can act to add momentum to the process of becoming more human and of more use in every aspect of one's life.

Paul Nelson
Slaughter, WA

If the work, and the work around the work--the life--are able to find a way into writing what can't be said, and reading what can't be read--like Gilbert said--then at least one has the sense that one might be on the right track.

Regardless, for instance, of the political situation of one's nation. Consider a Roman watching the forty-seventh prisoner being fed to the lions. Or a citizen in Germany--who knows--in 1942 reading the news. Or a USAmerican looking at Abu Ghraib. The thought crosses their mind what poetry can amount to in their country, at the moment.

Yet, from our vantage point, we would welcome poetry that managed to address those situations with intelligence and humanity. So that even if the prevailing situation one finds oneself in is not conducive to the truth being recognized, the act of trying to write it still has value. Not only historical value, but value to oneself. And maybe some others.

And this is true regardless of the form of the poetry, ie, electronic or print or whatever.

We are all imbued with language. We all try to work it out, at least in part with language. That's how we think, and partly how we feel. Everybody has that inner voice or two. As long as that's the case, poetry will still be a potent and subtle force in the world.

ja
<http://vispo.com>

--

Paul E. Nelson
www.GlobalVoicesRadio.org
www.AuburnCommunityRadio.com
www.SPLAB.org
110 2nd Street S.W. #100
Slaughter, WA 98001
[REDACTED]
toll-free [REDACTED]

[↑ Contents](#)

200. **Aryanil Mukherjee**
Re: Does Poetry Matter?

Thu 9 Mar 2006

"Does it (poetry) matter? Does it do anything? Does it change anything or anyone?"

Is poetry or art, for that matter, supposed to change anything at all ? IT IS ABOUT THE CHANGE. IT IS THE CHANGE..(especially in the US, where it is much of a subculture now)

I recently came back to this e-group after a gap of about two years and have been noticing a plethora of e-mails everyday about the war in Iraq, about the "Poets Against The War", about the media trying to choke political freedom - (very little is said about poetry in this forum). Hundreds of poets, artists and intellectuals have been reporting/condemning such acts of crass insanity for a few years now. Has it changed anything at all ? Has the war stopped ?

And what has become of poetry ? How many great poems have been written by the "poets against the war" ? How many great anti-war poems do we remember ? I see the "poets against the war" as just another group of common anti-war protestors who are trying to hold out against this horrifying insanity. The fact, that they are poets, does not make their actions non-plebeian; they are no more powerful than any of the other protesters, not to mention the poetry they are writing against the war.

Back during the Vietnam era, John Ashbery, in an interview said something very similar. He questioned the artistic importance of anti-war poetry. Every single anti-war cry is important in the world today and an anti-war poem is just as important as that - but no more. But as a poem ? Is it important ?

Ashbery's comments were misread and misquoted; he was nastily grilled by a leading daily columnist (I forget the name). Ashbery had to write a long letter of justification to the daily trying to restate his position on the war, trying to explain that he was against the war like anyone else. Going thru that letter today, I feel pretty sad about the fact that a poet like John Ashbery had to cite examples of several anti-war rallies where he physically took part.

Aryanil Mukherjee

[↑ Contents](#)

201. **C Daly**

FW: UPDATE: Desperately Seeking Poetry-Friendly Independent Bookstores--

Thu 9 Mar 2006

Thanks so much for all your help and suggestions with the bookstores. I cannot tell you how much I appreciate it. This is one of those times when I am thankful to technology and how it makes our world smaller, these virtual communities. . .

I'm having some trouble on the last four though. Here are the states I do not have a venue for:

Alabama

Hawaii

Utah

South Dakota

I suppose if it comes down to it, I could just book a trip to Hawaii and display the series in my beachfront hotel room, but think to keep the pineapple juice and poi off the broadsides, a bookstore would make more sense.

Any ideas for these four states? I know there must be some poetry readers roaming around there. . .

Again, please backchannel me if you know of any poetry-friendly bookstore (or perhaps, another venue that may work).

Thanks again,

Kelli

Kelli Russell Agodon
www.agodon.com

[↑ Contents](#)

202. **dameadows** *academic freedom*

Thu 9 Mar 2006

On the academic freedom thread I probably have too much to say having served in my labor union, worked on grievance representation, etc. And members of the Buffalo list would be well-apprieved of the deep connections between decent pay, solid contracts, rights to fair representation and those of the ability to speak and write publicly. So today I will paste what just came over our union's listserv regarding a colleague at a neighboring campus, Pomona College who has been a guest speaker to our campus (Cal. Poly. Pomona). This received several responses so far, and I hope there will be an organized response to this situation. Additionally, a union officer from our campus sent word that at yesterday's deans' council meeting it was announced that unless there was a contract signed to engage a commencement speaker, there will be no commencement speakers at any of the 23 Cal. State Univ. campuses this year. Apparently there is worry that a donor may find a speaker offensive. Many of us hope this is not set in an unchangeable way. --Deborah Meadows Copy and paste below:

Dear Friends and Colleagues, I am forwarding a troubling message that I received from Dr. Miguel Tinker Salas from Pomona College. He was a speaker

in our Campus Forum series and has visited CPP on many times to lecture on Latin America. Nancy

RE: Academic Freedom

Estimado/as Colegas,

I write to inform you that yesterday during my office hours (Tuesday 2:30 -4:30) I was visited by two agents of the LA County Sherrifs/FBI Joint Task Force on Terrorism (JTFT).

The arrived at about 2:40-2:45 pm sat out side my office while attended to a students, and then asked to see me.

They had with them a copy of my profile from the Pomona Web page, and other materials I could not see.

After identifying themselves, they proceeded to ask about my relation to Venezuela, the government, the community, my scholarship, my politics. They were especially interested in whether or not I had been approached by anyone in the Venezuelan government or embassy to speak up on Venezuelan related matters. In addition, they raised a whole host of other troubling questions, too long to summarize here.

They also indicated that the visit to my office was part of a larger effort to interview academics in the area. I do not know if this is happening at other schools.

After they departed, the three or four students who were outside my office informed me that these individuals had asked them about my background, my classes, what I taught, my politics and they even wrote down the cartoons that are on my door.

I consider this to be an attempt at intimidation and cast a pall on matters of academic freedom.

I am planning a response, and I am open to your comments.

saludos

Miguel

[↑ Contents](#)

203. **Gabriel Gudding**
photos of dead animals

Thu 9 Mar 2006

memorials for the dead:

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

[↑ Contents](#)

204. **Thomas savage**
Re: Does Poetry Matter?

Thu 9 Mar 2006

Of course, poetry matters. The problem, at least in America, is that it matters only to poets, that is people who write poetry, thus its limited impact. I, too, have asked myself if political poetry has ever changed anyone's mind about anything and have to suspect that the answer is that it has not. A question of preaching to the already converted, for the most part. Nevertheless, much wonderful and beautiful poetry has been written in America in the past hundred years or so. Therefore, it does matter. Of course, a lot of bad stuff gets out there, too. As for what happens to it all after I or you or anybody dies, since we don't make those decisions, what is the point of even worrying about them or that? Poetry lives, whether one person's faith in it continues to be strong or not.

Flora Fair <[REDACTED]> wrote: I know this can be an annoying and naive question, but I mean it.

Mr. Nudel reminded me that the more horrors I read about and the scarier this country and others become in my lifetime, the less I am interested in reading a post-post-postmodernist poem about the state of things and the more interested I am in changing them -- or at least understanding them enough to be educated in an election year ...

So, as annoying as it is, I'm asking all of you who seem to care about poetry as much as I (think) I do (or did): Does it matter? Does it do anything? Does it change anything or anyone? Are other media taking it's place? Is it evolving to the point that it is now something else? Do we have anything to say that will outlast our lifetimes?

I am surrounded by corporate semi-literates most of the day, so I'm putting my watercooler talk here ...

-Flora

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[↑ Contents](#)

205. **Steve Dalachinsky**

Re: Left Forum...This weekend...

Thu 9 Mar 2006

ah success the little i've gotten (now being called a downtown legend) was achieved theru staying alive so there are some of us out there ole righty - for - the wrong-reasons drn included (tho he is a doctor) who got what they got outside the industrial complex ah men thanx tj jm gc and a few others

[↑ Contents](#)

206. **Thomas savage**

Re: Left Forum...This weekend...

Thu 9 Mar 2006

Welcome to the club, Steve. The question is: how many legends, downtown and/or otherwise can you fit on the head of a pin?

Steve Dalachinsky <[REDACTED]> wrote: ah success the little i've gotten (now being called a downtown legend) was achieved theru staying alive so there are some of us out there ole righty - for - the wrong-reasons drn included (tho he is a doctor) who got what they got outside the industrial complex ah men thanx tj jm gc and a few others

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[↑ Contents](#)

207. **Maria Damon**

Re: Does Poetry Matter?

Thu 9 Mar 2006

here's something i'm learning at a painstakingly slow pace: if i don't allow myself to feel joy, engagement and the creative process working through me, how can i be effective in making others happy? the world's suffering is limitless and it takes a lot of strength to be effective in relieving it; the best way to make yourself strong is to be nice to yourself, which for me, includes being creative in whatever way i feel, "exercising my faculties at large," and being mindful of my health and emotional needs. it seems pretty obvious that poetry has a role to play in relieving human suffering.

At 7:29 AM -0800 3/9/06, Flora Fair wrote:

>I really appreciate what you're saying, and when I'm writing and in
>that moment and making those choices, it is a powerful feeling, but
>ultimately a selfish feeling. It is really only doing me good, not

> anyone else. I know that art, once it goes out into the world and
> starts affecting people, makes a difference for those people and
> maybe for the community as a whole, but I don't see how.

>

> So maybe that's another issue. Poems and pictures and music get put
> in a frame or a book or a symphony hall and only reach certain
> people. Are the ones who are facing the worst of the world each day
> really benefiting from all this poetry? Are the people with access
> to these things taking them in, and if so, does it change how they
> live? Will poetry ever (again) have an affect on the social or
> political climate of the US? I really doubt it. I know there are so
> many directions to go from here. I know civilization needs and
> thrives on art, children need and thrive on art, art can guide moral
> philosophies and temper our completely aggro planet with beauty and
> awareness. But for poetry specifically, I feel that it has become so
> obscure and, in many ways, either so elitist or so much about
> putting on a show that it really can't matter.

>

> And the funny thing is, I can call it a crisis of faith, but I can't
> even bring myself to believe that thinking poetry might be growing
> obsolete and impotent is a big enough deal to call a "crisis." Sudan
> is a crisis. The West Bank is a crisis. Doubting poetry is a crisis?
> That just sounds indulgent. And it's that very feeling that makes me
> think it doesn't really matter.

>

> Then again, I could just be in a bad mood.

>

> -Flora

>

> Anna Vitale <[REDACTED]> wrote: Poetry makes me really
> happy and it makes a lot of other people I know
> really happy because it's so damn interesting! Both as a writer and a
> reader. Something Ann Lauterbach pointed out to me, too, (and I keep
> returning to it in my mind and in conversations) is that poetry (and
> art-making in general) is about choices. That's not the only things it's
> about, but it's about CHOICES. And in a world where many people feel like
> they have no choices, one place where you can make decisions that are
> meaningful and on your own terms is in art-making. (now this is outside of
> any pressure from publishing companies or whatever if you're involved with
> all of that). And there's really no such thing as some kind of pure choice
> independent from everything else, but it can feel so powerful.

>

>I made this choice. No one else did. And no one else could make all these
>choices the way that I did. And this matter of CHOICE in art/ life is the
>most powerful thing I can think of.
>
>Thanks,
>Anna Vitale
>Ann Arbor, MI
>
>On 3/8/06, Flora Fair wrote:
>>
>> I know this can be an annoying and naive question, but I mean it.
>>
>> Mr. Nudel reminded me that the more horrors I read about and the scarier
>> this country and others become in my lifetime, the less I am interested in
>> reading a post-post-postmodernist poem about the state of things and the
>> more interested I am in changing them -- or at least understanding them
>> enough to be educated in an election year ...
>>
>> So, as annoying as it is, I'm asking all of you who seem to care about
>> poetry as much as I (think) I do (or did): Does it matter? Does it do
> > anything? Does it change anything or anyone? Are other media taking it's
>> place? Is it evolving to the point that it is now something else? Do we have
>> anything to say that will outlast our lifetimes?
>>
>> I am surrounded by corporate semi-literates most of the day, so I'm
>> putting my watercooler talk here ...
>>
>> -Flora
>>
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[↑ Contents](#)

208. **C Daly**

Re: Does Poetry Matter?

Thu 9 Mar 2006

It is confusing for me to follow this discussion because there is writing poetry (praxis) as poetry, reading poetry (written by others), poetry as object (perhaps art object) in the world, and meanings? of poetry -- political content, statements, etc. --

I don't know about poetry's use as therapy (the writing of it), of, when it is narrative, using it to make a therapeutic narrative, of when it is very emotional, using it as a tool to gain empathy -- seems so much like 101 uses for a dead cat to me, this issue of poetry's practical application. Even dead cats can be practically applied. For example, I was reading some captivity narratives last night about a dog kill (dogs captured in some Indian warfare a group of settlers got caught in the middle of) preceding a hunt for a poetry quilt project of mine.

But I am also uncomfortable with -- of what use painting, sculpture, etc. -- does [products and practices we associate with civilization which has leisure] matter? equally as does [a dead cat, poetry] matter? does anything with a practical application matter, does anything without a practical application matter?

And I like what Maria wrote. I mean, if you want to change the political scene, then you've got to run for office. You can write a poem and read it and inspire somebody who has political office to change his mind, but that is like changing a lightbulb with two George Bushes and a Reagan.

All best,
Catherine

P.S. So is necessary poetry the most useful? How or why does it matter more?

[↑ Contents](#)

209. **Flora Fair**

Re: Does Poetry Matter?

Thu 9 Mar 2006

But I am also uncomfortable with -- of what use painting, sculpture, etc. -- does [products and practices we associate with civilization which has leisure] matter? - I agree with this. I don't want to (nor do I) think of art as "useless." Art is in and of itself a vital part of personal and communal experience. I think, based on everyone's response, that looking for "usefulness" in poetry misses the point. These are only conversations I get to have in the context of the listerv, so it's good to get other points of view and realize what it is I'm not taking into consideration. I can't expect everything I do that is worthwhile or beautiful to

necessarily be useful. It's enough, I guess, to just find it meaningful, and especially for others to find it meaningful as well.

Flora

C Daly <[REDACTED]> wrote: It is confusing for me to follow this discussion because there is writing poetry (praxis) as poetry, reading poetry (written by others), poetry as object (perhaps art object) in the world, and meanings? of poetry -- political content, statements, etc. --

I don't know about poetry's use as therapy (the writing of it), of, when it is narrative, using it to make a therapeutic narrative, of when it is very emotional, using it as a tool to gain empathy -- seems so much like 101 uses for a dead cat to me, this issue of poetry's practical application. Even dead cats can be practically applied. For example, I was reading some captivity narratives last night about a dog kill (dogs captured in some Indian warfare a group of settlers got caught in the middle of) preceding a hunt for a poetry quilt project of mine.

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All best,
Catherine

P.S. So is necessary poetry the most useful? How or why does it matter more?

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[↑ Contents](#)

210. **Gabrielle Welford**

Does Poetry Matter?

Thu 9 Mar 2006

dear all, i like matter as a verb. i like responding to horror with rapid bursts of humankindness fire, not turning the other cheek perhaps, but intensifying the goodness factor in the world around me. i learned that from native hawaiian friends, one in particular who practices it in her daily life. i can't always

manage it myself, but then neither can she. it's a practice, i'd say. i understood drn's outburst as sardonic but also viciously so, and still agree that, and this is also something taken for granted by native hawaiian friends, words are enormously powerful, whether used for ill or good. and it "matters" when we put vicious words out into the universe. i don't think that's new-agey and weird. we understand it about newspeak and advertising and all that "truth manufacturing." socrates was trying to get across the same principle; so was wittgenstein. love is glue; so is hate. i've tried both. love feels better. hmmm. i really like gertrude stein's talk about nouns as calling out the name of someone/something you love. ae. gabe

On Wed, 8 Mar 2006, alexander saliby wrote:

Flora, Poetry is matter, though it matters not.

*Will a poem stop an RPG, or launch one?
Will a poet be all she can be
writing to affect tomorrow's history?*

I think not.

Alex

P.S. I once was a semi-literate corporate type, now, I'm only semi-literate.

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

From: Flora Fair<mailto: [REDACTED]>

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

Sent: Wednesday, March 08, 2006 12:46 PM

Subject: Does Poetry Matter?

I know this can be an annoying and naive question, but I mean it.

Mr. Nudel reminded me that the more horrors I read about and the scarier this country and others become in my lifetime, the less I am interested in reading a post-post-postmodernist poem about the state of things and the more interested I am in changing them -- or at least understanding them enough to be educated in an election year ...

So, as annoying as it is, I'm asking all of you who seem to care about poetry as much as I (think) I do (or did): Does it matter? Does it do anything? Does it change anything or anyone? Are other media taking it's place? Is it evolving to the point that it is now something else? Do we have anything to say that will outlast our lifetimes?

I am surrounded by corporate semi-literates most of the day, so I'm putting my watercooler talk here ...

-Flora

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gabrielle welford
instructor, hawaii pacific university



Checked by AVG anti-virus system (<http://www.grisoft.com>). Version: 6.0.595 /
Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich
anarcho-syndicalism
gut/heart/head/earth

[↑ Contents](#)

211. **Jennifer Karmin**

NO!! To anti-immigration legislation HR 4437!!

Thu 9 Mar 2006

hey poetics friends....please take some time to check
out the SEVERE anti-immigration bill that has been
approved by the house of representatives and is now
being debated in the senate.

HR 4437:

- *makes being undocumented a federal felony
- *makes aiding undocumented immigrants a crime
- *puts all arrested into "mandatory detention centers"
(being built for \$385 million by halliburton!)

pass on the info & read more details at:

<http://www.ilrc.org/HR4437.html>

onwards,
jennifer karmin

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[↑ Contents](#)

212. **kevin thurston**

Re: NO!! To anti-immigration legislation HR 4437!!

Thu 9 Mar 2006

Will a poem stop an RPG, or launch one?

Will a poet be all she can be

writing to affect tomorrow's history?

who knows, but now now now is the time to act and write an ANTI-HR 4437 poem!

but i'm not gonna do it,

On 3/9/06, Jennifer Karmin <[REDACTED]> wrote:

>

> hey poetics friends....please take some time to check

> out the SEVERE anti-immigration bill that has been

> approved by the house of representatives and is now

> being debated in the senate.

>

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>

> pass on the info & read more details at:

> <http://www.ilrc.org/HR4437.html>

>

> onwards,

> jennifer karmin

>

>

>

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> _____
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>

--

texty is sexy

[↑ Contents](#)

213. **Rob McLennan**
new(ish) on rob's clever blog

Thu 9 Mar 2006

new(ish) on rob's clever blog

- Ongoing notes: early March 2006 (Daniel f. Bradley's BEFORE THE GOLDEN DAWN by david uu, Curvd H&z; Leo Brent Robillard's The Drowning, Dusty Owl Press, Sylvester Pollet's Backwood Broadides)
 - from the address book (erasure) (poem)
 - Headlight Anthology #7, 8 + 9
 - Ruth Taylor, 1961-2006
 - call it a warehouse sale:
 - The Collected Poems of Ted Berrigan
 - Comparing apples to oranges to lemons: Robert Kroetsch's The Snowbird Poems as continuing Field Notes
 - Roy Kiyooka's letters: Transcanada Letters + Pacific Rim Letters + some other writings
 - David Cation's angels on bank street + Jessica Smith
 - Running Into Poets at the Toronto Airport by Sharon Thesen
 - transpoetry, part 2
 - David Livingstone by Stephen Scobie
 - Ongoing notes: early February 2006 (Betsy Warland's Only This Blue, The Mercury Press; Natalie Simpson's Dirty Work, No Press; Stephen Collis' anarchiv, 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)
- etc

www.robmcclennan.blogspot.com

+ some other new things at ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...11th coll'n - name , an errant (Stride, UK) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

[↑ Contents](#)

214. **furniture_press**

Re: NO!! To anti-immigration legislation HR 4437!!

Thu 9 Mar 2006

I think I like the idea of the Legislation (that's why I use a caps "L") Imagine a world where everyone existed! It would be terrific to see our fellow men and women with names and numbers! We would not be mere people anymore, but citizens! What a great idea, this Legislation! Imagine how much money we'll save when everyone is dishing out money to get documentation! Imagine the trickle-down effect!

Bless you, Kevin, for not writing a poem! You're on my side! You're a true American! I'm not writing a poem either because it's just useless. Poetry is useless. Writing a poem to save a life is like killing immigrants so we don't have an immigration problem, or, killing immigrants and sucking the water out of their bodies so we don't have an irrigation problem.

See, that's wordplay, not poetry. Get a grip, my friends, we're headed for destruction, that Dee Eee Struction. Please, write a poem to save some sperm: jerkoff or write on! Lakoff!

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

From: "kevin thurston" <[REDACTED]>

To: [REDACTED]

Subject: Re: NO!! To anti-immigration legislation HR 4437!!

Date: Thu, 9 Mar 2006 15:42:06 -0500

*Will a poem stop an RPG, or launch one?
Will a poet be all she can be
writing to affect tomorrow's history?*

*who knows, but now now now is the time to act and write an
ANTI-HR 4437 poem!*

but i'm not gonna do it,

On 3/9/06, Jennifer Karmin <[REDACTED]> wrote:

*hey poetics friends....please take some time to check
out the SEVERE anti-immigration bill that has been
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*pass on the info & read more details at:
<http://www.ilrc.org/HR4437.html>*

*onwards,
jennifer karmin*

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--
texty is sexy

Christophe Casamassima
Professor Emiritus, Modern Languages & Philology
University of Jamaica Avenue, Queens, N.Y.

--

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[↑ Contents](#)

215. **Gabrielle Welford**
Re: Left Forum...This weekend...
Thu 9 Mar 2006

hey, isn't this a lovely call and opportunity to say what it is we actually are doing? i'm living in a small cabin with a very good dear old friend in northern california, just went out to pick armsful of firewood that have fallen from oak trees. not working right now--working working --when i do, lately, i adjunct teach wherever they'll have me and/or edit and/or small writing jobs. this coming summer i'll help an organic farmer here in exchange for veggies. friend

and i are in community radio locally and push for collectives wherever and whenever we can. been doing that for a long time. do too much email, am temporarily shamed from time to time, but love it, keep in touch with friends worldwide who also push for collectives and loving relationships in the world. best, gabe

On Thu, 9 Mar 2006, Harry Nudel wrote:

Where i'm e-ing is about 100 ft from the Cooper U...right across from it...and above the restored cube..is a spiral Gwathmey-Siege real-estate dream tower...which i guess is supposed to be the 21st century gateway to down town...what do i know in a studio apartment.....full of dust & books..in an ugly off-white apt 60's apartment buldng....where Joey Ramone & Rosenquist used to live way higher in the floors above...

But the Left Conference got me thinkin'...how many poets on this list work in any industrial setting...how many do any physical labor as an integral part of their job..my guess is 99 per cent are info workers...

& again...as i wake up to..books being published...mag being assembled...conferences being held...jobs being offered...prizes being awarded...endless readings...on endless fossil burning planes trains & cars...how is the po world any dif. from the non-po world...mostly in its endemic engrained lefty rhetoric...but o/w it's a cracked mirror image...can Pub or Perish have any greater urgency than here...

Can success be predetermined by the school you went to....if Bush/Carey both went to Yale at the same time....didn't Kerouac/Ginsie/Burroughs go to Columbia at the same time...didn't Ashbery/Creeley go to Harvard at the same time...shake & bake...

Isn't success measured the same way..isn't success fought for in the same way...isn't success achieved in the same way...isn't it envied in the same way...isn't it paid for it the same way...& for that matter...the gold ring at the end of the carousel...

Isn't time for the prof...sitting in the named chair...to get up & stretch...drn....

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

[↑ Contents](#)

216. **Anna Vitale**

Re: Does Poetry Matter?

Thu 9 Mar 2006

Charles' response is more carefully considered than mine. But that's totally what I was trying to get at. I would hate, however, for the liberty of being able to make a choice, artistic, or otherwise, to be conflated with narcissism or selfishness. Because as Charles says later, these choices have to do with critical thinking. And it's powerful to be able to think critically.

And because critical thinking is part of the experience of both making and experiencing art, the relationship between art and direct political action is not tenuous at all. I'm not sure how to understand moving from something cerebral to "direct political action", the ACTION, but it doesn't make sense to me to try, to try and draw some definitive line when something inside moves outside into the world. Some kind of internal action turns into action outside, if that makes sense. Actions, thoughts, activity, artistic and political, are not all that separate, they're not individual objects floating around in space alone never touching each other. They touch each other, meet, get involved. In trying to think of how art effects something, I get caught up in isolating it and trying to treat it as separate from the rest of what's around it and realize that's problematic.

I certainly understand that art in the U.S. is very isolated, and possibly poetry in particular, since there's not big museums with free days that schools make kids to go to with poetry in them! (I think of that example because I'm a school bus driver and just drove some kids to the African-American History Museum in Detroit yesterday). But I think poetry does brush up against people's lives in ways that are unexpected and whether that makes them anti-war or not seems like an unimportant question, actually. I think whether it has meaning is much more crucial . . .

I'll just leave it there . . .

Best,

Anna Vitale

On 3/9/06, charles alexander <[REDACTED]> wrote:

>

> It seems so much more complicated. I also thought the post about "choices"
> reflected only that kind of liberty back on to the writer, so in a sense
> seemed somewhat narcissistic or "selfish," but on thinking more about it,
> I
> know there is so much more to consider. Readers make choices, too, and
> within works that are complex, those choices are critical to their own
> understanding. Coming to know that readers, as well as writers, take

> responsibility for their own understanding -- of a poem, and of the world,
> seems critical to plugging into that world and acting responsibly. In this
> way, I think of poems that are quite challenging and not primarily
> "message" poems where the message is clear (and may or may not be
> political) as requiring more of us as readers, and thereby giving more
> back
> to us, as we learn our abilities and choices as readers and thinkers, and
> hopefully, as citizens in the world. It's not a perfect circle, certainly,
> but I'd rather not do without it.
>
> In a more pragmatic way, the presence of poets on this list, as well as in
> other communities in which I partake, has led me to understand how very
> many political activists there are among poets, and has led me to be more
> active than I might otherwise have been. Sure, many of these activists may
> not be active "as poets" with regard to political causes, but I think
> their
> activism within poetry circles helps spur them to other kinds of action. I
> also think their activities as poets and intense readers of poems helps
> them to develop their critique of governments, social systems, and other
> entities for or against which they take up thoughtful political action. So
> it's not a case of writing a poem whose message will galvanize thousands
> or
> millions (though it might be), rather of working, through poetry (the
> writing & the reading), towards greater understanding and communion with
> the world in an abundant and enriching variety of ways. I see this
> happening all the time, and as I see it, I am inspired by the work of
> poets
> today, including their work within their poems and outside them.
>
> Charles
>
>
> >--- Flora Fair <[REDACTED]> wrote:
> >
> > > I really appreciate what you're saying, and when I'm
> > > writing and in that moment and making those choices,
> > > it is a powerful feeling, but ultimately a selfish
> > > feeling. It is really only doing me good, not anyone
> > > else. I know that art, once it goes out into the
> > > world and starts affecting people, makes a
> > > difference for those people and maybe for the
> > > community as a whole, but I don't see how.

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> charles alexander / chax press
>
> fold the book inside the book keep it open always
> read from the inside out speak then
>

[↑ Contents](#)

217. **Poetry Project**

Events at the Poetry Project 3/13 - 3/15

Thu 9 Mar 2006

Dears,

There is water on our moon. Please join us next week, and *save the date* for the Silent Auction (details below).

Love,

The Poetry Project

Monday, March 13, 8:00pm

Brent Cunningham & Ben Lerner

Brent Cunningham's first book, *Bird & Forest*, was published in June by Ugly Duckling Presse. He received an M.A. degree from the Poetics Program at the University at Buffalo, and since 1999 he has worked for Small Press Distribution in Berkeley. Ben Lerner's first book is *The Lichtenberg Figures*, published by Copper Canyon Press. Copper Canyon will publish his second book, *Angle of Yaw*, in 2007. He co-founded and co-edits *No: a journal of the arts*.

Wednesday, March 15, 8:00pm

Hoa Nguyen & Dale Smith

Hoa Nguyen is author of *Your Ancient See Through* (Sub Press 2001) and *Red Juice* (Effing, 2005). Her work has appeared in various venues including *26*, *The Chicago Review*, and *Tolling Elves*. Hoa leads a popular online workshop for Teachers & Writers and lives in Austin, Texas where she teaches creative writing, edits the poetry journal *Superflux*, and curates a monthly reading series. Dale Smith publishes *Skanky Possum Books* with Hoa Nguyen. American

Rambler and The Flood & The Garden are available through SPD. His essays, reviews, and poems have appeared in the Chicago Review, Damn The Caesars, Sentence, and Best American Poetry 2002.

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, Yoshiko Chuma and Anselm Berrigan. 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 Jonathan Allen, David Amram, John Ashbery, Donald Baechler, Susan Bee, Ted Berrigan, Jimbo Blachly, Gregory Botts, Bertold Brecht, William Burroughs, Peter Carey, Elizabeth Castagna, Emilie Clark, Francisco Clemente, Leonard Cohen, Clark Coolidge, Robert Creeley, Tim Davis, Allen DeLoach, Diane DiPrima, Brandon Downing, Marcella Durand, Kenward Elmslie, Larry Fagin, Greg Fuchs, Allen Ginsberg, Suzan Frecon, Jane Freilicher, Greg Fuchs, Bill Jensen, Basil King, Martha King, Kenneth Koch, David Larsen, Dave Morice, Elizabeth Murray, Alice Notley, Frank O'Hara, Richard O'Russa, Maureen Owen, Ron Padgett, Tom Raworth, Salman Rushdie, Ed Sanders, Aram Saroyan, George Schneeman, Anne Sexton, Kiki Smith, Fred Tomaselli, Edwin Torres, Lorenzo Thomas, Tony Towle, Anne Waldman, Lewis Warsh, Marjorie Welish, Hannah Weiner, Robert Wilson, Zachary Wollard, Will Yackulic, John Yau 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 .

[↑ Contents](#)

218. **Pam Grossman**

matterg...

Thu 9 Mar 2006

"It is difficult/to get the news from poems/yet men die miserably every day/for lack/of what is found there."

i see/feel/believe those lines to be true and so cannot think that poetry will ever not matter.

[↑ Contents](#)

219. **Steve Dalachinsky**

1

Thu 9 Mar 2006

YUKO OTOMO

&

JOE ELLIOT

reading

Wednesday , April 19 , 2006 at 8 PM

\$8 , \$7 students , \$5 members

The Poetry Project

St. Marks Church

131 East 10th Street (at 2nd Ave.)

Manhattan

[↑ Contents](#)

220. **Jonathan Minton**

New Issue of Word For/Word (#9)

Thu 9 Mar 2006

I'm pleased to announce that Word For/Word #9 is online at

<http://www.wordforword.info>

with poetry and visuals by: Jim Andrews, Aaron Anstett, Cynthia Arrieu-King, Thomas Basbøll, Anne Blonstein, Tim Botta, Michael Broder, Adam Clay, Mark Dow, Michael Tod Edgerton, Noah Eli Gordon, Michelle Greenblatt, Kate Greenstreet, Nathan Hauke, W. Scott Howard, Geof Huth, Matthew Klane, Diana Magallón, Justin Marks, Aaron McCollough, Maurice Oliver, Timothy David Orme, Derek Pollard, Michael Rerick, Mark Stricker, Lynn Strongin, Steve Timm, Andrew Topel, Della Watson, and David Wolf,

plus essays by Mike Chasar, Petra Backonja, Scott Wilkerson, and Adam Fieled.

Best,

Jonathan Minton

+++++

[A couplet to the sea. A disaster wrecked upon itself]

by Adam Clay

A couplet to the sea. A disaster wrecked upon itself

and upon the promise of eternal exile.

One Holy City replaced by the answer

a voyage promises.

Inland, the sea is no more
a fragment. The definition one has for "control"
resides in how much one has been controlled,
not only by the sea, but by the land and others
who also live on it.

This is the joke that swallows its own tail.

This is the hope that wrestles a hotel.

[↑ Contents](#)

221. **Pam Brown**

Does poetry matter ?

Thu 9 Mar 2006

Hi everyone,

Someone asked 'does poetry matter ?'

What can we do ? We're poets and have to keep writing
poems. And we can write letters, articles,
demonstrate, vote - we are also citizens.

This piece might be useful when doubt comes creeping
(like every day) :

Michael Palmer's optimistic and instructive piece.(I
think it was linked on Ron Silliman's blog if I
remember correctly.) Anyway here's
the url if you're interested in pursuing it -
<http://www.goldenhandcuffsreview.com/78.html>

All good wishes,
Pam

Web site : Pam Brown - <http://www.geocities.com/p.brown/>
Associate editor : Jacket - <http://jacketmagazine.com/index.html>

On Yahoo!7
Messenger - Make free PC-to-PC calls to your friends overseas.
<http://au.messenger.yahoo.com>

[↑ Contents](#)

222. **Bob Marcacci**
Re: Does Poetry Matter?

Thu 9 Mar 2006

Read my poems. They matter. They're these little machines, see, and when you read 'em (or read into 'em *gasp*), you will change into someone else or your money back! I haven't sold any so that's a good deal, I think, therefore I am.

Go back to e-sleep and no one will wake you up, but my poems will rattle on all the same. How many anti-war poems? Dangit! It was your turn to count 'em this week! Grrr...

--

Bob Marcacci
<<http://marcacci.blogspot.com/>>

You must allow people to be right, because it
consoles them for not being anything else.

- Andre Gide

*From: Aryanil Mukherjee <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Thu, 9 Mar 2006 11:32:55 -0500
To: [REDACTED]
Subject: Re: Does Poetry Matter?*

"Does it (poetry) matter? Does it do anything? Does it change anything or anyone?"

*Is poetry or art, for that matter, supposed to change anything at all ?
IT IS ABOUT THE CHANGE. IT IS THE CHANGE..(especially in the US, where it is
much of a subculture now)*

I recently came back to this e-group after a gap of about two years and have been noticing a plethora of e-mails everyday about the war in Iraq, about the "Poets Against The War", about the media trying to choke political freedom - (very little is said about poetry in this forum). Hundreds of poets, artists and intellectuals have been reporting/condemning such acts of crass insanity for a few years now. Has it changed anything at all ? Has the war stopped ?

And what has become of poetry ? How many great poems have been written by the "poets against the war" ? How many great anti-war poems do we remember ? I see the "poets against the war" as just another group of common anti-war protestors who are trying to hold out against this horrifying insanity. The fact, that they are poets, does not make their actions non-plebeian; they are no more powerful than any of the other protesters, not to mention the poetry they are writing against the war.

Back during the Vietnam era, John Ashbery, in an interview said something very similar. He questioned the artistic importance of anti-war poetry. Every single anti-war cry is important in the world today and an anti-war poem is just as important as that - but no more. But as a poem ? Is it important ?

Ashbery's comments were misread and misquoted; he was nastily grilled by a leading daily columnist (I forget the name). Ashbery had to write a long letter of justification to the daily trying to restate his position on the war, trying to explain that he was against the war like anyone else. Going thru that letter today, I feel pretty sad about the fact that a poet like John Ashbery had to cite examples of several anti-war rallies where he physically took part.

Aryanil Mukherjee

[↑ Contents](#)

223. **Peter Ciccariello**

Re: mattering...

Thu 9 Mar 2006

But then again, creating a distinction between mattering and action.

"Now Ireland has her madness and her weather still, / For poetry makes nothing happen."

-(W.H. Auden in memory of W.B Yeats)

-Peter Ciccariello

ARTIST'S BLOG - <http://invisiblenotes.blogspot.com/>

[↑ Contents](#)

224. **Alexander Jorgensen**

Re: Does Poetry Matter?

Thu 9 Mar 2006

In my opinion, Alex is right on this, I'm afraid. Love matters little. Compassion is quite a different story. If one be honest, and I'm cynical in part because of all I've seen, what is this tower we're looking at, and can we access it worth objectively. What is it composition, furthermore. What kind of change does any of it really lend itself to -- given the fact that tongue are cut out, voices muted, ear run over, simplistic slogans or jingles puked out, foolish political causes taken up. What kind of education is the public being given byway of our work, and how're we able to garner followers in a era of swift change. I've lived or traveled through most of the world's surfaces -- me in my mid30s, sat down with female refugees who's family members were brutalized with such things as 'electrocution-style dildos," fed kids bits of meat and watched them stand on their hind legs as if I were passing along most basic nutrition to a strays, seen rot and hopelessness, watched people talk

about totalitarianism and war as if we didn't know squarely what it was. This is real. Compassion in the face of those aspects of our humanity that make us just plain unattractive.

And I admire, am willing to submit to some of what has been said, offered, but let's sit down and do some real work. The middle-class has its bit of the pie, and those crusty bits dropped to others shouldn't make us feel as if our table is open, I wonder. It's selfishness that abounds, desperation, an inability to sit down and say something remotely honest and truthful.

AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

Yahoo! Mail

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[↑ Contents](#)

225. **Deborah Poe**

Re: Does Poetry Matter to heidegger with a barbara guest nod?

Thu 9 Mar 2006

it's not easy to put bodies in actions.

the westness of mineness
existentialia & categories
it's easy just to talk the camels through
i mean like the mouth that needles
the bald cold
(though) almost
Baghdad night
for the horizon which is closest to us
we could be allowed some detail
a city, a tongue, oasis & loss
(the bone tree strikes no moral chord)
a dead Arab without words
still speaks W's angle of stars
rather than an arc.

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

From: Alexander Jorgensen <[REDACTED]>

Date: Thursday, March 9, 2006 6:51 pm

Subject: Re: Does Poetry Matter?

To: [REDACTED]

In my opinion, Alex is right on this, I'm afraid. Love matters little. Compassion is quite a different story. If one be honest, and I'm cynical in part because of all I've seen, what is this tower we're looking at, and can we access it worth objectively. What is it composition, furthermore. What kind of change does any of it really lend itself to -- given the fact that tongue are cut out, voices muted, ear run over, simplistic slogans or jingles puked out, foolish political causes taken up. What kind of education is the public being given byway of our work, and how're we able to garner followers in a era of swift change. I've lived or traveled through most of the world's surfaces -- me in my mid30s, sat down with female refugees who's family members were brutalized with such things as 'electrocution-style dildos," fed kids bits of meat and watched them stand on their hind legs as if I were passing along most basic nutrition to a strays, seen rot and hopelessness, watched people talk about totalitarianism and war as if we didn't know squarely what it was. This is real. Compassion in the face of those aspects of our humanity that make us just plain unattractive.

And I admire, am willing to submit to some of what has been said, offered, but let's sit down and do some real work. The middle-class has its bit of the pie, and those crusty bits dropped to others shouldn't make us feel as if our table is open, I wonder. It's selfishness that abounds, desperation, an inability to sit down and say something remotely honest and truthful.

AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

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[↑ Contents](#)

226. **Alexander Jorgensen**

Re: Does Poetry Matter to heidegger with a barbara guest nod?

Thu 9 Mar 2006

mineness is everywhere -- oh the big cliches, however well intentioned and grandiose our disdain for the west and its traditions

sit down and drink tea with an arab, listen to stories of teen age girls enslaved into making rugs

AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

Yahoo! Mail

Use Photomail to share photos without annoying attachments.

[↑ Contents](#)

227. **Michael Tod Edgerton**

Re: Does Poetry Matter?

Thu 9 Mar 2006

Yes, yes, yes--poetry is (relatively) marginalized, but I'm not convinced that it doesn't have some role in the lives of people who don't write and publish their own poetry. And I'm not wholly convinced that there might not be some advantage to working from that margin. But to better conceptualize this, Lyn Hejinian, in her essay, "Barbarism," writes about poetry as a border practice, and that the border is in fact in the center, not some dejected margin, an interstitial, "between" space. She goes on to productively (in the Althusserian sense, if I'm getting it right) read Adorno's famous line about the impossibility/barbarity of (lyric) poetry after Auschwitz as an imperative to write "barbaric" poetry, recalling the etymology of the word in an onomatopoeic formulation of babble, as it was used to designate foreigners who couldn't speak properly (i.e., didn't speak Greek). Adorno himself privileges the incomprehensibility of Modernist art as the site of its "political" resistance.

I think poetry and critical theory both work on the language, on the categories of intelligibility that matter "reality" (in the sense that word as a verb which Judith Butler made famous with her book *Bodies That Matter*). This work is very slow. I don't think that direct, immediate action that affects public policy is (or necessarily should be) possible through poetry (though what I personally almost always feel is "bad" art often has been used for polemical purposes). That's simply a different sphere of praxis. I don't believe, ultimately, however, that you can have substantive, structural change (change in modes of subjectivity/subjectation, if I can be lazy and not interrogate those terms just now) without, precisely, the Adornos and the Hejinians.

Immediate political action provides the needed triage and emergency care for crises ranging from disaster relief to civil rights violations; poetry, theory, and the arts work on the very language itself, on vocabulary, images, metaphors, structures of intelligibility, ways of knowing/being/becoming, modes of subjectivating--take your pick--by which we can think to even acknowledge the other, let alone respond to her needs. There can be no human rights violation without an at least implicit proposition of what constitutes the human. Poetry, I think, is one site of this activity.

That all sounds horribly simplistic to me and I'm sure open to all kinds of criticism, but I stand by it as a good starting point. I see no reason why we as individuals can't, if we choose, be both poets and activists--in the narrowest sense, mind you--but we can't be both--strictly speaking--(though we may read

our poetry at gay marriage rallies and anti-war demonstrations) at the same moment.

Best,

Tod

Thomas savage <[REDACTED]> wrote:Of course, poetry matters. The problem, at least in America, is that it matters only to poets, that is people who write poetry, thus its limited impact. I, too, have asked myself if political poetry has ever changed anyone's mind about anything and have to suspect that the answer is that it has not. A question of preaching to the already converted, for the most part. Nevertheless, much wonderful and beautiful poetry has been written in America in the past hundred years or so. Therefore, it does matter. Of course, a lot of bad stuff gets out there, too. As for what happens to it all after I or you or anybody dies, since we don't make those decisions, what is the point of even worrying about them or that? Poetry lives, whether one person's faith in it continues to be strong or not.

Flora Fair wrote: I know this can be an annoying and naive question, but I mean it.

Mr. Nudel reminded me that the more horrors I read about and the scarier this country and others become in my lifetime, the less I am interested in reading a post-post-postmodernist poem about the state of things and the more interested I am in changing them -- or at least understanding them enough to be educated in an election year ...

So, as annoying as it is, I'm asking all of you who seem to care about poetry as much as I (think) I do (or did): Does it matter? Does it do anything? Does it change anything or anyone? Are other media taking its place? Is it evolving to the point that it is now something else? Do we have anything to say that will outlast our lifetimes?

I am surrounded by corporate semi-literates most of the day, so I'm putting my watercooler talk here ...

-Flora

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Bring photos to life! New PhotoMail makes sharing a breeze.

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.

[↑ Contents](#)

228. **charles alexander**

Re: mattering...

Thu 9 Mar 2006

Yes, I've always liked this, too -- but I think the crux of it is the WAY in which it is true. Williams was not one to insist on the content being the important thing to be found, rather, I think, the way in which poems work. So it really makes the poem, and finding one's way within it, analogous to the world, and finding one's way in that. The process or path of the poem offers valuable lessons in negotiating meaning, and in negotiating and coming to understand the relationship between self and other. To encounter Williams's poems is to encounter meaning being found, and made, in words, at every step. It is to be open to uncertainty, change, and all the possibilities that might come one's way. So yes, what is found there is essential.

charles

At 04:37 PM 3/9/2006, Pam Grossman wrote:

>"It is difficult/to get the news from poems/yet men die miserably every
>day/for lack/of what is found there."

>

>i see/feel/believe those lines to be true and so cannot think that poetry
>will ever not matter.

charles alexander / chax press

fold the book inside the book keep it open always read from the
inside out speak then

[↑ Contents](#)

229. **Tim Peterson**

Left Forum... This weekend

Fri 10 Mar 2006

The solution then, obviously, is to get rid of the professors entirely. Because if we can't get it together to create thoughtful and constructive spaces outside that framework, then it must be their fault. No, we're not jealous or anything that they somehow represent (from the outside) a model of heroic or symbolic humanism that we fail to achieve in the crappy drudgery of our everyday lives. And we're not trying to simply make them pay for acting as the synecdoche of this in a reality that fails to support it..

Is info labor not labor? Is the paranoia and emotional exhaustion and "being everywhere" of such info-work not utterly draining? Is service labor not labor? Is not academia SOCIAL? Then why is it invariably everyone's scapegoat?

To heck with Joey Ramone. How is hitting 3 chords "labor"?

Date: Thu, 9 Mar 2006 07:20:54 -0500

From: Harry Nudel <[REDACTED]>

Subject: Left Forum...This weekend...

Where i'm e-ing is about 100 ft from the Cooper U...right across from it...and above the restored cube..is a spiral Gwathmey-Siege real-estate dream tower...which i guess is supposed to be the 21st century gateway to down town...what do i know in a studio apartment.....full of dust & books..in an ugly off-white apt 60's apartment buldng....where Joey Ramone & Rosenquist used to live way higher in the floors above...

But the Left Conference got me thinkin'...how many poets on this list work in any industrial setting...how many do any physical labor as an integral part of their job..my guess is 99 per cent are info workers...

& again...as i wake up to..books being published...mag being assembled...conferences being held...jobs being offered...prizes being awarded...endless readings...on endless fossil burning planes trains & cars...how is the po world any dif. from the non-po world...mostly in its endemic engrained lefty rhetoric...but o/w it's a cracked mirror image...can Pub or Perish have any greater urgency than here...

Can success be predetermined by the school you went to....if Bush/Carey both went to Yale at the same time....didn't Kerouac/Ginsie/Burroughs go to Columbia at the same time...didn't Ashbery/Creeley go to Harvard at the same

time...shake
& bake...

Isn't success measured the same way..isn't success fought for in the same way...isn't success achieved in the same way...isn't it envied in the same way...isn't it paid for it the same way...& for that matter...the gold ring at the end of the carousel...

Isn't time for the prof...sitting in the named chair...to get up & stretch...drn....

[↑ Contents](#)

230. **Tim Peterson**

Re: Does Poetry Matter?

Fri 10 Mar 2006

Well said, Charles...in a dark time, we don't withdraw, we circle and renew this spark among sympathetic peers. And some of that sympathy is aesthetic, and some is political. I don't think we could get rid of the overlap between those categories even if we wanted to.

Tim

* * *

In a more pragmatic way, the presence of poets on this list, as well as in other communities in which I partake, has led me to understand how very many political activists there are among poets, and has led me to be more active than I might otherwise have been. Sure, many of these activists may not be active "as poets" with regard to political causes, but I think their activism within poetry circles helps spur them to other kinds of action. I also think their activities as poets and intense readers of poems helps them to develop their critique of governments, social systems, and other entities for or against which they take up thoughtful political action. So it's not a case of writing a poem whose message will galvanize thousands or millions (though it might be), rather of working, through poetry (the writing & the reading), towards greater understanding and communion with the world in an abundant and enriching variety of ways. I see this happening all the time, and as I see it, I am inspired by the work of poets today, including their work within their poems and outside them.

Charles

[↑ Contents](#)

231. **Harry Nudel**
Downtown Scene 1974-1984...

Fri 10 Mar 2006

Given my racism & mysogony...it surprised that Basquiat so stood out of all the artists of the period...a vibrancy...& jazzy improv scrawl unexpectancy...itty youth chalk z.z.z...or how Haring, Scharf, Schnabel are period dead-enders...Wojo..who i guess in youth and energy is like Basquiat...but sans the color of rimb aire vOwEls....in the masqued photos..there's meateyard..in the rest..there's striving & affect...the individual pieces that remain with me..are Ana Mendiata's Burning Body...what can be sd... i pass the spot she fell every day..& there's not a day i don't think about..and surprise of surprise for moi..how extra beautiful the two Laurie Anderson pieces are...tho racist and myso.s.s.s...tend to pick and chose....the color of dark...the smell of lite..drn..

[↑ Contents](#)

232. **derekrogerson**
Re: Does Poetry Matter?

Fri 10 Mar 2006

Flora:

..| The problem, at least in America, is that [poetry]
..| matters only to poets, that is people who write
..| poetry, thus its limited impact

Tod :

..| Yes, yes, yes--poetry is (relatively) marginalized

These statements are bunk.

The word/subject "poetry" is consistently among the top search engine queries, ever since they started counted the keywords people type into search engines! Poetry sites are also the most heavily visited Web destinations.

The only problem are **narrow** definitions which bamboozle a **rampantly popular subject** into some tiny niche.

Derek

"Whoever controls the definition, controls the outcome."

[↑ Contents](#)

233. **Alexander Jorgensen**

Re: Does Poetry Matter?

Fri 10 Mar 2006

D,

The fact that a term is searched more often than another is not case in point poetry is either read to or disseminated to a larger, less exclusive audience then, say, ourselves. Your playing spin games, like those politicians who mistakenly presuppose their agendas are worth preserving.

AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

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[↑ Contents](#)

234. **Alexander Jorgensen**

Re: Does Poetry Matter?

Fri 10 Mar 2006

Beauty

Aint aware'f
silences interned
without
variable riff'f
patterns, said. (What's burgeonin'
I'll not
never tell you.)

Crimp in
sleeve's been
tugged persistently
and's stiff
for havin'
been pulled
by choicest hand.

No sense'n
washin' spots

that'll remain. Why
'ttempt ta wring
myself in'a
drownin'? (Sirens
aint callin' me.)

'Ndeed
won't stop
less I've
tilled aggregate
in ta soil
and've left leaflets
on bricks themselves.

Have ridden bicycle
In ta the desert
an' fancy day
mon-strous clouds
above: "Squirt guns
flour bombs and
cranberry cream pies!"

And did so
hardly and hard
so even so
did 'cause
was lookin' fer
much more
than's after.

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

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[↑ Contents](#)

235. **kari edwards**

march 17, 18, 19

Fri 10 Mar 2006

If you are in the NYC, Philly area next week I invite you to one of the reading I am reading at..

kari edwards

Friday, March 17th, 7:30 pm
with Samuel Amadon and Thomas Hummel
at 7:30 PM at The Fall Cafe in Carroll Gardens.
brooklyn, NY
307 Smith Street

Saturday, March 18, 2006, 2 pm
Tarpaulin Sky Spring Reading Series
@ The Four-Faced Liar
165 West 4th Street (between 6th & 7th Ave), NY, New York
www.thefour-facedliar.com

Sunday, March, 19th, 4 pm
with Brenda Iijima & Rachel Blau DuPless
Robin's Bookstore
108 s. 13th Street • Philadelphia, PA
<http://www.robinsbookstore.com/>

--

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

NEW!!!

obedience

Poetry

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ISBN: 1-60001-044-X

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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>

[↑ Contents](#)

236. **Steve Halle**

Kristy Bowen at Seven Corners

Fri 10 Mar 2006

Please check out *Kristy Bowen's* poems this week at *Seven Corners*. *Kristy* will also be reading (along with fellow *Seven Corners* poet *Kristy Odelius*) on Sunday, March 19 at Myopic Books at 7 pm.

Best,
Steve Halle
Editor

[↑ Contents](#)

237. **Kevin Hehir**

a philosophical event

Fri 10 Mar 2006

this may be of interest:

Hello,

I am a student at the University of Victoria and I have organized an event that might be of interest to your students and faculty. If it is not too much trouble, could you please forward them the following:

The Undergraduate Politics Society (UPS) and the Pacific Centre for Technology and Culture (PACTAC) at the University of Victoria (UVic) are proud to present Michel Foucault's Legacy, a series of interactive seminars broadcast LIVE across the world wide web.

We would like to invite the students and faculty of your department to partake in this informative and comprehensive look at the meaning and ramifications of Foucault's work as discussed by four of UVic's most esteemed professors. The lectures will stream in realtime on Monday March 13 from 2:30-4:30 PST, and Tuesday, March 14 from 2:30-4:30 PST, offering viewers the opportunity to email questions directly to PACTAC (██████) for immediate response.

The Sessions are as follows:

Session One: Monday March 13, 2:30 - 4:30pm

James Tully. Foucault and the Question of Agency

Arthur Kroker. Before Foucault: Power & Cynical Ideology

Session Two: Tuesday March 14, 2:30 - 4:30pm

Warren Magnusson. Before Foucault: Scepticism, Relativism and Modernity

Rob Walker. Foucault, Self-Determination, Limits

SEE THE BROADCAST LIVE @ <www.pactac.net/stream>

Sincerely,

Will Colish

Editor-in-chief

On Politics

██████████

onpolitics.ca

Academics Chair

Undergraduate Politics Society

www.uvic-ups.com

University of Victoria

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

[↑ Contents](#)

238. **Dan Coffey**

music

Fri 10 Mar 2006

I'm curious to know what some of you poets have been listening to as you work. Feel free to post to the list or, yes, here it comes.... backchannel. God I love that word.

Tx,

Dan

--

<http://hyperhypo.org>

[↑ Contents](#)

239. **Vernon Frazer**

Re: music

Fri 10 Mar 2006

I don't listen to anything. My mind gets so focused on what I'm doing that it blocks out the music. It could also block out explosions, I think. So, I don't turn on what I'm not going to hear. I save it for later, when I can concentrate on it.

Vernon

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

From: UB Poetics discussion group [mailto:██████████] On
Behalf Of Dan Coffey

Sent: Friday, March 10, 2006 9:39 AM

To: ██████████

Subject: music

I'm curious to know what some of you poets have been listening to as you work. Feel free to post to the list or, yes, here it comes.... backchannel. God I love that word.

Tx,

Dan

--

<http://hyperhypo.org>

[↑ Contents](#)

240. **Kevin Hehir**

Re: music

Fri 10 Mar 2006

i listen to soma fm online radio. Groove Salad.

i work (for money that is) as research assistant coding interviews with a qualitative data analysis program. i work mainly in the middle of a busy library so i like the buzz around me but i need the ambient beats.

people with ADD will tell you that since their brains are understimulated they need a little white noise to babysit and keep the spare brain bits occupied while they focus on the task at hand. my favourite place to read at UWO was under a broken fan in a corner of the library.

the disadvantage of having online radio and headphones on while working is that the little ping of the inbox takes you out of work mode to answer the door to see whether it is news that you can now get pills to help you ejaculate like a porn star or the missus asking you to grab milk on the way home.

ok back down into the datamine,
kevin

--

The monthly Open Mics now have a home on the interweb:

<http://www.freewebs.com/allagesopenmic/>

[↑ Contents](#)

241. **mIEKAL aND**

Re: music

Fri 10 Mar 2006

I agree with Vernon on this one, but this is what's been playing the last week or so..

Elissa - Bastannak (I know nothing about this musician...) Ali Farka Toure - Niafunk 1999 (Touré just died a week or two ago, everyone interested in a non-American blues master should check out his very spare style of guitar) Morcheeba-Get_Mashed-2005 (who better to mash?) Sertab Erener-Ask Olmez (This isn't nearly as good as some of her earlier releases—Turkish pop) Apagorevmena Rembetika Vol.2 (These are incredible recordings of Greek musicians in NYC in the early 20s) Amr Diab - Kammel Kalamak (2005) (This is the first recording I've heard from this musician, the production is a bit to "catchy" for my taste) brother bones (my parrots love this recording, old old recordings of brother bones singing & whistling standards to minimal accompaniment including the bones) RAI - Le meilleur de Cheb Khaled (protest music par excellent) Henry Cow-More Cambridge Than Canterbury (a classic outing from this british prog rock) guy klucevsek - stolen memories (avant accordion—astor piazzolla on steroids) Gica Petrescu (traditional romanian musician)

~mIEKAL

On Mar 10, 2006, at 8:56 AM, Vernon Frazer wrote:

I don't listen to anything. My mind gets so focused on what I'm doing that it blocks out the music. It could also block out explosions, I think. So, I don't turn on what I'm not going to hear. I save it for later, when I can concentrate on it.

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

From: UB Poetics discussion group

[mailto:] On

Behalf Of Dan Coffey

Sent: Friday, March 10, 2006 9:39 AM

To:

Subject: music

*I'm curious to know what some of you poets have been listening to as you work. Feel free to post to the list or, yes, here it comes.... backchannel.
God I love that word.*

Tx,

242. **ALDON L NIELSEN**

Fri 10 Mar 2006

Liz Wight during dinner

—

390

243. **Michael Tod Edgerton**

Re: Does Poetry Matter?

Fri 10 Mar 2006

Derek,

Did you actually READ the rest of my post? Don't quote me out of context, such that you reduce a much qualified argument to a simplistic statement. But even in what you quote, there is the small qualification of "relatively."

However, it IS true--fortunately or unfortunately--I'm not entirely sure--that poetry doesn't enjoy the same level of popularity as most of the other arts. The reasons for this might coincide with the potential resistance that (some) poetry (at least, if not, possibly though I tend to think improbably, all) enjoys.

I recently heard that Amy Tan received \$40,000 (or was it \$50,000) to give a 90-minute talk. Any poets out there getting that? Any book of poetry out there sell more than a million copies (the average press run is, what, 1,500)? And maybe we never would WANT to, given what that would entail for the quality of our work, but, nonetheless, poetry is less popular than (mainstream, best-selling) fiction, (Hollywood) film, and so forth. Even youngish painters can sometimes make a living from selling their artwork; this simply isn't possible for poets (it's equally hard for experimental and documentary filmmakers, dancers and choreographers, and tons of small, struggling theaters).

The undergrad poetry workshops here at Brown almost never fill up, while the fiction workshops turn away as many as they accept. And a large number of students are far less interested in actually reading poetry than in writing their own. I think most of them would be perfectly happy just workshopping one another and not reading much of anything else. And I find their taste in poetry to be largely frightening (Maya Angelou, Stephen Dobyns, Robert Frost, and Mary Oliver pop up a lot).

I'm as frustrated as anyone that people seem to think "why bother" because of this situation (and frustrated at times WITH this situation) but I'm certainly not one of them. But poetry's relative (there's that word again, Derek) unpopularity has been rehearsed over and over, and what's REALLY frustrating at the moment is that you completely neglect the rest of my post, where I said everything (if anything) of substance I had to say about how and why I think poetry DOES matter.

Tod

Michael Tod Edgerton
Graduate Fellow, Program in Literary Arts
Box 1923

Use Photomail to share photos without annoying attachments.

Fri 10 Mar 2006

392

The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200



Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

245. **Ian VanHeusen**

Does Poetry Matter

Fri 10 Mar 2006

Some ways that poetry has been used: - Can't remember what conference, but a poem was used to explain a very elaborate scientific concept that could be explained no other way (if anyone knows the specifics, please share) - Almost every religious truth is given in the form of poetry and/ or requires some for poetical analysis. One of the biggest problems with the Christian Right is they have no sense of this level of understanding. In another specific instance, one of the early patriarchs of Zen Buddhism (I believe the Sixth) was chosen based on only one poem that he wrote. At the time, he was simply a gardener and not an actual monk.

- A haiku of Basho was used by Ian Stewart to Explain chaos theory (Does God Play Dice)

and I am sure someone can create a more extensive list. Now I would like to quickly address what appears to be a sentiment behind some of the postings on this subject. It feels as though there is a sense that poetry is not connecting, it is being written and not really received or incorporated. For me, I have a difficult time relating because I have been fortunate to see a direct benefit to my work (for me, and in sharing for others). One quick example, a stanza of one of my poems is being used in a promotion for a recovery addicts shelter. It's simple things like this that make me want to distribute my work, and it truly energizes me.

En fin, does poetry matter? Of course!

[↑ Contents](#)

246. **Steve Dalachinsky**

Re: NO!! To anti-immigration legislation HR 4437!!

Fri 10 Mar 2006

Hi chirs how ya been l steve

this is not a pome

[↑ Contents](#)

247. **Steve Dalachinsky**

Re: music

Fri 10 Mar 2006

i write a lot of my pomes if that's what we're discussing here listening to live music

these fking useless emails are what take all the concentration and energy i i listen only inadvertently to the sounds outside my winow

very cage-ian hey

[↑ Contents](#)

248. **Murat Nemet-Nejat**

Re: music

Fri 10 Mar 2006

To a different drummer.

Murat

In a message dated 3/10/2006 9:39:06 AM Eastern Standard Time, Dan Coffey <[REDACTED]> writes:

I'm curious to know what some of you poets have been listening to as you work. Feel free to post to the list or, yes, here it comes.... backchannel. God I love that word.

Tx,

Dan

--

<http://hyperhypo.org>

[↑ Contents](#)

249. **furniture_press**

Re: music

Fri 10 Mar 2006

I listen too.

--

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

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

Powered By Outblaze

[↑ Contents](#)

250. **L Guevarra**

NEW BOOK: On Earth

Fri 10 Mar 2006

Dear Buffalo Poetics List:

The University of California Press is pleased to announce the publication of:

On Earth: Last Poems and an Essay

Robert Creeley (1926-2005) has published more than sixty books of poetry, prose, essays, interviews and in the United States and abroad, including *If I Were Writing This*, *Selected Poems 1945-1990*, *The Collected Poems of Robert Creeley, 1945-1975*, and *The Island*. His many honors include the Lannan Lifetime Achievement Award, the Frost Medal, the Shelley Memorial Award, and the Bollingen Prize in Poetry. He was a member of the American Academy of Arts and Letters and Distinguished Professor in the Graduate Program in Literary Arts at Brown University.

<http://go.ucpress.edu/Creeley>

"Robert Creeley has created a noble life body of poetry that extends the work of his predecessors Pound, Williams, Zukofsky, and Olson and provides like them a method for his successors in exploring our new American poetic consciousness."-Allen Ginsberg

Robert Creeley, one of the most significant American poets of the twentieth-century, helped define an emerging counter-tradition to the prevailing literary establishment-a postwar poetry originating with Ezra Pound, William Carlos Williams, and Louis Zukofsky and expanding through the lives and works of Charles Olson, Robert Duncan, Allen Ginsberg, Denise Levertov, and others. When Robert Creeley died in March 2005, he was working on what was to be his final book of poetry. In addition to more than thirty new poems, many

touching on the twin themes of memory and presence, this moving collection includes the text of the last paper Creeley gave-an essay exploring the late verse of Walt Whitman.

Full information about the book, including the table of contents, is available online: <http://go.ucpress.edu/Creeley>

[↑ Contents](#)

251. **Ishaq**

Social exclusion and cultural creativity

Fri 10 Mar 2006

http://bc.indymedia.org/newswire/display_any/14400

Social exclusion and cultural creativity

...during the period of colonial-ism in their histories, "social exclusion" from regular work and income has been a long term and dire experience. Yet social exclusion was not social death; social exclusion, with its enforced leisure, produced forms of cultural creativity which engendered marvels of reality, "le realisme merveilleux," in Jacques Stephan Alexis's ...The same is true for the genius of the unemployed in Kingston, Jamaica, who, in their leisure created Rude Bwoy and Reggae, of whom the most famous exponent was Bob Marley. No one, in the original moment of creativity, would have dreamt of such marvelous creations, especially coming from such excluded sections of society, from Frantz Fanon's Wretched of the Earth.

Social exclusion and cultural creativity

by John La Rose

For tens of millions of the world's people, especially during the period of colonial-ism in their histories, "social exclusion" from regular work and income has been a long term and dire experience. Yet social exclusion was not social death; social exclusion, with its enforced leisure, produced forms of cultural creativity which engendered marvels of reality, "le realisme merveilleux," in Jacques Stephan Alexis's phrase or in the words of Alejo Carpentier: "lo real maravilloso."

Looking back at the Agora in ancient Greece, we see the outlines of this process. The Greek skole or leisure, from which words like scholar and scholarship originate, allowed for time, for discussion, for debate and interaction, which underlined the development of philosophy, drama and democracy. It was the rigor of slave labor which made all this leisure possible.

In the Caribbean the unemployed, in their enforced leisure, created Calypso, the famous mass popular Carnival and Steel-band. It was the unemployed from

Behind the Bridge in Port of Spain, Trinidad, who created the language, the music, the dance, the instruments, the organizations, which gave birth and originality to these institutions. They were like any other artists - with time for withdrawal into intense moments of creativity, working for hours and hours at their art form and producing brilliant episodes of invention.

Each of these marvels of creativity also engenders extensive forms of productive activity: carnival bands, calypso tents, carnival tourists, more hotels, the invention and production of unique instruments for a wholly new type of orchestra, work for tuners who tune them, compositions, studios, agents, concerts, exports, travels for orchestras, tours internally and abroad, arrangers, cassettes and CDs, programs for the radio, TV, books, journals, the press.

The same is true for the genius of the unemployed in Kingston, Jamaica, who, in their leisure created Rude Bwoy and Reggae, of whom the most famous exponent was Bob Marley. No one, in the original moment of creativity, would have dreamt of such marvelous creations, especially coming from such excluded sections of society, from Frantz Fanon's Wretched of the Earth.

We have only to think of the massive popular creativity of African Americans in their world of social exclusion and segregation: their Negro spirituals, the black church with its sustaining spirituality, its inspired and influential musical forms, its foundations for oral expressiveness and invention, its inspiration for, literature; and then the blues, jazz and now rap, and the constant inventiveness in language, dance, music, art, style and fashion.

This creativity, provides a praxis of transculturation, profound in its world impact and interaction among the peoples of our planet. (It) provides a different apprehension of social exclusion beyond the negative function of social death.

Excerpts from "Unemployment, Leisure and the Birth of Creativity," The Black Scholar, Volume 26, No.2. Copyright John La Rose.

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We thank <http://www.chronicleworld.org> for the use of these articles from their archive. Visit their site!

See also:

<http://www.black-history-month.co.uk/articles/johnlarose.html>

<<http://victoria.indymedia.org/news/2006/03/49802.php>>

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

Stay Strong

"Be a friend to the oppressed and an enemy to the oppressor" --Imam Ali Ibn Abu Talib (as)

"We restate our commitment to the peace process. But we will not submit to a process of humiliation." --patrick o'neil

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

"...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>

<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](#)

252. **Thomas savage**

Re: music

Fri 10 Mar 2006

I often write poems while listening at concerts. Usually contemporary or modern classical music; once in a while, jazz. I'm currently enjoying the fact that the New York Philharmonic has chosen to celebrate Elliot Carter before it's too late. There have also been several concerts of Edgard Varese's music here in New York lately which I found inspiring inasmuch as I met him when I was very young. He was very old, of course. Meeting him in my teens got me interested in modern music.

Dan Coffey <[REDACTED]> wrote: I'm curious to know what some of you poets have been listening to as you work. Feel free to post to the list or, yes, here it comes.... backchannel. God I love that word.

Tx,

Dan

--

<http://hyperhypo.org>

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

253. **Dan Coffey**

Re: Does Poetry Matter?

Fri 10 Mar 2006

On 3/10/06, Michael Tod Edgerton

The undergrad poetry workshops here at Brown almost never fill up, while the fiction workshops turn away as many as they accept. And a large number of students are far less interested in actually reading poetry than in writing their own. I think most of them would be perfectly happy just workshopping one another and not reading much of anything else. And I find their taste in poetry to be largely frightening (Maya Angelou, Stephen Dobyns, Robert Frost, and Mary Oliver pop up a lot).

I've read on at least one occasion that young, undergrad poetry writers (particularly poetry slammers) feel some sort of need to actively *not* read the work of those who have gone before, as it would only serve to sully their vision.

[↑ Contents](#)

254. **Gabrielle Welford**

Re: Does Poetry Matter?

Fri 10 Mar 2006

but poetry slams, whatever you think of them, fill up with hundreds of people, young and old, who come not just to read but to hear each others' work. in hawaii, they're very political and there are some interesting good poets there. best g

On Fri, 10 Mar 2006, Dan Coffey wrote:

On 3/10/06, Michael Tod Edgerton

The undergrad poetry workshops here at Brown almost never fill up, while the fiction workshops turn away as many as they accept. And a large number of students are far less interested in actually reading poetry than in writing their own. I think most of them would be perfectly happy just workshopping one another and not reading much of anything else. And I find their taste in poetry to be largely frightening (Maya Angelou, Stephen Dobyns, Robert Frost, and

Mary Oliver pop up a lot).

*I've read on at least one occasion that young, undergrad poetry writers (particularly poetry slammers) feel some sort of need to actively *not* read the work of those who have gone before, as it would only serve to sully their vision.*

gabrielle welford
instructor, hawaii pacific university



Checked by AVG anti-virus system (<http://www.grisoft.com>). Version: 6.0.595 /
Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich
anarcho-syndicalism
gut/heart/head/earth

[↑ Contents](#)

255. **kari edwards**
amerikan movies?

Fri 10 Mar 2006

I am moving to India at end of the month and the place I am moving has a small cinema... and it seems like the folks that are there, mostly from the international community have a pretty good collection of excellent movies, mostly by top director from around the world... I wanted to bring some kitsch to the screen and do some amerikana...

like:

the rocky picture horror show

the day the earth stood still

duck soup

chuck and buck

any ways.. you get the picture... any one have any other suggestions..

kari

--

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>

[↑ Contents](#)

256. **Aryanil Mukherjee**

Re: amerikan movies?

Fri 10 Mar 2006

which Indian city are you going to ?

if you really meant good cinema, try some Satyajit Ray films if you can -

Pather Panchali (song of the little road)

Aparajita (The Unvanquished)

Apur Sansar (The World of Apu)

Jalsaghar (Music Room)

cinema can never be better without Ray.

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of kari edwards

Sent: Friday, March 10, 2006 2:45 PM

To: ██████████

Subject: amerikan movies?

I am moving to India at end of the month and the place I am moving has a small cinema... and it seems like the folks that are there, mostly from the international community have a pretty good collection of excellent movies, mostly by top director from around the world... I wanted to bring some kitsch to the screen and do some amerikana...

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<http://www.spdbooks.org/SearchResults.asp?AuthorTitle=edwards%2C+kari>

[↑ Contents](#)

257. **Stephen Vincent**

CSPAN/Harpers Impeach Panel

Fri 10 Mar 2006

If you have time, which I unfortunately do not, CSPAN has just started to replay the March 02/06 Harpers Mag Panel on reasons to Impeach the President (Rep. Conyers, John Dean, Elizabeth Holzman, among others) and a very alive audience.

Stephen V

[↑ Contents](#)

258. **David Buuck**

listening to

Fri 10 Mar 2006

this last month or 2-

mike ladd

prefuse 73

busdriver

nellie mckay

stew / the negro problem

traci & the plastics

kid koala
people like us (via ubuweb)
don cherry
eugene mcdaniels
anouar brahem
charming hostess
grace jones
claudia quintet
daedelus
andrew hill
the heavenly states
deerhoof
myra melford
dengue fever
metric
smog

[↑ Contents](#)

259. **Michael Rothenberg**

Re: amerikan movies?

Fri 10 Mar 2006

little shop of horrors (musical)

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

From: "kari edwards" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, March 10, 2006 11:44 AM

Subject: amerikan movies?

I am moving to India at end of the month and the place I am moving has a small cinema... and it seems like the folks that are there, mostly from the international community have a pretty good collection of excellent movies, mostly by top director from around the world... I wanted to bring some kitsch to the screen and do some amerikana... like:

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<http://www.factoryschool.org/pubs/heretical/index.html>

<http://www.spdbooks.org/SearchResults.asp?AuthorTitle=edwards%2C+kari>

[↑ Contents](#)

260. **Chris Stroffolino**

Re: amerikan movies?

Fri 10 Mar 2006

Aryanil turned me onto RAY a few years back---

I still have many more to see, but the ones he mentions are great!

Chris

>From: Aryanil Mukherjee <[REDACTED]>

>To: [REDACTED]

>Subject: Re: amerikan movies?

>Date: Fri, Mar 10, 2006, 11:57 AM

>

which Indian city are you going to ?

if you really meant good cinema, try some Satyajit Ray films if you can -

Pather Panchali (song of the little road)

Aparajita (The Unvanquished)

Apur Sansar (The World of Apu)

Jalsaghar (Music Room)

cinema can never be better without Ray.

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

*From: UB Poetics discussion group [mailto:] On
Behalf Of kari edwards
Sent: Friday, March 10, 2006 2:45 PM
To:
Subject: amerikan movies?*

*I am moving to India at end of the month and the place I am moving has
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from the international community have a pretty good collection of
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like:

*the rocky picture horror show
the day the earth stood still
duck soup
chuck and buck*

any ways.. you get the picture... any one have any other suggestions..

kari

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

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<http://www.spdbooks.org/SearchResults.asp?AuthorTitle=edwards%2C+kari>

[↑ Contents](#)

261. **Pierre Joris**

Re: music

Fri 10 Mar 2006

Am a radio junkie, so early in the morning its my PBS stations WAMC, WBAI &/or WNYC -- later its WBGO (jazz) and/or France Cultiore (my old employer) and France Musiques (the classical music station with much gab on the music).

Live: last week I went to listen to a great concert by Simon Shaheen (violon & oud) and his Middle East orchestra. Tonight stays in the family as I am going to hear Nicole Peyrafitte & the Pamplemousse Trio (twisted jazz standards, poetry, French cabaret songs etcetera) — I hear her repeating in the room next to where I type; son Miles was extremely happy when I promised to pick up tickets for next month's concert by Pearl Jam for all of us, though I am very happy that he did not insist on schlepping me to Fall out Boy.

CD-wise my iTunes tells me that what I have been playing most (on my desk) in recent days is:

Chavela Vargas, Macorina

Abeda Parveeb Mystric Poetry

Anouar Brahim, Khomsa

William Bolcom. Songs of Innocence and of Experience

Michael Bisio, Connections

Rabin Abou-Khalil, Blue Camel

Esbjörn Svensson Trio, Strange Place For Snow

Bob Dylan, Blonde on Blonde

In the media/living room with the good soundsystem it must be:

Coltrane Live at the Half Note

&

Mal Waldron & Steve Lacy, Live at Dreher, Patis 1981

Pierre

On Mar 10, 2006, at 9:39 AM, Dan Coffey wrote:

*I'm curious to know what some of you poets have been listening to as you work. Feel free to post to the list or, yes, here it comes.... backchannel.
God I love that word.*

Tx,

Dan

--

<http://hyperhypo.org>

=====
"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>
=====

[↑ Contents](#)

262. **Renee Ashley**
Re: amerikan movies?

Fri 10 Mar 2006

A Boy and His Dog
Attack of the Killer Tomatoes

[↑ Contents](#)

263. **Adam Fieled**
Alison Croggon, AnnMarie Eldon on PFS Post

Fri 10 Mar 2006

New at PFS Post (www.artrecess.blogspot.com)--
-- a "virtual masterpiece" from AnnMarie Eldon
-- new work from Alison Croggon

New at Stoning the Devil (www.adamfieled.blogspot.com)--
-- Mirror series poem, Strindberg, review of "Capote", Larry David, Charles
Bernstein, Donald Fagen, review of "Night Watch", much more.

New "flash memoir" pieces at Fieled's Proust-Juice
(www.proustjuice.blogspot.com)

Yahoo! Mail

Use Photomail to share photos without annoying attachments.

[↑ Contents](#)

264. **Ishaq**

MARCH 14TH, NATIONWIDE GRAFFITI CAMPAIGN AGAINST THE POLICE.

Fri 10 Mar 2006

MARCH 14TH, NATIONWIDE GRAFFITI CAMPAIGN AGAINST THE POLICE.

...This is a call to all the members of the Other Mexico, so that this 14th of march, international day against police brutality, they demonstrate, in whatever way they find convenient, against the repression that the bad governments exercise against our peoples.

posted by kevin:

I PROPOSE THAT ALL THE PEOPLE ON THE SAME TOPIC, AND/OR
THOSE EDUCATED ENOUGH TO UNDERSTAND THAT 911 WAS DONE BY
THE FBI, CIA, NATIONAL DEFENCE AND CORRUPT POLITICIANS AND
BUSINESS PEOPLE ALSO PARTICIPATE, EVEN IF THEY'RE NOT
WITH THE SEXTA YET...OR EVER

<http://video.google.com/videoplay?docid=-5137581991288263801&q=loosechange911>

SECOND. - This is a call to all the members of the Other Mexico, so that this 14th of march, international day against police([search]) brutality, they demonstrate, in whatever way they find convenient, against the repression that the bad governments exercise against our peoples.

THIRD.- We propose: .-That that day everybody sends, to the space we're going to open at the Elace Zapatista webpage (<http://www.enlacezapatista.ezln.org.mx>), a list of repressive acts that they have suffered from the authorities, testimonies, drawings, photos, etc, where we demonstrate our repudiation against the police. .-That the whole gang across the country does graffiti, banners, murals, etc., according to however whoever does it. .-That local forums are done, regional and state where they debate and analizethis social cancer, known as the police.

Against police brutality; other Mexico

Subcomandante Insurgente Marcos.

México, Marzo del 2006.

<http://www.ezln.org.mx/>

spanish:

EJÉRCITO ZAPATISTA DE LIBERACIÓN NACIONAL.
MÉXICO.
COMISIÓN SEXTA.

JORNADA NACIONAL
CONTRA LA BRUTALIDAD POLICÍACA.

2 de Marzo del 2006.

A ■■■■■ adherentes a la Sexta y a la Otra Campaña:
Al pueblo de México:

Compañeros y compañeras:

Siendo las 2050 horas del día 2 de marzo del 2006, ■■■■■ en el Otro Tepejí del Río, en el Otro Hidalgo, los colectivos, grupos, organizaciones e individuos que formamos la Otra en el estado de Hidalgo y la Comisión Sexta del EZLN, acordamos lo siguiente:

PRIMERO.- Manifestamos nuestra solidaridad y apoyo: a los compañeros y compañeras de la Otra Chiapas que padecen la persecución y hostigamiento del gobierno del estado; al noble pueblo indígena zapoteco de San Blas Atempa, Oaxaca, que sufre la agresión policiaca comandada por caciques y el gobierno del estado; y a ■■■■■ adherentes de la Otra en todo el país que son hostigados y reprimidos por los malos gobiernos encabezados por los partidos PRI, PAN, PRD, PT, Verde Ecologista, Convergencia y PANAL.

SEGUNDO.- Hacemos un llamado a ■■■■■ adherentes del Otro México, para que el próximo día 14 de marzo de este año, día internacional contra la brutalidad policiaca, se manifiesten, de la forma en que consideren conveniente, en contra de la represión que los malos gobiernos ejercen contra nuestros pueblos.

TERCERO.- Proponemos:

.- Que ese día ■■■■■ envíen, al espacio especial que se va a abrir en la página electrónica de Enlace Zapatista (<http://www.enlacezapatista.ezln.org.mx>), un listado de las acciones represivas que se han sufrido por parte de las autoridades, así como testimonios, dibujos, fotos, etcétera, donde manifestemos nuestro repudio en contra de las policías.

.- Que la banda en todo el país cree graffitis, mantas, murales, etc., con ese tema, según el modo de cada quien.

.- Que se realicen foros locales, regionales o estatales en donde se analice y debata sobre este cáncer social que es la policía.

Contra la brutalidad policiaca: otro México

Desde el Otro Hidalgo.

Por la Comisión Sexta del EZLN. Por la Coordinadora Estatal del Otro Hidalgo.

see also:

FBI, CIA, CISEN, PFP, PGR, SP, judiciales, AFI, DN, ND, RCMP, CISIS, and others in the definition of "police".

<http://video.google.com/videoplay?docid=-5137581991288263801&q=loosechange911>

keep up the analysis...

BAD GOVERNMENT, COMMUNISTS, CAPITALISTS, AND TERRORISTS

SWEAR TO GOD I CAN'T TELL THE DIFFERENCE

<http://video.google.com/videoplay?docid=-5137581991288263801&q=loosechange911>

See also:

<http://www.ezln.org.mx>

<http://www.enlacezapatista.ezln.org.mx>

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>

<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](#)

265. **Mairead Byrne**

Re: music

Fri 10 Mar 2006

Bob Marley as always. These weeks it's the third disk of Songs of Freedom, which just keeps yielding & yielding. I was thrilled 2 weeks ago, though, to discover I could listen to Erik Satie: Piano Works straight through & love every note of it. Usually I'm impatient with everything except Bob. In my 20th century poetry class, besides Satie, it's been Scott Joplin, Jelly Roll Morton, Louis Armstrong, Stravinsky and Cats. Last night I watched Rent and was underwhelmed by the music. Not long ago I listened to Sinead O'Connor's Throw Down Your Arms, which was interesting. I don't listen to music when I'm writing though. I listen in the car, though that's not exactly right. I drive music around in the car, very loud. I drive a carful of music. I lodge in the car with music. Music blasts me around Providence. Something like that. Mairead

>>> [REDACTED] 03/10/06 9:39 AM >>>

I'm curious to know what some of you poets have been listening to as you work. Feel free to post to the list or, yes, here it comes.... backchannel. God I love that word.

Tx,

Dan

--

<http://hyperhypo.org>

[↑ Contents](#)

266. **Jerrold Shiroma**

Re: music

Fri 10 Mar 2006

currently on my playlist...

Dilated Peoples: 20/20

Haiku D'Etat: Haiku D'Etat

Common: Be

Mos Def: The New Danger

The Roots: Things Fall Apart

The Roots: The Tipping Point
Zion I: True And Livin'
Wyclef Jean: Welcome to Haiti Creole 101
Wale Oyejide: One Day...Everything Changed
Lizz Wright: Dreaming Wide Awake
Leela James: A Change Is Gonna Come
Burning Spear: Chant Down Babylon
Beenie Man: Hundred Dollar Bag
Linton Kwesi Johnson: Dread Beat An'Blood
Zap Mama: A Ma Zone
Sonic Youth: SYR 6 Koncertas Stan Brakhage Prisiminimui
The Clash: London Calling
African Underground Vol 1: Hip-Hop Senegal
Motown: The Classic Years

██████████ 03/10/06 9:39 AM >>>

I'm curious to know what some of you poets have been listening to as you work. Feel free to post to the list or, yes, here it comes.... backchannel. God I love that word.

Tx,

Dan

--

<http://hyperhypo.org>

[↑ Contents](#)

267. **Alison Croggon**

Re: music

Fri 10 Mar 2006

At the moment, Miriam Makeba

Voluntarily or involuntarily, recently, according my iTunes:

Big Bad Voodoo Daddy

Joanne Newsome

Yann Tiersen / Married Monk

Patti Smith

The Panics
Iggy Pop
Tom Waits
Mink deVille

Best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

268. **Mairead Byrne**

Re: mattering...

Fri 10 Mar 2006

Auden was not a historian. Three of the seven signatories of the 1916 Proclamation of the Republic were poets: Thomas MacDonagh, Padraig Pearse, and Joseph Plunkett. All seven signatories were executed but the "rising," though variously understood in the last 90 years, undoubtedly made a lot of things happen. I think these men probably went into action *with* poetry; they did not lay it aside. Maybe too, Bobby Sands, 65 years later, who also wrote poetry, took it with him on his final active service, i.e., hunger strike. I do not mean to single out Irish Republicans. I've also been thinking of the International Brigades. And I am sure people bring poetry with them into all sorts of struggles. Auden has his limits. Langston Hughes framed a language for plenty to happen decades later. Langston Hughes made nothing happen???? Come on. It seems the height of arrogance to claim that poetry, by and large an art form of educated, articulate, literate, privileged people, makes nothing happen. In the age of the hanging chad, how on earth does anyone get so cosy? If poetry makes nothing happen, give it a good rattle to see if it's still breathing. That might be the problem. Mairead

>>> [REDACTED] 03/09/06 7:46 PM >>>

But then again, creating a distinction between mattering and action.

"Now Ireland has her madness and her weather still, / For poetry makes nothing happen."

-(W.H. Auden in memory of W.B Yeats)

-Peter Ciccariello

ARTIST'S BLOG - <http://invisiblenotes.blogspot.com/>

[↑ Contents](#)

269. **Flora Fair**

Re: mattering...

Fri 10 Mar 2006

I didn't mean to be the height of arrogance. Just asking a question.

Mairead Byrne <[REDACTED]> wrote: Auden was not a historian. Three of the seven signatories of the 1916 Proclamation of the Republic were poets: Thomas MacDonagh, Padraig Pearse, and Joseph Plunkett. All seven signatories were executed but the "rising," though variously understood in the last 90 years, undoubtedly made a lot of things happen. I think these men probably went into action *with* poetry; they did not lay it aside. Maybe too, Bobby Sands, 65 years later, who also wrote poetry, took it with him on his final active service, i.e., hunger strike. I do not mean to single out Irish Republicans. I've also been thinking of the International Brigades. And I am sure people bring poetry with them into all sorts of struggles. Auden has his limits. Langston Hughes framed a language for plenty to happen decades later. Langston Hughes made nothing happen???? Come on. It seems the height of arrogance to claim that poetry, by and large an art form of educated, articulate, literate, privileged people, makes nothing happen. In the age of the hanging chad, how on earth does anyone get so cosy? If poetry makes nothing happen, give it a good rattle to see if it's still breathing. That might be the problem. Mairead

>>> [REDACTED] 03/09/06 7:46 PM >>>

But then again, creating a distinction between mattering and action.

"Now Ireland has her madness and her weather still, / For poetry makes nothing happen."

-(W.H. Auden in memory of W.B Yeats)

-Peter Ciccariello

ARTIST'S BLOG - <http://invisiblenotes.blogspot.com/>

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

270. **Mairead Byrne**

Re: free speech, Rachel Corrie, absurdism, etc.

Sat 11 Mar 2006

Dear Mary Jo,

Why read Nudel's remarks as inflammatory & do nothing? Why save your annoyance for "the futility of proselytizing"? Why not be annoyed at someone who is degrading and demeaning someone? Why be annoyed instead at the hapless utopians, as you characterize them?

I am thankful that there are people who believe that making one creative or educational gesture in a community, then doing it again, and again, night after night, makes a difference, to all involved. I think it's a lot easier to have one's eyes glued on the more powerful, and to massage one's own relative powerlessness, than it is to recognize one's power in relation to those less powerful, with whom one is surrounded, and to apply the power one has.

I do believe words matter. I choose them as best I can. I understand Harry Nudel's posts regarding Rachel Corrie as hateful. I wrote to the Poetics list managers a few days ago to inquire as to list policy on hate speech. I got two automated replies but nothing else.

I think that Harry Nudel's hateful remarks are acceptable on this list because they were directed at someone who does not matter: a young woman who is dead. I don't take this as a marker of tolerance, because the list is quite tightly controlled in terms of what can be posted, and at what frequency, although it may be a marker of general tolerance of misogyny.

I think if Harry Nudel had made similar remarks about a white male poet, recently deceased, there would have been much protest. When Robert Creeley died, almost a year ago, post after post came bearing witness to him. Words mattered then. Perhaps no-one on this list knew Rachel Corrie but we are not distant from her, or people who knew her, or who know her family. Words matter now too.

As a member of this list, I don't think *I* matter in any sense to the list managers. I intended to sign off -- but then came the music thread.

Mairead

>>> [REDACTED] 03/08/06 9:20 AM >>>

Mairead,

I read Nudel's remarks as inflammatory.

However, I don't believe the Absurdist point of view to be any less valid than an optimistic perspective. The absurd approach to life is neither convenient, clever, nor easily arrived at. I don't know much about Fish except his text & reader theory which is interesting. The Absurd, as demonstrated in the works of Ionesco, Beckett, Camus and Sartre and the "deconstructionists" are more relevant for my argument. Other than preservation of the planet and species, what is absolute? Some can even argue that saving this madness is itself

insane. Of course that can put one in the religious fundamentalist or anarchist camps where "heaven" or post-apocalyptic campfires await. However, I don't begrudge anyone their personally devised utopias. It's just the futility of proselytizing for such that annoys me.

Those of us who walk the line between hope and absurdity know there are few success stories. I'm sorry if I bristle, but examination of world history and my own personal life leaves me sad and helpless against such cyclical and overwhelmingly tragic situations. When you begin to contemplate all sides of each argument, the ambiguities are paralyzing.

That individual lives are improving qualitatively because of art, can be argued. That the human condition or the world has changed quantitatively can not. When I mentioned Bianco Luno's controversial statement a few days ago, I was picking a philosophical fight over the which scraps of human endeavor make any real difference.

Artists and other kinds of people find it hard to admit that their lives may be futile, so they find meaning and purpose through their work or obsession. But their choices are only that, personal choices, based fundamentally upon their genetic and cultural situation. An individual might rise above their situation; and yes, often because of art or a special person(s) investment of time and money.

I'm not saying we shouldn't try. In my camp, not expecting too much has never disappointed me. And if I cry too much about it all, I often end up laughing at the absurdity. That is, until I start crying again. Advocating absurdity doesn't make the world more absurd. In fact, advocating most anything is in itself absurd. I doubt that anyone loves this place the same way I do.

Mary Jo

[↑ Contents](#)

271. **Nicholas Karavatos**

Re: Left Forum...This weekend...

Sat 11 Mar 2006

" But the Left Conference got me thinkin'...how many poets on this list work in any industrial setting...how many do any physical labor as an integral part of their job...my guess is 99 per cent are info workers..."

I used to be a physical laborer. Kind of had the romantic idea that it would make me purer. Of course, I had the privilege of choice. Got sick of it. Went to graduate school, an older student. Dream job? Read books and get paid to talk about them. Now I do that. But all those damn compositions to grade!

" Can success be predetermined by the school you went to...."

Had a job interview a few weeks ago. Went good. Got the letter of intent. Then got the letter of appointment. Ah, assistant professor of language and literature. However, I went to New College of California. Where? With who? Did what? Most of my interview was affirming the efficacy my educational background. I must've convinced them, but my school opened no door for me.

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

From: Harry Nudel [mailto:]
Sent: Thursday, March 09, 2006 4:21 PM
To:
Subject: Left Forum...This weekend...

[↑ Contents](#)

272. **PR Primeau**

Re: music

Sat 11 Mar 2006

i don't trust anything i can't find on mtv. or, i guess, mtv2.

pr

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

From: Pierre Joris < >
To:
Sent: Fri, 10 Mar 2006 16:13:23 -0500
Subject: Re: music

Am a radio junkie, so early in the morning its my PBS stations WAMC, WBAI &/or WNYC -- later its WBGO (jazz) and/or France Cultuire (my old employer) and France Musiques (the classical music station with much gab on the music).

Live: last week I went to listen to a great concert by Simon Shaheen (violon & oud) and his Middle East orchestra. Tonight stays in the family as I am going to hear Nicole Peyrafitte & the Pamplemousse Trio (twisted jazz standards, poetry, French cabaret songs etcetera) - I hear her repeating in the room next to where I type; son Miles was extremely happy when I promised to pick up tickets for next month's concert by Pearl Jam for all of us, though I am very happy that he did not insist on schlepping me to Fall out Boy.

CD-wise my iTunes tells me that what I have been playing most (on my desk) in recent days is:

Chavela Vargas, Macorina
Abeda Parveeb Mystric Poetry
Anouar Brahim, Khomsa

William Bolcom. Songs of Innocence and of Experience
Michael Bisio, Connections
Rabin Abou-Khalil, Blue Camel
Esbjörn Svensson Trio, Strange Place For Snow
Bob Dylan, Blonde on Blonde

In the media/living room with the good soundsystem it must be:

Coltrane Live at the Half Note

&

Mal Waldron & Steve Lacy, Live at Dreher, Patis 1981

Pierre

On Mar 10, 2006, at 9:39 AM, Dan Coffey wrote:

I'm curious to know what some of you poets have been listening to > as you work. Feel free to post to the list or, yes, here it comes.... > backchannel. God I love that word.

Tx,

Dan

--

<http://hyperhypo.org>

=====
"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>

=====

[↑ Contents](#)

273. **Harry Nudel**

Freespeech...R.C..

Sat 11 Mar 2006

Me thinks...Maireade has been in a position of power so long..read this...write this...be& listen listen listen....to me....or else....that

When i was 'bout 20....in 1967.....a little ynger that R.C...i spent a summer in Oppelousas La...with C.O.R.E..there was 'nother Jewish kid from NY...there on a more semipermanet basis..& two sweet white northern nurses...in a black community of a few thousands..

On Sundays...the two of us..John & I...would drive to a rural church...back dusty roads...in a bumpy car...& coming in late...walk down the segregated aisle...and veered into the black section...on my knees taking the wafer of mass...

We walked quickly out...never lookin ' at the stares behind us...or the rock thrown at the speedin' car...drn...

[↑ Contents](#)

274. **Steve Dalachinsky**

Fw: [CompanyofPoets] Fw: Re: [jert rkcu]

Sat 11 Mar 2006

carlos m. luis & steve dalachinsky

a collaboration 20 variations on a poem

w/ collages by both authors

available thru pay on demand publishing or something like that thru lulu

whoever the hell lulu is i don't even have a copy will someone buy me one or several please thanks steve

[↑ Contents](#)

275. **Steve Dalachinsky**

Re: music

Sat 11 Mar 2006

geeeeeezeeeeeee marley satie stravinsky and cats

[↑ Contents](#)

276. **Harry Nudel**
Free speech....Rachel Corrie...
Sat 11 Mar 2006

Hannah
Wilke's
Tits
Yum
BeWare
Fascist
Feminism
Yum
drn...

[↑ Contents](#)

277. **Alison Croggon**
Re: Free speech....Rachel Corrie...
Sat 11 Mar 2006

I wasn't go to say anything further.

But fuck it.

Misogyny is every bit as deadly as racism. It kills thousands of women every year. So is it acceptable on this list? Is objecting to the degrading reduction of women to mere sex toys for men "fascist feminism"?

On 11/3/06 5:03 PM, "Harry Nudel" <[REDACTED]> wrote:

*Hannah
Wilke's
Tits

Yum

BeWare
Fascist
Feminism

Yum

drn...*

Alison Croggon

Blog: <http://theatrenotes.blogspot.com>
Editor, Masthead: <http://masthead.net.au>
Home page: <http://alisoncroggon.com>

[↑ Contents](#)

278. **Alexander Jorgensen**

Re: free speech, Rachel Corrie, absurdism, etc.

Sat 11 Mar 2006

This is a big problem Stateside, people's tongues being cut out because we don't like what they say -- on the left, right. And look what you got, a great big shit hole filled with doddering gits. Breath is liscense. For God's sakes, you need to get out, smell the world, see just how absurd you sound. Your construction, I'm afraid, is yesterday's news.

AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

279. **Alexander Jorgensen**

Re: free speech, Rachel Corrie, absurdism, etc.

Sat 11 Mar 2006

I'm gonna stay out of this one, however. Quack! Quack! Quack!

AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

280. **Alison Croggon**

Re: free speech, Rachel Corrie, absurdism, etc.

Sat 11 Mar 2006

On 11/3/06 5:41 PM, "Alexander Jorgensen" <[REDACTED]> wrote:

| Quack! Quack! Quack!

Perhaps I ought to explain myself, instead of making rude impatient noises.

I think Mairead is perfectly correct to call the misogyny on a post which, in response to the story of a play about Rachel Corrie being pulled by the NYTW, imagines the dead young woman in question seduced by an untrustworthy oriental intellectual who finishes by sodomising her corpse.

I am not interested in asking that Harry Nudel be thrown off the list or any such thing. Nor does not being racist in one circumstance mean that you can't be sexist (or racist) in another. But those who claim that calling that offensiveness is "cutting tongues out" might also think about the people whom this kind of speech effectively silences. Or is sexual violence just a great big joke? Only, perhaps, to those who can't easily imagine themselves the victims of it.

All best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

281. **Jim Andrews**

Re: music

Sat 11 Mar 2006

People Like Us -- aka Vicki Bennett

Her album 'Abridged Too Far' is streamable from
<http://vispo.com/temp/People-Like-Us-Playlist.M3U>
and there is album info from
http://www.ubu.com/sound/plu_abridged.html

This is one of the most interesting albums I've heard in a long time.

More info on Bennett/Us

<http://www.peoplelikeus.org>

<http://www.ubu.com/sound/plu.html>

ja

[↑ Contents](#)

282. **derekrogeron**

Re: Amount Poetry Matters = Amount of \$\$\$ it generates

Sat 11 Mar 2006

Tod:

..| Any book of poetry out there
..| sell more than a million copies?

Oh, I don't know, the hardcover edition of "The Prophet (!) by Kahlil Gibran is ranked #525 in Books at Amazon. That's got to be worth some \$\$\$.

Kooser's hardcover edition of "The Poetry Home Repair Manual: Practical Advice For Beginning Poets" is ranked #1,910. That also must generate some \$ \$ \$.

Elizabeth Bishop's paperback "The Complete Poems, 1927-1979" can't be doing too badly ranked at #2,944 despite a new offering (<http://amazon.com/gp/product/0374146454/>).

Whitman's paperback classic "Leaves of Grass" comes in at #4,192 and Bukowski's hardcover "Come On In!: New Poems" ranks in at #4,569.

Does that satisfy a thirst for \$\$\$ generation in poetry?

..| poetry doesn't enjoy the same level
..| of popularity as most of the other arts

Poetry is extremely **more popular** than other art forms, according to Web queries.

The recent hitwise data I recently forwarded clearly showed 'poetry' (#8) given the highest attention from internet users [right along with 'Paris Hilton' (#2) and 'Jessica Simpson' (#6)], whereas 'lyrics' (#20) lagged not-too-far behind and 'radio stations' (#23), 'music' (#45), and 'song lyrics' (#68) appear much further down the list (all these rankings are excluding adult queries btw, which would send everything down a few hundred spots). The closest thing we get to **art** might be 'tattoos' (#92) otherwise **art that is not poetry is simple not on people's radar**. But 'poetry', as the numbers show, is fabulously popular and, of course, not even close to your recent (qualified) label of 'marginalized'.

I think you're talking in terms of dollar signs as your measurement of success, which is a very capital way of thinking, but, nonetheless, not an accurate gauge of reality.

..| nonetheless, poetry is less popular than
..| (mainstream, best-selling) fiction,
..| (Hollywood) film, and so forth

Yes, it is as a dollar-generating industry. I refer you to the bold truth re: poetry (still unanswered) from Bukowski (excerpt from "Po in Motion"):
www.derekrogerson.com/sounds/buk.mp3 (1.72M)

"...as much energy as a Hollywood industry, as much energy as a stage play on Broadway... all it needs is practitioners who are alive to bring it alive... it's not appreciated is because it hasn't shown any guts, it hasn't shown any dance, it hasn't shown any moxie..."

..| a large number of students are far less
..| interested in actually reading poetry
..| than in writing their own

And this is a problem, how? Write, write, write!

..| And I find their taste in poetry
..| to be largely frightening

Again, re: my last post, you can expand your narrow definition of poetry. It would appear it is you (a practitioner) who is marginalizing poetry yourself. Get out there and write some!

Derek

"Whoever controls the definition, controls the outcome."

[↑ Contents](#)

283. **Laura Hinton**

Re: Reminder -- Lyn Hejinian Poetry Reading in NYC Wednesday, March 15

Sat 11 Mar 2006

InterRUPTions, An Experimental Writers Series
Announces a Poetry Reading/Event with

LYN HEJINIAN

Wednesday, March 15, 5 p.m.

The City College of New York

Rifkind Room (Rm. 6/316)

North Academic Complex (NAC)

campus located at:
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* (Omnidawn) 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. _____ * 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 the 6th Floor. For a campus map, see website at: <http://www.ccny.cuny.edu/aboutus/campus/artbldg00.htm>.

[↑ Contents](#)

284. **Hugh Steinberg**

Re: Amount Poetry Matters = Amount of \$\$\$ it generates

Sat 11 Mar 2006

I think the general frustration with this topic is rooted in the understanding that poetry is not a mass media, and American culture right now seems to privilege mass media over all others. I think it's important to understand the virtues poetry has both in not being mass and in not being like other artistic practices.

As an artistic practice, poetry is ridiculously cheap and has a very low access point (literacy?). It's not like architecture, where you have to get a degree, get licensed, and then either accumulate capital or clients, and then maybe you get to build something. Or film, where it is not uncommon to spend way more time raising money than actually filming or editing. It's not like play writing, where

you have to negotiate with directors and actors and whatnot. It's not like music -- you don't have to worry about whether the drummer's going to show up to rehearsal too hammered to play. You don't have to rent studio or rehearsal or storage space, unlike say sculptors. You don't have to worry about never doing it again because your body's shot (as in dance).

Poets get to have lives with neither the blessings nor the curses of celebrity. It's much easier to have a conversation with a really awesome poet -- try doing that with a really awesome rock star, or actor. Poetry is an intimate art. We know our audiences, and our audiences know us.

I can get some friends together and start a journal, or a press, or a reading series, for not that much bread. Try doing that with a restaurant, or a symphony orchestra, or a sitcom. It is so much easier to explore and experiment when you don't have investors wondering when they're going to get their profits out of you. And nobody's going to get fired if your poem's a flop, and nobody's going to stop you from writing another poem if your last poem was a flop, or if only five people showed up to that reading you gave at Cody's.

I don't know how many people will ever read my poems, no matter how good they are or how much they might matter, and if I hadn't made peace with that a long time ago, I would have gotten out of poetry a long time ago. When people I don't know introduce themselves and tell me how much they like my work, I feel like I've received this enormous gift.

As to whether poetry matters, so long as you buy into the idea that only mass medias matter, then you're going to suffer TV envy and rock star envy and you're going to suffer and suffer and suffer. If you turn your attention towards how non-mass medias matter, you're still going to suffer, but you'll be in good company.

Hugh Steinberg

--- derekrogerson <[REDACTED]> wrote:

Tod:

..| Any book of poetry out there
..| sell more than a million copies?

Oh, I don't know, the hardcover edition of "The Prophet (!) by Kahlil Gibran is ranked #525 in Books at Amazon. That's got to be worth some \$\$\$.

Kooser's hardcover edition of "The Poetry Home Repair Manual: Practical Advice For Beginning Poets" is ranked #1,910. That also must generate some \$\$\$.

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*doing too badly ranked at #2,944 despite a new offering
(<http://amazon.com/gp/product/0374146454/>).*

*Whitman's paperback classic "Leaves of Grass" comes in at #4,192 and
Bukowski's hardcover "Come On In!: New Poems" ranks in at #4,569.*

Does that satisfy a thirst for \$\$\$ generation in poetry?

*..| poetry doesn't enjoy the same level
..| of popularity as most of the other arts*

*Poetry is extremely *more popular* than other art forms, according to
Web queries.*

*The recent hitwise data I recently forwarded clearly showed 'poetry'
(#8) given the highest attention from internet users [right along with
'Paris Hilton' (#2) and 'Jessica Simpson' (#6)], whereas 'lyrics' (#20)
lagged not-too-far behind and 'radio stations' (#23), 'music' (#45), and
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down a few hundred spots). The closest thing we get to *art* might be
'tattoos' (#92) otherwise *art that is not poetry is simple not on
people's radar*. But 'poetry', as the numbers show, is fabulously
popular and, of course, not even close to your recent (qualified) label
of 'marginalized'.*

*I think you're talking in terms of dollar signs as your measurement of
success, which is a very capital way of thinking, but, nonetheless, not
an accurate gauge of reality.*

*..| nonetheless, poetry is less popular than
..| (mainstream, best-selling) fiction,
..| (Hollywood) film, and so forth*

*Yes, it is as a dollar-generating industry. I refer you to the bold
truth re: poetry (still unanswered) from Bukowski (excerpt from "Po in
Motion"): www.derekrogeron.com/sounds/buk.mp3 (1.72M)*

*"...as much energy as a Hollywood industry, as much energy as a stage
play on Broadway... all it needs is practitioners who are alive to bring
it alive... it's not appreciated is because it hasn't shown any guts, it
hasn't shown any dance, it hasn't shown any moxie..."*

*..| a large number of students are far less
..| interested in actually reading poetry*

..| *than in writing their own*

And this is a problem, how? Write, write, write!

..| *And I find their taste in poetry*

..| *to be largely frightening*

Again, re: my last post, you can expand your narrow definition of poetry. It would appear it is you (a practitioner) who is marginalizing poetry yourself. Get out there and write some!

Derek

"Whoever controls the definition, controls the outcome."

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[↑ Contents](#)

285. **j. kuszai**

not to be bleak on harry noodle's misogyny

Sat 11 Mar 2006

but it's possible that harry noodles could make such comments about member of the list and still not be removed. think about how hostile people are to a moderated list, as if such a thing were the violence in question.

fight for a better list, and ask to have such people removed. you'd have my support.

Date: Sat, 11 Mar 2006 18:37:47 +1100

From: Alison Croggon <[log in to unmask]>

Subject: Re: free speech, Rachel Corrie, absurdism, etc.

On 11/3/06 5:41 PM, "Alexander Jorgensen" <[log in to unmask]> wrote:

| *Quack! Quack! Quack!*

Perhaps I ought to explain myself, instead of making rude impatient noises.

I think Mairead is perfectly correct to call the misogyny on a post which, in response to the story of a play about Rachel Corrie being pulled by the

NYTW, imagines the dead young woman in question seduced by an untrustworthy

oriental intellectual who finishes by sodomising her corpse.

I am not interested in asking that Harry Nudel be thrown off the list or any such thing. Nor does not being racist in one circumstance mean that you can't be sexist (or racist) in another. But those who claim that calling that offensiveness is "cutting tongues out" might also think about the people whom this kind of speech effectively silences. Or is sexual violence just a great big joke? Only, perhaps, to those who can't easily imagine themselves the victims of it.

All best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

286. **derekrogerson**

"Of course, you know, this means war!"

Sat 11 Mar 2006

j. kuszai:

..| fight for a better list, and ask to have such

..| people removed. you'd have my support

Well ah, yes. War, exclusion, segregation, that's always the answer!

Derek

"Hey you big bully! What the idea of hitting that little bully?"

[↑ Contents](#)

287. **Jim Andrews**

Re: free speech, Rachel Corrie, absurdism, etc.

Sat 11 Mar 2006

Alison and Mairead aren't asking for Harry to be removed from the list, but for recognition that he is expressing various things that deserve censure.

Is that "fascist feminism", Harry? Or are you describing Hannah Wilke's work as "fascist feminism" (read a couple of interesting articles on her at http://blogs.warwick.ac.uk/zoebrigley/entry/deconstructing_the_feminine and http://www.findarticles.com/p/articles/mi_m1248/is_n5_v82/ai_15406252). "Yum"?

You may be allowed to say what you will, but others are also free to call you on what you say. That isn't fascistic. I recall a net artist who called more or less anyone a fascist motherfucker. Particularly anyone who disagreed with the net artist. The pseudo-political language seemed a mask for self-absorbed myopia. Language as stick to get one's way.

ja

<http://vispo.com>

[↑ Contents](#)

288. **Nicholas Karavatos**

Re: Does Poetry Matter

Sat 11 Mar 2006

" - Almost every religious truth is given in the form of poetry and/ or requires some for poetical analysis. One of the biggest problems with the Christian Right is they have no sense of this level of understanding."

I would just say that this is the tension between reading literally and reading figuratively. We tend to ascribe the term "fundamentalist" to those who read scriptures literally rather than figuratively. This is as much an issue in Judaism and Islam as it is in Christianity. Case in point: the afterlife.

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

From: Ian VanHeusen [mailto:████████]

Sent: Friday, March 10, 2006 8:04 PM

To: ██████████

Subject: Does Poetry Matter

[↑ Contents](#)

289. **Dan Wilcox**

Third Thursday Open Mic, Albany, NY

Sat 11 Mar 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, March 16, 2006

7:00 sign up; 7:30 start

Featured Poet: Judith Prest

Note: this is a change from the listing on flyers.

\$3.00 donation.

Bring a poem, a friend, bring 2 friends, read one poem, make new friends, write more poems; come back next month.

Your host: Dan Wilcox, every Third Thursday.

Judith has two chapbooks out from Spirit Wind Books, "Wildwoman's Scrapbook" (2002) and "Sailing on the Spirit Wind: Midlife Reflections" (1998). Here is a poem from "Wildwoman's Scrapbook".

Shadow Woman

Shadow woman is just there
under the ledge
waiting out the white heat of mid-day
she watches from the dark,
takes it all in
plays it back in dreams
projected
on the fogbank of sleep

waiting for the heat of life
to abate
waiting for the wind to shift
shadow woman bides her time

shadow woman knows
now to navigate the deep currents,
sees in the dark
undistracted by sunsparkles
on the surface,
patient as the rocks

she sits in stillness
waiting for her invitation
from the light

#

[↑ Contents](#)

290. **Patrick Durgin**
music

Sat 11 Mar 2006

remixing, i've found myself listening to Da Crouton: www.da-crouton.com
when not working on my own, i've been spinning various, "rhythm & sound w/
the artists"
michel waisvisz, "in tune"
various stuio one collections (from soul jazz records)

[↑ Contents](#)

291. **ambogle2**
Ann Margaret Bogle blog March 5-11

Sat 11 Mar 2006

I'm "celebrating" International Women's Day (March 8) at my blog this week
with a newly revealed short story (from a stash of short stories and other
works), peppery lists, ark confessions, and art.

<http://annbogle.blogspot.com>

[↑ Contents](#)

292. **Michael Tod Edgerton**
Re: Amount Poetry Matters = Amount of \$\$\$ it generates

Sat 11 Mar 2006

Yes, as should be apparent to anyone who's actually read my twoprevious posts
on this subject, I wholly agree! There are constraints to that kind of popularity
that I would never want to contend with. I don't want anyone telling me what
or how to write.

Derek, your new subject heading implies that I am equating whether poetry
"matters" or not with whether it makes money, which I never even came close
to doing. I was using the economic reality to point to poetry's relative lack of
popularity. In a capitalist society, this is a legitimate barometer. I sketched out

in my first post on this subject how I think poetry can matter. You might want to try actually reading it.

This little poet was quite the rock star last night and now has to go back to bed...

Tod

Hugh Steinberg <[REDACTED]> wrote: I think the general frustration with this topic is rooted in the understanding that poetry is not a mass media, and American culture right now seems to privilege mass media over all others. I think it's important to understand the virtues poetry has both in not being mass and in not being like other artistic practices.

As an artistic practice, poetry is ridiculously cheap and has a very low access point (literacy?). It's not like architecture, where you have to get a degree, get licensed, and then either accumulate capital or clients, and then maybe you get to build something. Or film, where it is not uncommon to spend way more time raising money than actually filming or editing. It's not like play writing, where you have to negotiate with directors and actors and whatnot. It's not like music -- you don't have to worry about whether the drummer's going to show up to rehearsal too hammered to play. You don't have to rent studio or rehearsal or storage space, unlike say sculptors. You don't have to worry about never doing it again because your body's shot (as in dance).

Poets get to have lives with neither the blessings nor the curses of celebrity. It's much easier to have a conversation with a really awesome poet -- try doing that with a really awesome rock star, or actor. Poetry is an intimate art. We know our audiences, and our audiences know us.

I can get some friends together and start a journal, or a press, or a reading series, for not that much bread. Try doing that with a restaurant, or a symphony orchestra, or a sitcom. It is so much easier to explore and experiment when you don't have investors wondering when they're going to get their profits out of you. And nobody's going to get fired if your poem's a flop, and nobody's going to stop you from writing another poem if your last poem was a flop, or if only five people showed up to that reading you gave at Cody's.

I don't know how many people will ever read my poems, no matter how good they are or how much they might matter, and if I hadn't made peace with that a long time ago, I would have gotten out of poetry a long time ago. When people I don't know introduce themselves and tell me how much they like my work, I feel like I've received this enormous gift.

As to whether poetry matters, so long as you buy into the idea that only mass medias matter, then you're going to suffer TV envy and rock star envy and you're going to suffer and suffer and suffer. If you turn your attention towards

how non-mass medias matter, you're still going to suffer, but you'll be in good company.

Hugh Steinberg

--- derekrogerson wrote:

Tod:

..| Any book of poetry out there

..| sell more than a million copies?

Oh, I don't know, the hardcover edition of "The Prophet (!) by Kahlil Gibran is ranked #525 in Books at Amazon. That's got to be worth some \$\$\$.

Kooser's hardcover edition of "The Poetry Home Repair Manual: Practical Advice For Beginning Poets" is ranked #1,910. That also must generate some \$\$\$.

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Does that satisfy a thirst for \$\$\$ generation in poetry?

..| poetry doesn't enjoy the same level

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*Poetry is extremely *more popular* than other art forms, according to Web queries.*

*The recent hitwise data I recently forwarded clearly showed 'poetry' (#8) given the highest attention from internet users [right along with 'Paris Hilton' (#2) and 'Jessica Simpson' (#6)], whereas 'lyrics' (#20) lagged not-too-far behind and 'radio stations' (#23), 'music' (#45), and 'song lyrics' (#68) appear much further down the list (all these rankings are excluding adult queries btw, which would send everything down a few hundred spots). The closest thing we get to *art* might be 'tattoos' (#92) otherwise *art that is not poetry is simple not on people's radar*. But 'poetry', as the numbers show, is fabulously popular and, of course, not even close to your recent (qualified) label of 'marginalized'.*

I think you're talking in terms of dollar signs as your measurement of success, which is a very capital way of thinking, but, nonetheless, not

an accurate gauge of reality.

..| *nonetheless, poetry is less popular than*
..| *(mainstream, best-selling) fiction,*
..| *(Hollywood) film, and so forth*

Yes, it is as a dollar-generating industry. I refer you to the bold truth re: poetry (still unanswered) from Bukowski (excerpt from "Po in Motion"): www.derekrogerson.com/sounds/buk.mp3 (1.72M)

"...as much energy as a Hollywood industry, as much energy as a stage play on Broadway... all it needs is practitioners who are alive to bring it alive... it's not appreciated is because it hasn't shown any guts, it hasn't shown any dance, it hasn't shown any moxie..."

..| *a large number of students are far less*
..| *interested in actually reading poetry*
..| *than in writing their own*

And this is a problem, how? Write, write, write!

..| *And I find their taste in poetry*
..| *to be largely frightening*

Again, re: my last post, you can expand your narrow definition of poetry. It would appear it is you (a practitioner) who is marginalizing poetry yourself. Get out there and write some!

Derek

"Whoever controls the definition, controls the outcome."

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Michael Tod Edgerton
Graduate Fellow, Program in Literary Arts
Box 1923
Brown University
Providence, RI 02912

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[↑ Contents](#)

293. **tyrone williams**

Re: Amount Poetry Matters = Amount of \$\$\$ it generates

Sat 11 Mar 2006

Bravo Hugh!

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

>From: Hugh Steinberg <[REDACTED]>

>Sent: Mar 11, 2006 5:08 AM

>To: [REDACTED]

>Subject: Re: Amount Poetry Matters = Amount of \$\$\$ it generates

>

>I think the general frustration with this topic is rooted in the understanding that poetry is not

>a mass media, and American culture right now seems to privilege mass media over all others. I

>think it's important to understand the virtues poetry has both in not being mass and in not

>being like other artistic practices.

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>As an artistic practice, poetry is ridiculously cheap and has a very low access point (literacy?).

> It's not like architecture, where you have to get a degree, get licensed, and then either

>accumulate capital or clients, and then maybe you get to build something. Or film, where it is

>not uncommon to spend way more time raising money than actually filming or editing. It's not like

>play writing, where you have to negotiate with directors and actors and whatnot. It's not like

>music -- you don't have to worry about whether the drummer's going to show up to rehearsal too

>hammered to play. You don't have to rent studio or rehearsal or storage space, unlike say

>sculptors. You don't have to worry about never doing it again because your body's shot (as in

>dance).

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>Poets get to have lives with neither the blessings nor the curses of celebrity.

It's much easier

>to have a conversation with a really awesome poet -- try doing that with a really awesome rock

>star, or actor. Poetry is an intimate art. We know our audiences, and our audiences know us.

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>I can get some friends together and start a journal, or a press, or a reading series, for not that

>much bread. Try doing that with a restaurant, or a symphony orchestra, or a sitcom. It is so

>much easier to explore and experiment when you don't have investors wondering when they're going

>to get their profits out of you. And nobody's going to get fired if your poem's a flop, and

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>people showed up to that reading you gave at Cody's.

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>might matter, and if I hadn't made peace with that a long time ago, I would have gotten out of

>poetry a long time ago. When people I don't know introduce themselves and tell me how much they

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>suffer, but you'll be in good company.

>

>Hugh Steinberg

>

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>

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>

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Tyrone Williams

[↑ Contents](#)

294. **Stephen Vincent**

Re: free speech, Rachel Corrie, absurdism, etc.

Sat 11 Mar 2006

I suspect some will give license to bird carriers of avian flu. I also suspect most instinctively delete the Nudel/AJ positings - 99 times out of a hundred, as I do. But this odd, if not horrific necro-abuse of Rachel Corrie's body strikes me as the lowest form of cowardice, among other things. & hardly to whatever remain the aims of this list. Sadly, I suspect, these folks weirdly enjoy the abuse they get in return.

If the List management must for whatever reason abide them, I opt out.

Stephen V

This is a big problem Stateside, people's tongues being cut out because we don't like what they say -- on the left, right. And look what you got, a great big shit hole filled with doddering gits. Breath is liscense. For God's sakes, you need to get out, smell the world, see just how absurd you sound. Your construction, I'm afraid, is yesterday's news.

AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

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[↑ Contents](#)

295. **amy king**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sat 11 Mar 2006

I've come to treat Nudel's diatribes the way I respond to the bitter little man who gets up every morning only to stand on the local street corner for hours, shouting and raising his feeble fist at passers by, spitting into the wind, all in

the name of “free speech”. This behavior says much more about that man’s condition than serving as productive on any social level. One might instinctively like to reach out and reason the poor soul through his agony, but the moment a person approaches to connect on a human level, his tactics turn to reductive name calling and even more exaggerated mockery. Of course, he is within his rights...

I’d like to believe that the reason Nudel’s posts haven’t raised a ruckus on this list is because of shared sentiment towards him: he is mostly deleted due to his long history here of transparent attention-getting antics. His mockery of Rachel Corrie would never have made my radar had not certain list members responded to him – nor does his new call for attention register as surprising so much as a sad cry for social contact from one lonely man who viciously clings to debased modes of interaction. But the implications of his latest extends beyond the simple free speech cliché, “I wrote it just because I can.”

One of the issues at hand then might be: How free is free speech? Rachel Corrie risked and lost her most important possession, her life, for what she believed to be a noble cause. Nudel most likely thinks his mockery of Corrie is just as noble an act in the name of defending free speech. Nudel though isn’t really risking anything here as he is typically ignored and now seems only more desperate in his call for attention.

Obviously unproductive and slanderous, Nudel’s speech is indeed free for him, and he hopes it will even pay back via a few misguided defenders of free speech in his name. Corrie’s act was altruistic on the whole with a certain cost. Nudel’s is rooted in a myopic selfish desire and perhaps fueled by a hope to make some obscure statement, using blatant misogyny, related to his own political alliances -- a sad coupling that has long-term effects on many as we let it pass in silence.

I imagine the listserv managers allow Nudel to carry on because of free speech, a right I desire and defend as well, but this issue goes beyond that. I fear Mairead might be on target: if he had slandered a recently deceased man, we would certainly be hearing more discussion of the merits of such free speech and the content therein.

Stephen Vincent <[REDACTED]> wrote: I suspect some will give license to bird carriers of avian flu. I also suspect most instinctively delete the Nudel/AJ positings - 99 times out of a hundred, as I do. But this odd, if not horrific necro-abuse of Rachel Corrie's body strikes me as the lowest form of cowardice, among other things. & hardly to whatever remain the aims of this list. Sadly, I suspect, these folks weirdly enjoy the abuse they get in return.

If the List management must for whatever reason abide them, I opt out.

Stephen V

This is a big problem Stateside, people's tongues being cut out because we don't like what they say -- on the left, right. And look what you got, a great big shit hole filled with doddering gits. Breath is liscense. For God's sakes, you need to get out, smell the world, see just how absurd you sound. Your construction, I'm afraid, is yesterday's news.

AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

Yahoo! Mail

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Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

296. **Dan Coffey**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sat 11 Mar 2006

On 3/11/06, amy king <[REDACTED]> wrote:

>

>

>

> I imagine the listserv managers allow Nudel to carry on because of free
> speech, a right I desire and defend as well, but this issue goes beyond
> that. I fear Mairead might be on target: if he had slandered a recently
> deceased man, we would certainly be hearing more discussion of the merits
of
> such free speech and the content therein.

Yes, but now we're having conversations about that very relativity. Not to say that Nudel should have said what he said, but after his smoke has cleared, it's been a pretty interesting discussion and has brought up some points that probably wouldn't have been considered otherwise.

[↑ Contents](#)

297. **wild honey press**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sat 11 Mar 2006

Thanks to all those who have written expressing the various ways in which the original (in the temporal rather than the creative sense)post was depraved, cowardly, misogynist and self-serving. I concur, and exercise my limited right to free speech, which as Amy pointed out always has a price even if someone else has to pay for it, in saying so.

Further, the idea that a decades old communion wafer, even if ingested on the "wrong" side of a segregationist rope, can somehow function as a never-expiring blank cheque offends my sense of comedy, never mind theology.

Depressing times for the list.

Randolph

[↑ Contents](#)

298. **PHILIP W JENKS**

Neil Michael Hagerty and Philip Jenks, two west coast shows

Sat 11 Mar 2006

Come hear Neil Michael Hagerty's Band 'The Howling Hex' play /All Night Fox/

Philip Jenks will read poetry to open.

March 16, Holocene, Portland, OR
and

March 18, Bottom of the Hill, San Francisco

<http://www.dragcity.com/bands/hagerty.html>

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

sewn to scribbles,

Philip Jenks

[↑ Contents](#)

299. **Paul Catafago**

a Palestinian poet responds: the insignificance of anti-semites like harry nudel

Sat 11 Mar 2006

I am a poet.

I am Palestinian.

Like harry nudel, I live in New York City.

Unlike harry nudel, I am relevant, what I do, what my organization does matters.

When Rachel Corrie died, I grieved, but wondered why those others who grieved her death ignored the countless deaths of Palestinians who died for the same reason as her. But when white activists began dying in the south during the civil rights movement in this country, people started paying attention. So it goes.

harry nudel is an anti-semite. His venom, his paternalism towards, and out and out racism against Arabs, specifically Palestinians (who like Jews, are Semites, after all) is clear. Actually, I blocked his emails shortly after joining the Poetics list in 2004.

What bothers me even more than the miniscule, irrelevant and pathetic Nudel, is when seemingly intelligent, good-hearted people, specifically poets have ignored the suffering of my people.

Here I will allow that about four weeks ago, I corresponded with someone who is quite visible on this list. The person had put out a call for poets to take an involvement regarding a specific issue. When I responded to the person, mentioning the fact that I was Palestinian, they replied : "Know that I am very sympathetic to the Palestinian situation but of course I am careful of voicing my support since so many editors and people of power do not share, lets say, a balanced position on the Palestine issue."

This disturbed me on so many levels, it would take too much time for me to say how much here. I will say, though, that whatever perceived reprisals the person feels they would have gotten for voicing their support of Palestinians, such as the loss of a business opportunity, would be a lot less than Palestinian children who die every day under the U.S. funded Israeli occupation of internationally recognized Palestinian lands.

I will also let the cat out of the bag here and say that people in this country who otherwise would be interested in supporting the Palestinian cause for self-determination have been scared off by the new McCarthyism: anybody who supports Palestine and Palestinians is colored an anti-semite.

At this point, I don't give a fuck, frankly. For anyone who wants to say that I am an anti-semite for telling you the truth, for talking about my Palestinian life, my Palestinian memory, my Palestinian body, my Palestinian suffering, so be it. The truth is the truth, and the last I checked, poets were supposed to be concerned about that- Palestinain poets, Israeli poets, Jewish poets, Muslim poets, American poets, yada yada yada. The fact that a flea, a nothing like harry nudel, essentially wants me and my people to die makes me laugh. Like I said, I ignored Harry Nudel shortly after I found out who he was.

It is the other people on this list who concern me.

Paul Catafago

New York City

www.movementone.org

amy king <[REDACTED]> wrote:

I've come to treat Nudel's diatribes the way I respond to the bitter little man who gets up every morning only to stand on the local street corner for hours, shouting and raising his feeble fist at passers by, spitting into the wind, all in the name of "free speech". This behavior says much more about that man's condition than serving as productive on any social level. One might instinctively like to reach out and reason the poor soul through his agony, but the moment a person approaches to connect on a human level, his tactics turn to reductive name calling and even more exaggerated mockery. Of course, he is within his rights...

I'd like to believe that the reason Nudel's posts haven't raised a ruckus on this list is because of shared sentiment towards him: he is mostly deleted due to his long history here of transparent attention-getting antics. His mockery of Rachel Corrie would never have made my radar had not certain list members responded to him - nor does his new call for attention register as surprising so much as a sad cry for social contact from one lonely man who viciously clings to debased modes of interaction. But the implications of his latest extends beyond the simple free speech cliché, "I wrote it just because I can."

One of the issues at hand then might be: How free is free speech? Rachel Corrie risked and lost her most important possession, her life, for what she believed to be a noble cause. Nudel most likely thinks his mockery of Corrie is just as noble an act in the name of defending free speech. Nudel though isn't really risking anything here as he is typically ignored and now seems only more desperate in his call for attention.

Obviously unproductive and slanderous, Nudel's speech is indeed free for him, and he hopes it will even pay back via a few misguided defenders of free speech in his name. Corrie's act was altruistic on the whole with a certain cost. Nudel's is rooted in a myopic selfish desire and perhaps fueled by a hope to make some obscure statement, using blatant misogyny, related to his own political alliances -- a sad coupling that has long-term effects on many as we let it pass in silence.

I imagine the listserv managers allow Nudel to carry on because of free speech, a right I desire and defend as well, but this issue goes beyond that. I fear Mairead might be on target: if he had slandered a recently deceased man, we would certainly be hearing more discussion of the merits of such free speech and the content therein.

Stephen Vincent wrote: I suspect some will give license to bird carriers of avian flu. I also suspect most instinctively delete the Nudel/AJ positings - 99 times out of a hundred, as I do. But this odd, if not horrific necro-abuse of Rachel Corrie's body strikes me as the lowest form of cowardice, among other things. & hardly to whatever remain the aims of this list. Sadly, I suspect, these folks weirdly enjoy the abuse they get in return.

If the List management must for whatever reason abide them, I opt out.

Stephen V

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Yahoo! Mail

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[↑ Contents](#)

300. **Mark Prejsnar**

news from the Atlanta Poets Group

Sat 11 Mar 2006

news about news that stays news, you might say ; ... two items:

1. the wonderfully-edited and designed web mag, Wire Sandwich, has published its special APG issue:

<http://www.main.nc.us/wiresandwich/>

if Stephen Kirbach or anyone else has already mentioned this, please forgive the repetition (i haven't noticed anything yet on the list); i feel privileged to be in this tremendous publication

2. this Wednesday, March 15, there will occur the APG's bimonthly poetry performance event, Language Harm, now getting on to around 4 years old; this month's theme is Mormelit Pugsleed (well, if you wanna know, you'll just have to be there!) ...

8:00 pm

\$4 admission

where:

Eyedrum

290 Martin Luther King, Jr. Drive

@lanta

for more info about Eyedrum, the primier art-space in atlanta:

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

for background about and work by the APG:

<http://www.atlantapoetsgroup.net/>

(be advised: event-related stuff on the APG site is many months old due to technical problems; but it will give you some idea of what we've done in the past!)

--mark

"Any imbecile can stick his head in the sand, but no one knows what the ostrich sees."

--Marie Borel

[↑ Contents](#)

301. **Kerri Sonnenberg**

Re: NO!! To anti-immigration legislation HR 4437!!

Sat 11 Mar 2006

Thanks Jennifer for the original post in this thread. Yesterday's march in Chicago was a peaceful 100,000 strong. An excellent grassroots mobilization effort. I don't see that the story was picked up by the AP or any other national source however.

On 3/10/06 10:11 AM, "Steve Dalachinsky" <[REDACTED]> wrote:

Hi chirs how ya been l steve

this is not a pome

[↑ Contents](#)

302. **ambogle2**

Re: a Palestinian poet responds: the insignificance of anti-semites like harr...

Sat 11 Mar 2006

In a message dated 3/11/06 5:07:12 PM Central Standard Time, [REDACTED] writes:

I will also let the cat out of the bag here and say that people in this country who otherwise would be interested in supporting the Palestinian cause for self-determination have been scared off by the new McCarthyism: anybody who supports Palestine and Palestinians is colored an anti-semite.

Ever since when in college, when two high school friends moved to Israel, I have been over this barrel over what and whom I "support." The first man I met to sit next to in college was a Palestinian in Western Civ. I lived in a women's dorm. We were lucky in that the issues in Madison were relatively balanced -- the Jews tended to be liberal and not Zionist to the exclusion of worrying over the Palestinians. Now I report to a Palestinian tobacconist to get my (expensive) natural cigarettes. This guy is a friend! His shop is like a water cooler. Water cooler talk is barely allowed at work, but there at the tobacco shop, people hang out just a little while longer to hear conversation about the world, politics, and the crazy tobacco industry.

Thanks for your post --

Ann Bogle

[↑ Contents](#)

303. **Mark DuCharme**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sun 12 Mar 2006

I've been thinking about this discussion, and I'd like to publicly offer a word of support to Mairead, Allison, Amy & others who have called out Harry for his behavior (the more appropriate term than speech, I think, in this case). I am now a happy lurker on this list, and frankly I often delete what look like discussion threads unread, for various reasons. Harry Nudel's posts are another matter. I almost ALWAYS delete his unread, because I've learned exactly what to expect, and frankly I feel his brand of venom is not worth my energy or time.

So, like Amy, I would never have been aware of his original post if others hadn't brought it up. I don't want to spend too much time here expressing my opinion of Harry. It's not that he doesn't deserve it; it's just that I'm convinced that he,

like possibly one or two others here, thrive on the attention... and the last thing I want to do is boost Harry's fragile, retaliatory ego. Better that he turn that dark energy in on himself... which, believe me, I'm sure he does.

Where does this leave us as a list? I'm not sure. There are (relatively) clear rules against flaming other list members. What did Nudel do, flame the dead? His post clearly offended many, and touched a raw nerve. That's hardly a crime though, right? No, at least I hope not (note to self: read up on the recently passed extension of the Patriot Act). Is it a violation of list etiquette? Probably... well, almost certainly. But it wasn't a flame against any other list member (unless Edward Said might happen to be lurking out there). Well, I'm not so sure. Was Harry's post misogynist? My answer would be, No-- it was JAW-DROPPINGLY misogynist (and I don't consider myself particularly over-sensitive on this subject). So would something like Harry's post, especially if it passes without public comment or censure by the list administrators, be likely to contribute to an environment on this list where women feel uncomfortable taking part in the discussion, or even subscribing? (Not to mention the issue of anti-semitism against Palestinians-- which I thank Paul for speaking to).

I don't really think I need to try to answer that question, even rhetorically.

Sincerely,

Mark DuCharme

From: amy king <[REDACTED]>

To: [REDACTED]

Subject: Re: free speech, Rachel Corrie, -- the passive and the silent

Date: Sat, 11 Mar 2006 12:57:38 -0800

I've come to treat Nudel's diatribes the way I respond to the bitter little man who gets up every morning only to stand on the local street corner for hours, shouting and raising his feeble fist at passers by, spitting into the wind, all in the name of "free speech". This behavior says much more about that man's condition than serving as productive on any social level. One might instinctively like to reach out and reason the poor soul through his agony, but the moment a person approaches to connect on a human level, his tactics turn to reductive name calling and even more exaggerated mockery. Of course, he is within his rights...

I'd like to believe that the reason Nudel's posts haven't raised a ruckus on this list is because of shared sentiment towards him: he is mostly deleted due to his long history here of transparent attention-getting antics. His mockery of Rachel Corrie would never have made my radar had not certain list members responded to him - nor does his new call for attention register as surprising so much as a sad cry for social contact from one lonely man who viciously clings to

debased modes of interaction. But the implications of his latest extends beyond the simple free speech cliché, "I wrote it just because I can."

One of the issues at hand then might be: How free is free speech? Rachel Corrie risked and lost her most important possession, her life, for what she believed to be a noble cause. Nudel most likely thinks his mockery of Corrie is just as noble an act in the name of defending free speech. Nudel though isn't really risking anything here as he is typically ignored and now seems only more desperate in his call for attention.

Obviously unproductive and slanderous, Nudel's speech is indeed free for him, and he hopes it will even pay back via a few misguided defenders of free speech in his name. Corrie's act was altruistic on the whole with a certain cost. Nudel's is rooted in a myopic selfish desire and perhaps fueled by a hope to make some obscure statement, using blatant misogyny, related to his own political alliances -- a sad coupling that has long-term effects on many as we let it pass in silence.

I imagine the listserv managers allow Nudel to carry on because of free speech, a right I desire and defend as well, but this issue goes beyond that. I fear Mairead might be on target: if he had slandered a recently deceased man, we would certainly be hearing more discussion of the merits of such free speech and the content therein.

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Sadly, I suspect, these folks weirdly enjoy the abuse they get in return.

If the List management must for whatever reason abide them, I opt out.

Stephen V

> This is a big problem Stateside, people's tongues being cut out because we

> don't like what they say -- on the left, right. And look what you got, a great

> big shit hole filled with doddering gits. Breath is liscense. For God's sakes,

> you need to get out, smell the world, see just how absurd you sound. Your

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[↑ Contents](#)

304. **Gabrielle Welford**

Re: free speech, Rachel Corrie, absurdism, etc.

Sun 12 Mar 2006

okay, i dive in here... drn's original post made me feel really icky and, in fact, ashamed for someone who might write such an unnecessarily revolting scene. is that what it was meant to do? what was the point? are we not supposed to ask such things? rachel corrie, as far as i know, was an idealistic, good young person, not unlike my daughter. why would i want such imaginings thrust in my face? and how does it help things to go on a tirade about edward said without any explanation or attempt to make communication clear? again, what is the point? it doesn't seem as though the point is to communicate at all, rather to fling down an insult of some kind? anyway, ick. g

On Sat, 11 Mar 2006, Alison Croggon wrote:

On 11/3/06 5:41 PM, "Alexander Jorgensen" <[REDACTED]> wrote:

Quack! Quack! Quack!

Perhaps I ought to explain myself, instead of making rude impatient noises.

I think Mairead is perfectly correct to call the misogyny on a post which, in response to the story of a play about Rachel Corrie being pulled by the NYTW, imagines the dead young woman in question seduced by an untrustworthy oriental intellectual who finishes by sodomising her corpse.

I am not interested in asking that Harry Nudel be thrown off the list or any such thing. Nor does not being racist in one circumstance mean that you can't be sexist (or racist) in another. But those who claim that calling that offensiveness is "cutting tongues out" might also think about the people whom this kind of speech effectively silences. Or is sexual violence just a great big joke? Only, perhaps, to those who can't easily imagine themselves the victims of it.

All best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

gabrielle welford
instructor, hawaii pacific university



Checked by AVG anti-virus system (<http://www.grisoft.com>). Version: 6.0.595 /
Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich
anarcho-syndicalism
gut/heart/head/earth

[↑ Contents](#)

305. **Alison Croggon**

Re: a Palestinian poet responds: the insignificance of anti-semites like harry nudel

Sun 12 Mar 2006

On 12/3/06 10:06 AM, "Paul Catafago" < > wrote:

Here I will allow that about four weeks ago, I corresponded with someone who is quite visible on this list. The person had put out a call for poets to take an involvement regarding a specific issue. When I responded to the person, mentioning the fact that I was Palestinian, they replied : "Know that I am very sympathetic to the Palestinian situation but of course I am careful of voicing my support since so many editors and people of power do not share, lets say, a balanced position on the Palestine issue."

Robert Fisk talks a little further on this question in the Independent, specifically on the Rachel Corrie question, but also other attempted suppressions of open debate on Israel and Palestine:

"You've got to fight. It's the only conclusion I can draw as I see the renewed erosion of our freedom to discuss the Middle East. The most recent example - and the most shameful - is the cowardly decision of the New York Theatre Workshop to cancel the Royal Court's splendid production of My Name Is Rachel Corrie."

<http://www.informationclearinghouse.info/article12299.htm>

Also check out an article in the March 10 LA Times about an architect being black banned from a job because of his association (hastily disavowed) with a group called Architects and Planners for Justice in Palestine.

http://www.latimes.com/news/opinion/commentary/la-oe-makdisi10mar10,0,369914_3.story?coll=la-news-comment-opinions

Best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

306. **Gabrielle Welford**

Re: free speech, Rachel Corrie, absurdism, etc.

Sun 12 Mar 2006

steve, i hope you don't leave. best, gaby

On Sat, 11 Mar 2006, Stephen Vincent wrote:

*I suspect some will give license to bird carriers of avian flu.
I also suspect most instinctively delete the Nudel/AJ positings - 99 times
out of a hundred, as I do.
But this odd, if not horrific necro-abuse of Rachel Corrie's body strikes me
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remain the aims of this list.
Sadly, I suspect, these folks weirdly enjoy the abuse they get in return.

If the List management must for whatever reason abide them, I opt out.

Stephen V*

This is a big problem Stateside, people's tongues being cut out because we don't like what they say -- on the left, right. And look what you got, a great big shit hole filled with doddering gits. Breath is liscense. For God's sakes, you need to get out, smell the world, see just how absurd you sound. Your construction, I'm afraid, is yesterday's news.

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wilhelm reich
anarcho-syndicalism
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[↑ Contents](#)

307. **derekrogeron**

Re: a Palestinian poet responds: the insignificance of anti-semites like harry nudel

Sun 12 Mar 2006

..| I blocked his emails shortly after joining

There is something very wrong with going around "blocking emails"; having a heart full of hate; censoring and seeking to destroy everything which exists that doesn't fit into a comfortable vision; constantly "at war". This won't do. We can't progress as anything if we constantly choose to go around voting against each other, voting each other off-the-island, unwilling to show any compassion for other beings. I know it's a very Judeo-Christian thing to *blame* something, to

make it pay, that without the blood sacrifice nothing can move forward with completeness, but I think it's time to grow up a little.

Derek

[↑ Contents](#)

308. **Mairead Byrne**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sun 12 Mar 2006

Edward Said is dead too, unfortunately. Harry Nudel's lewd images of Said, (presumably) were also disgusting. I am sorry for my delay in saying so. Yes, Amy, I too have a delete key and perhaps should have used it. I opened Harry Nudel's post because of the name Rachel Corrie in the subject line. I appreciate what I have read here today. I find the list owners' silence, and lack of response to my own inquiry, chilling. The matter of posting poems to Poetics requires disciplining, and not this? Mairead

>>> [REDACTED] 03/12/06 12:38 AM >>>

I've been thinking about this discussion, and I'd like to publicly offer a word of support to Mairead, Allison, Amy & others who have called out Harry for his behavior (the more appropriate term than speech, I think, in this case). I am now a happy lurker on this list, and frankly I often delete what look like discussion threads unread, for various reasons. Harry Nudel's posts are another matter. I almost ALWAYS delete his unread, because I've learned exactly what to expect, and frankly I feel his brand of venom is not worth my energy or time.

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Where does this leave us as a list? I'm not sure. There are (relatively) clear rules against flaming other list members. What did Nudel do, flame the dead? His post clearly offended many, and touched a raw nerve. That's hardly a crime though, right? No, at least I hope not (note to self: read up on the recently passed extension of the Patriot Act). Is it a violation of list etiquette? Probably... well, almost certainly. But it wasn't a flame against any other list member (unless Edward Said might happen to be lurking out there). Well, I'm not so sure. Was Harry's post misogynist? My answer would be, No-- it was JAW-DROPPINGLY misogynist (and I don't consider myself particularly over-

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I don't really think I need to try to answer that question, even rhetorically.

Sincerely,

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From: amy king <[REDACTED]>

To: [REDACTED]

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Date: Sat, 11 Mar 2006 12:57:38 -0800

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> don't like what they say -- on the left, right. And look what you got, a great

> big shit hole filled with doddering gits. Breath is liscense. For God's sakes,

> you need to get out, smell the world, see just how absurd you sound. Your

> construction, I'm afraid, is yesterday's news.

>

> AJ

>

>

> ---

> Good art however "immoral" is wholly a thing of virtue. Good art can NOT be

> immoral. By good art I mean art that bears true witness, I mean the art that

> is most precise. -- Ezra Pound

>

> -----

> Yahoo! Mail

> Bring photos to life! New PhotoMail makes sharing a breeze.

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

309. **Mark Weiss**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sun 12 Mar 2006

I fear Mairead might be on target: if he had slandered a recently deceased man, we would certainly be hearing more discussion of the merits of such free speech and the content therein.

I think that's far-fetched to the point of irresponsibility. On the other hand, given that men have been killed in an almost identical manner in an almost identical situation, it might be useful to discuss why the news media made nothing of their deaths. I suspect that it may be that Corrie being a woman, and cute, and American, had something to do with her becoming a postergirl.

Is it really necessary for me to assert that I also think that Nudel went way too far? I'm afraid it is, which seems a shame.

Mark

[↑ Contents](#)

310. **Gwyn McVay**

Thrashed with a wet Nudel -- was Corrie and silence

Sun 12 Mar 2006

I have liked, really liked, little NYC vignettes that Nudel has posted in the past. That said (or Said), I was absolutely bloody shat off by the infamous Said/Corrie post -- not merely because it seems a particularly grotesque attack on the deceased (who are after all past caring), but because it is a deliberate attempt to provoke precisely this thread of outraged discussion, and perhaps push one of the offended into saying something untoward ourselves. How pleased he must be! Nudel, Nudel, Nudel. Of late, postings to this list have had more Nudels in them than a bowl of chicken soup.

Usenet (remember that?) quickly evolved a rule: don't feed the trolls. I think it's pretty clear by now that (a) the majority of those who feel like speaking out on the issue are pissed off; and (b) the listowners aren't, particularly. Their silence speaks terabytes. So the rest of us -- those of us who don't equate supporting Palestinian independence... scratch that, the right of Palestinians not to be killed like rats... with hating all Jews everywhere -- might similarly turn our backs on this idiotic post. Yes, I am, as a woman and a rape survivor,

completely disgusted. I'm not sure that discussing this to death (har har) will advance the issue beyond the fact that a lot of us would like Nudel to be, say, put on moderated posting status, but the listowners seem to be happily not giving a shit.

And finally: I've known the poetry of Ezra Pound. Nudel, you're no Ezra.

Gwyn McVay,
paying the price for some white man's free speech

[↑ Contents](#)

311. **alexander saliby**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sun 12 Mar 2006

Dear List cohorts:

Seems to me most of you are off point. (though I admit I've read some fine and intellectual horse shit here).

I remember reading many years ago about the rape committed by the boxer, Mike Tyson. One of the things that struck me as sad was that the young lady, a 19 year old as I recall, stupidly went to the hotel room of the boxer at about 11:30 p.m.

I kept thinking through out the rape trial...isn't there a punishment for going to the man's motel room at that hour of the night? And where was that young lady's head? Was she thinking: Hey, I'm the lady! I'm in charge! Ain't no body gonna defile me and get away with it?

Of course, he didn't get away with it...the young lady, who ventured into dangerous territory walked away winners. And Mike Tyson went to prison. Hmmmmmmmmm....sorry ladies, but to my thinking, there was a mutual sin here. True enough, Mike Tyson should have tossed the lass out into the hallway of the hotel and told her to get her ass home. But...and this is the painful part of the message: the lass shouldn't have been where she was! If Mike Tyson did 3 to 5 for rape, the silly lass should have done an equal 3 to 5 for stupidity. I mean, this guy was big as a truck. He beat up guys bigger than himself for a living; why the hell would you think you were some kind of sanctuary just because you were the lady?

That said, I reach the conclusion on the current issue at hand.

1. Rachel Corrie was an idealistic idiot. Sometimes idealists die supporting their ideals. sad...true. 2. The world treats idiocy cruelly and with inequality...Yep!!! 3. The best vehicle for stopping such idiocy is ironic satire.

(Satire...duh! what's that?) 4. Satire oft requires intellect beyond the capabilities of some readers....hmmmmmm am I one such?

And from that I ponder: is Harry Nudel's posting misogynistic? or is H.N.' posting satirical?

Beats me...

Alex

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

From: Mark DuCharme<mailto:[REDACTED]>

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

Sent: Saturday, March 11, 2006 9:38 PM

Subject: Re: free speech, Rachel Corrie, -- the passive and the silent

I've been thinking about this discussion, and I'd like to publicly offer a word of support to Mairead, Allison, Amy & others who have called out Harry for his behavior (the more appropriate term than speech, I think, in this case). I am now a happy lurker on this list, and frankly I often delete what look like discussion threads unread, for various reasons. Harry Nudel's posts are another matter. I almost ALWAYS delete his unread, because I've learned exactly what to expect, and frankly I feel his brand of venom is not worth my energy or time.

So, like Amy, I would never have been aware of his original post if others hadn't brought it up. I don't want to spend too much time here expressing my opinion of Harry. It's not that he doesn't deserve it; it's just that I'm convinced that he, like possibly one or two others here, thrive on the attention... and the last thing I want to do is boost Harry's fragile, retaliatory ego. Better that he turn that dark energy in on himself... which, believe me, I'm sure he does.

Where does this leave us as a list? I'm not sure. There are (relatively) clear rules against flaming other list members. What did Nudel do, flame the dead? His post clearly offended many, and touched a raw nerve. That's hardly a crime though, right? No, at least I hope not (note to self: read up on the recently passed extension of the Patriot Act). Is it a violation of list etiquette? Probably... well, almost certainly. But it wasn't a flame against any other list member (unless Edward Said might happen to be lurking out there). Well, I'm not so sure. Was Harry's post misogynist? My answer would be, No-- it was JAW-DROPPINGLY misogynist (and I don't consider myself particularly oversensitive on this subject). So would something like Harry's post, especially if it passes without public comment or censure by the list administrators, be likely to contribute to an environment on this list where women feel uncomfortable taking part in the discussion, or even subscribing? (Not to mention the issue of anti-semitism against Palestinians-- which I thank Paul for speaking to).

I don't really think I need to try to answer that question, even rhetorically.

Sincerely,

Mark DuCharme

From: amy king <[REDACTED]<mailto:[REDACTED]>> Reply-To: UB Poetics discussion group <[REDACTED]<mailto:[REDACTED]>> To: [REDACTED]<mailto:[REDACTED]>
Subject: Re: free speech, Rachel Corrie, -- the passive and the silent Date: Sat, 11 Mar 2006 12:57:38 -0800

I've come to treat Nudel's diatribes the way I respond to the bitter little man who gets up every morning only to stand on the local street corner for hours, shouting and raising his feeble fist at passers by, spitting into the wind, all in the name of "free speech". This behavior says much more about that man's condition than serving as productive on any social level. One might instinctively like to reach out and reason the poor soul through his agony, but the moment a person approaches to connect on a human level, his tactics turn to reductive name calling and even more exaggerated mockery. Of course, he is within his rights.

I'd like to believe that the reason Nudel's posts haven't raised a ruckus on this list is because of shared sentiment towards him: he is mostly deleted due to his long history here of transparent attention-getting antics. His mockery of Rachel Corrie would never have made my radar had not certain list members responded to him - nor does his new call for attention register as surprising so much as a sad cry for social contact from one lonely man who viciously clings to debased modes of interaction. But the implications of his latest extends beyond the simple free speech cliché, "I wrote it just because I can."

One of the issues at hand then might be: How free is free speech? Rachel Corrie risked and lost her most important possession, her life, for what she believed to be a noble cause. Nudel most likely thinks his mockery of Corrie is just as noble an act in the name of defending free speech. Nudel though isn't really risking anything here as he is typically ignored and now seems only more desperate in his call for attention.

Obviously unproductive and slanderous, Nudel's speech is indeed free for him, and he hopes it will even pay back via a few misguided defenders of free speech in his name. Corrie's act was altruistic on the whole with a certain cost. Nudel's is rooted in a myopic selfish desire and perhaps fueled by a hope to make some obscure statement, using blatant misogyny, related to his own political alliances -- a sad coupling that has long-term effects on many as we let it pass in silence.

I imagine the listserv managers allow Nudel to carry on because of free speech, a right I desire and defend as well, but this issue goes beyond that. I

fear Mairead might be on target: if he had slandered a recently deceased man, we would certainly be hearing more discussion of the merits of such free speech and the content therein.

Stephen Vincent <[REDACTED]<mailto:[REDACTED]>> wrote: I suspect some will give

license to bird carriers of avian flu.

I also suspect most instinctively delete the Nudel/AJ positings - 99 times out of a hundred, as I do.

But this odd, if not horrific necro-abuse of Rachel Corrie's body strikes me as the lowest form of cowardice, among other things. & hardly to whatever remain the aims of this list.

Sadly, I suspect, these folks weirdly enjoy the abuse they get in return.

If the List management must for whatever reason abide them, I opt out.

Stephen V

> This is a big problem Stateside, people's tongues being cut out because we

> don't like what they say -- on the left, right. And look what you got, a great

> big shit hole filled with doddering gits. Breath is liscense. For God's sakes,

> you need to get out, smell the world, see just how absurd you sound. Your

> construction, I'm afraid, is yesterday's news.

>

> AJ

>

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> Good art however "immoral" is wholly a thing of virtue. Good art can NOT be

> immoral. By good art I mean art that bears true witness, I mean the art that

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> Yahoo! Mail

> Bring photos to life! New PhotoMail makes sharing a breeze.

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

312. **Alison Croggon**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sun 12 Mar 2006

On 12/3/06 6:35 PM, "alexander saliby" <[REDACTED]> wrote:

isn't there a punishment for going to the man's motel room at that hour of the night?

Wow. I can't believe I'm reading this here. I suppose any woman not dressed in a chador is asking for it.

And Mark, as it happens the news media in the US has "made" very little of Corrie's death; especially, say, in comparison with football heroes shot by their own side in Afghanistan.

Best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

313. **alexander saliby**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sun 12 Mar 2006

A,

It's called "responsibility"

Do you know that word...or do you assume it's the other "man's" issue?

A

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

From: Alison Croggon<mailto:[REDACTED]>

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

Sent: Saturday, March 11, 2006 11:47 PM

Subject: Re: free speech, Rachel Corrie, -- the passive and the silent

On 12/3/06 6:35 PM, "alexander saliby" <[REDACTED]<mailto:[REDACTED]>> wrote:

isn't there a punishment for going to the man's motel room at that hour of the night?

Wow. I can't believe I'm reading this here. I suppose any woman not dressed in a chador is asking for it.

And Mark, as it happens the news media in the US has "made" very little of Corrie's death; especially, say, in comparison with football heroes shot by their own side in Afghanistan.

Best

A

Alison Croggon

Blog: <http://theatrenotes.blogspot.com><<http://theatrenotes.blogspot.com/>>
Editor, Masthead: <http://masthead.net.au><<http://masthead.net.au/>> Home
page: <http://alisoncroggon.com><<http://alisoncroggon.com/>>

[↑ Contents](#)

314. **Jerrold Shiroma**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sun 12 Mar 2006

yep, & iron mike was responsible for what he was found guilty of...

i guess we can chalk up all the other date rapes, & domestic violence problems to those silly women not having their own problems sorted out...

alexander saliby wrote:

> A,

> It's called "responsibility"

> Do you know that word...or do you assume it's the other "man's" issue?

> A

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

> From: Alison Croggon<<mailto:>>

> To: <<mailto:>>

> Sent: Saturday, March 11, 2006 11:47 PM

> Subject: Re: free speech, Rachel Corrie, -- the passive and the silent

>

>

> On 12/3/06 6:35 PM, "alexander saliby" <> wrote:

>

> > isn't there a punishment for going to the man's motel room at that hour
of

> > the night?

>

> Wow. I can't believe I'm reading this here. I suppose any woman not
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> in a chador is asking for it.

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> And Mark, as it happens the news media in the US has "made" very little of
> Corrie's death; especially, say, in comparison with football heroes shot by
> their own side in Afghanistan.
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> Best
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> Alison Croggon
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> Blog: <http://theatrenotes.blogspot.com><<http://theatrenotes.blogspot.com/>>
> Editor, Masthead: <http://masthead.net.au><<http://masthead.net.au/>>
> Home page: <http://alisoncroggon.com><<http://alisoncroggon.com/>>
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[↑ Contents](#)

315. **Paul Catafago**

TO DEREK ROGERSON: YOU SHOULDN'T ADMONISH PEOPLE YOU DON'T KNOW

Sun 12 Mar 2006

Mr. Rogerson,

The last time I checked, I had the right to block whoever email address I desire. To equate my actions as a lack of maturity, to admonish me "to grow up" is uncalled for. Your tone is paternalistic, made worse by the fact of instead of addressing me personally through a back channel, you posted your admonition in a very public forum. My choice to block Mr. Nudel was a very personal one not based on the fact that I am not Jewish or Christian (I was actually born to a very devout Catholic family and I have a Masters in Liberation Theology), but rather that I understood him to be racist. It was my right to do what I did. To admonish me this way is extremely unfair and uncalled for, especially due to the fact that you do not know me.

Catafago

www.movementone.org

derekrogeron <[REDACTED]> wrote:

..| I blocked his emails shortly after joining

There is something very wrong with going around "blocking emails"; having a heart full of hate; censoring and seeking to destroy everything which exists that doesn't fit into a comfortable vision; constantly "at war". This won't do. We can't progress as anything if we constantly choose to go around voting against each other, voting each other off-the-island, unwilling to show any compassion for other beings. I know it's a very Judeo-Christian thing to *blame* something, to make it pay, that without the blood sacrifice nothing can move forward with completeness, but I think it's time to grow up a little.

Derek

[↑ Contents](#)

316. **Nicholas Karavatos**

Re: Does Poetry Matter to heidegger with a barbara guest nod?

Sun 12 Mar 2006

"sit down and drink tea with an arab, listen to stories of teen age girls enslaved into making rugs"

Visited Sakkara Carpet School once in Egypt. Yup, young boys and girls weaving carpets with their little fingers. Fingers too big by teenage years. Claimed they happened to earn more money in a month than the whole of their families. Claimed they spent their mornings in their own school, and public ed in Egypt is crap. Claimed the carpet weaving kids got the best student-teacher ratio around, except for the rich in privates. And they became tradespeople. A little light on the dark side? Or I was bamboozled. And no, I didn't buy one.

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

From: Alexander Jorgensen [mailto:[REDACTED]]

Sent: Friday, March 10, 2006 5:17 AM

To: [REDACTED]

Subject: Re: Does Poetry Matter to heidegger with a barbara guest nod?

[↑ Contents](#)

317. **Nicholas Karavatos**

Re: Does Poetry Matter

Sun 12 Mar 2006

"Literature and literalism" By Edward Said

Al-Ahram Weekly

28 Jan. - 3 Feb. 1999

Issue No. 414

Published in Cairo by AL-AHRAM established in 1875

<http://weekly.ahram.org.eg/1999/414/cu1.htm>

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

From: Ian VanHeusen [mailto:██████████]

Sent: Friday, March 10, 2006 8:04 PM

To: ██████████

Subject: Does Poetry Matter

[...] - Almost every religious truth is given in the form of poetry and/ or requires some for poetical analysis. One of the biggest problems with the Christian Right is they have no sense of this level of understanding. [...]

[↑ Contents](#)

318. **Alexander Jorgensen**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sun 12 Mar 2006

All,

We cannot misuse words -- misogyny, racism, antisemitism -- because when we do, these words, mean nothing. Can I hear another "Amen!" -- tumbling onto my knees, praising Lord above!

It serves no purpose, for I am far away, living in China, and under the umbrella of a totalitarian regime, where voices are muted daily and people too often exist as hot house flowers do -- secure, observant, but without the ability to pass through their translucent shells, for me to either defend myself or anyone else via this keyboard. In the old days, I would communicate with RC about my fears, conundrums, misunderstandings, frustrations, and I suppose I was hoping for some dialog here. There's been little else, but pretense (pompousness?), I'm afraid. Our political system is inoperative and repugnant, some might argue, for this reason -- and for also why so many find themselves disenchanted (on both left, right). This is just an extension of the construct binding our communicative environment, let me say. And still here I go. "Amen...Amen...A-Amen...sock it to me now!"

I have spent my life, and there is a long paper trail, as they say, of my actions with regard to uplifting the situation of dis-empowered individuals, and I have done certainly not enough, because I can't, but have done I think, perhaps, more than, say, some (if not most) on this list. In June, at my own risk, I will return to my friends in the Himalayas and attempt to establish what will be a press -- and do this at my own risk. Now, I will be in NYC on 30 March, should you wish to attack me there.

Alexander Jorgensen was born and raised of the most common and mixed stock. An insistent traveller, he has lived in the Czech Republic, a Baroque Servite monastery along the Sumava mountain range, the Galapagos Archipelago (on San Cristobal Island), and the People's Republic of China (where he currently resides and works). Additionally, he has sought adventure in such disparate places as Milwaukee and the Himalayas (where he will be returning in early summer).

My point is this, _expression, which is our right, and should be exercised ideally with forethought, is what free people must defend. In the US, I am afraid to say, and this is the general view of those outside, seem to have forgotten lots about this. Words, seemingly, one could argue, mean far more than the actual use of one's mind and hands. It is hypocrisy I am against. Too, I am against the philosophical tendencies of many Stateside, as I remember them, observe them from afar, which seeks to demonize ideas or those individuals who might share ideas vastly contrary to our own -- as if history has demonstrated our ability to hammer out what is right, as if history has demonstrated our ability to create a static truth, as if history had demonstrated that while we do our best, we know where we are going, as they say.

Stephen Vincent, you can delete my e-mails, either because of what is perceived as my ignorance, lack of talent, views spoken with lack of articulate strength, but my anonymity (which I'm not looking for) is preserved, like you, and it is this safety which preserves and abides your sense of self. Talk to former dissidents in Eastern Europe, as mates over beer, to monks who'd been jailed for 40 years over their faith, to a Kashmiri trader about how young girls are forced into making rugs, only to have both their eyes and hands misused and damaged, to Liberians who honor Taylor (inspite of his barbarity) for his ability to wield power as a proud African in contrast to colonial adventures, to a Tibetan refugee (because they come every day, though their actions and motives no longer fashionable) who knows his heart byway of his naval and his faith byway of his father (His Holiness) and yet ponders the use of arms.

I've had enough of this list. I'll just go out and speak to some 'real people' -- and this applies, I assure you, and with respect to both Harry and his

detractors, who I think have been rash in their statements (but perhaps we're all prone to feeling a bit too important time to time) only to some.

And to those who've denegated Harry for being a flea, as someone said, or for not counting, as some said, I'll refer to RC who said to me, "I'm an old country western singer." At best of times, we bask in some light, not sure what, and perhaps that light comes only byway of our work and what it inspires in us -- in worst of times, I would argue, we're not public intellectuals, but private academics, snobs, whores, people who do not use our voices or energies without delineating purpose or, as I've said, compassion.

AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

Yahoo! Mail

Use Photomail to share photos without annoying attachments.

[↑ Contents](#)

319. **Alexander Jorgensen**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sun 12 Mar 2006

Not done, but thank y'all who're not so democratic, bitter, hateful, 'cut 'em at the throat!" Needs editing -- so send your suggestions back channel.

January

For Harry Nudel

among most

compact

a search

what coarse

terms of

human conscience

of intimate sense

meant, beguiled

of tacit violence

don't know

how say

of contact

to intuit
is enough speech
and then

without prepping
how words're
ghosts one hears

breath, breath
without exclusion
particularity

feels, forgets
muzzy thoughts
meager impact

all desperate
here to, for
sustained

each tone, temper
close enough
to press rapport

and what they
do, do, he said
do cheapen us

for must first
then, yes,
then we may

if wind/s
rattling moths
on blank field

gentle/ song
through dry grass
/and wakes

when what
tall shadows
trees make

how difficult
communicating
an ax, here

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

320. **Jim Andrews**

Re: free speech, Rachel Corrie, absurdism, etc.

Sun 12 Mar 2006

Maybe we need to cut each other some slack.

I think there's a lot of room for misunderstanding. Particularly with Harry's way of writing eliptically. I've noticed that it can often be interpreted a couple of ways. I didn't know of Hannah Wilke's picture that says "Beware Fascist Feminism", for instance, when I replied to Harry's post that mentions her and that picture. Though I suppose the implication is we're experiencing some 'fascist feminism' on the list. I don't think so. But we do need to cut each other some slack.

Also, I think the moderators were wise to stay out of it. They can't really legislate these things, even if they wanted to, maybe even particularly if they wanted to. These sorts of issues have to be worked out among the people on the list. Our appeal, on lists, has to be more to reason and art, compassion and sense, poetry and justice, truth and beauty, than to the list moderators. These arbiters hold more power, it seems, on a list, than the moderators, in good times, perhaps. And are more shadowy than the moderators. But we sense them from time to time.

Bedtime for this space cowboy.

ja

<http://vispo.com>

[↑ Contents](#)

321. **PR Primeau**

Re: free speech, RC & the specter of the jean genie

Sun 12 Mar 2006

i'm having trouble understanding the anger & frustration that nudel's sub-genet rape scene has stirred up. however crude, anti-semitic, or misogynistic they

may be, words are words. sticks & stones, you know? if anything, his ramblings help reveal just how pathetic he and his cohorts really are. he's almost helpful in a "wow, now i remember why i'm an anarcho-socialist" sorta way. i joke. seriously tho, he's a troll; if you don't feed trolls, they don't stick around.

but i really do wonder -- what would we do with the jean genie were he posting on this list?

pr

[↑ Contents](#)

322. **PR Primeau**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sun 12 Mar 2006

maybe the us media made little of corrie's death because there isn't much to make of it. she was a privileged middle class chick who threw herself before a bulldozer. her thoughtless sacrifice ("sacrifice") did zero to aid the palestinian cause (which i fully support). youthful idealism got the better of her. plus, so far as i can tell, the media around here made more of the story than it makes re: true palestinian freedom fighters who've died for their people. my 2 cents.

pr

[↑ Contents](#)

323. **Mark Weiss**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sun 12 Mar 2006

I think we read and watch different media.

At 02:47 AM 3/12/2006, you wrote:

>On 12/3/06 6:35 PM, "alexander saliby" <[REDACTED]> wrote:

>

> > isn't there a punishment for going to the man's motel room at that hour of
> > the night?

>

>Wow. I can't believe I'm reading this here. I suppose any woman not dressed
>in a chador is asking for it.

>

>And Mark, as it happens the news media in the US has "made" very little of
>Corrie's death; especially, say, in comparison with football heroes shot by
>their own side in Afghanistan.

>

>Best

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>
>Alison Croggon
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>Blog: <http://theatrenotes.blogspot.com>
>Editor, Masthead: <http://masthead.net.au>
>Home page: <http://alisoncroggon.com>

[↑ Contents](#)

324. **Mary Jo Malo**

Headline: POETRY SAVES THE WORLD

Sun 12 Mar 2006

I respectfully reiterate that art might make "meaningful" differences in the lives of SOME, but not the WHOLE to the degree that it will "significantly change" the world. If someone can show me the affective connection between those individuals and their societies for the peace and justice we passionately desire, I might mend my way of thinking. The discord and animosity in this discussion, though not as violent as bullets and bombs, only reinforces my opinion.

We love, we help, we encourage and write poetry because we choose to. We know it does make a difference to some Ones. Isn't that the best we can hope for?

I have a vision. I see helicopters dropping leaflets of relevant poetry, and radio free middle east broadcasting poetry. Within days, a majority of citizens in critically conflicted "nations", Israel, Palestine, Iraq, etc. throw down their arms in the streets and embrace one another. (Of course there is that pesky minority that will not acquiesce, and who will eventually be rounded up and imprisoned in order to maintain peace & justice.)

We can always quit a discussion group, but where can one go to escape the madness?

I understand that Cioran, Pessoa or Luno and the infamous absurd troupe can depress and render us morose, but how can anyone dismiss Camus? Look backward, forward, and deeply into history. I want the children of the world to

inherit something more than a nuclear wind. Who's gonna convince anyone to "render" that scenario? Swords into plowshares? I mean really.

"What will be the physiognomy of painting, of poetry, of music, in a hundred years? No one can tell. As after the fall of Athens, of Rome, a long pause will intervene, caused by the exhaustion of consciousness itself. Humanity, to rejoin the past, must invent a second naiveté, without which the arts can never begin again. - The Trouble with Being Born by Emil Cioran

Mary Jo Malo

[↑ Contents](#)

325. **Maria Damon**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sun 12 Mar 2006

actually, mark, to answer your question non-rhetorically, i think not. in fact, as you can see, Nudel's remarks have galvanized women on the list. i have appreciated Nudel's seasonal poetry and other contributions he's made here, and may continue to. and i must admit to not having read his rachel corrie material b/c i had a pretty good idea what it'd be, given comments on said, baraka, etc in the past. there are other mechanisms, more subtle and not unique to the list, that tend to keep women from feeling comfortable in public discourse.

>>> [REDACTED] 03/12/06 12:38 AM >>>

... So would

something like Harry's post, especially if it passes without public comment or censure by the list administrators, be likely to contribute to an environment on this list where women feel uncomfortable taking part in the discussion, or even subscribing? (Not to mention the issue of anti-semitism against Palestinians-- which I thank Paul for speaking to).

I don't really think I need to try to answer that question, even rhetorically.

Sincerely,

Mark DuCharme

[↑ Contents](#)

326. **Maria Damon**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sun 12 Mar 2006

uh-oh, it's come to this. ok, now we're in classic misogynist territory. she was asking for it. to me this is much more specious than nudel's original provocation, which was an elaborate, ugly fantasy.

At 11:35 PM -0800 3/11/06, alexander saliby wrote:

>Dear List cohorts:

>

>Seems to me most of you are off point. (though I admit I've read
>some fine and intellectual horse shit here).

>

>I remember reading many years ago about the rape committed by the
>boxer, Mike Tyson. One of the things that struck me as sad was that
>the young lady, a 19 year old as I recall, stupidly went to the
>hotel room of the boxer at about 11:30 p.m.

>

>I kept thinking through out the rape trial...isn't there a
>punishment for going to the man's motel room at that hour of the
>night? And where was that young lady's head? Was she thinking:
>Hey, I'm the lady! I'm in charge! Ain't no body gonna defile me and
>get away with it?

>

>Of course, he didn't get away with it...the young lady, who ventured
>into dangerous territory walked away winners. And Mike Tyson went
>to prison. Hmmmmmmmmmm....sorry ladies, but to my thinking, there
>was a mutual sin here. True enough, Mike Tyson should have tossed
>the lass out into the hallway of the hotel and told her to get her
>ass home. But...and this is the painful part of the message: the
>lass shouldn't have been where she was! If Mike Tyson did 3 to 5
>for rape, the silly lass should have done an equal 3 to 5 for
>stupidity. I mean, this guy was big as a truck. He beat up guys
>bigger than himself for a living; why the hell would you think you
>were some kind of sanctuary just because you were the lady?

>

>That said, I reach the conclusion on the current issue at hand.

>

>1. Rachel Corrie was an idealistic idiot. Sometimes idealists die
>supporting their ideals. sad...true.

>2. The world treats idiocy cruelly and with inequality...Yep!!!

>3. The best vehicle for stopping such idiocy is ironic satire.

>(Satire...duh! what's that?)
>4. Satire oft requires intellect beyond the capabilities of some
>readers....hmmmmmm am I one such?
>
>And from that I ponder: is Harry Nudel's posting misogynistic? or
>is H.N.' posting satirical?
>
>Beats me...
>
>Alex
>
> ----- Original Message -----
> From: Mark DuCharme<mailto:[REDACTED]>
> To: [REDACTED]<mailto:[REDACTED]>
> Sent: Saturday, March 11, 2006 9:38 PM
> Subject: Re: free speech, Rachel Corrie, -- the passive and the silent
>
>
> I've been thinking about this discussion, and I'd like to publicly offer a
> word of support to Mairead, Allison, Amy & others who have called out
Harry
> for his behavior (the more appropriate term than speech, I think, in this
> case). I am now a happy lurker on this list, and frankly I often delete
> what look like discussion threads unread, for various reasons. Harry
> Nudel's posts are another matter. I almost ALWAYS delete his unread,
> because I've learned exactly what to expect, and frankly I feel his brand of
> venom is not worth my energy or time.
>
> So, like Amy, I would never have been aware of his original post if others
> hadn't brought it up. I don't want to spend too much time here expressing
> my opinion of Harry. It's not that he doesn't deserve it; it's just that
> I'm convinced that he, like possibly one or two others here, thrive on the
> attention... and the last thing I want to do is boost Harry's fragile,
> retaliatory ego. Better that he turn that dark energy in on himself...
> which, believe me, I'm sure he does.
>
> Where does this leave us as a list? I'm not sure. There are (relatively)
> clear rules against flaming other list members. What did Nudel do, flame
> the dead? His post clearly offended many, and touched a raw nerve. That's
> hardly a crime though, right? No, at least I hope not (note to self: read
> up on the recently passed extension of the Patriot Act). Is it a violation
> of list etiquette? Probably... well, almost certainly. But it wasn't a

> flame against any other list member (unless Edward Said might happen to
be
> lurking out there). Well, I'm not so sure. Was Harry's post misogynist?
> My answer would be, No-- it was JAW-DROPPINGLY misogynist (and I don't
> consider myself particularly over-sensitive on this subject). So would
> something like Harry's post, especially if it passes without public comment
> or censure by the list administrators, be likely to contribute to an
> environment on this list where women feel uncomfortable taking part in the
> discussion, or even subscribing? (Not to mention the issue of anti-semitism
> against Palestinians-- which I thank Paul for speaking to).

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> I don't really think I need to try to answer that question, even
> rhetorically.

>
> Sincerely,

>
> Mark DuCharme
>
>
>
>

> From: amy king <[REDACTED]<mailto:[REDACTED]>>

> Reply-To: UB Poetics discussion group

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

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

> Subject: Re: free speech, Rachel Corrie, -- the passive and the silent

> Date: Sat, 11 Mar 2006 12:57:38 -0800
>

> I've come to treat Nudel's diatribes the way I respond to the bitter little
> man who gets up every morning only to stand on the local street corner for
> hours, shouting and raising his feeble fist at passers by, spitting into the
> wind, all in the name of "free speech". This behavior says much more about
> that man's condition than serving as productive on any social level. One
> might instinctively like to reach out and reason the poor soul through his
> agony, but the moment a person approaches to connect on a human level,
his

> tactics turn to reductive name calling and even more exaggerated mockery.
> Of course, he is within his rights.
>

> I'd like to believe that the reason Nudel's posts haven't raised a ruckus
> on this list is because of shared sentiment towards him: he is mostly
> deleted due to his long history here of transparent attention-getting

> antics. His mockery of Rachel Corrie would never have made my radar had not

> certain list members responded to him - nor does his new call for attention
> register as surprising so much as a sad cry for social contact from one
> lonely man who viciously clings to debased modes of interaction. But the
> implications of his latest extends beyond the simple free speech cliché, "I
> wrote it just because I can."

>

> One of the issues at hand then might be: How free is free speech?
> Rachel Corrie risked and lost her most important possession, her life, for
> what she believed to be a noble cause. Nudel most likely thinks his mockery
> of Corrie is just as noble an act in the name of defending free speech.
> Nudel though isn't really risking anything here as he is typically ignored
> and now seems only more desperate in his call for attention.

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> Obviously unproductive and slanderous, Nudel's speech is indeed free for
> him, and he hopes it will even pay back via a few misguided defenders of
> free speech in his name. Corrie's act was altruistic on the whole with a
> certain cost. Nudel's is rooted in a myopic selfish desire and perhaps
> fueled by a hope to make some obscure statement, using blatant misogyny,
> related to his own political alliances -- a sad coupling that has long-term
> effects on many as we let it pass in silence.

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> I imagine the listserv managers allow Nudel to carry on because of free
> speech, a right I desire and defend as well, but this issue goes beyond
> that. I fear Mairead might be on target: if he had slandered a recently
> deceased man, we would certainly be hearing more discussion of the merits
of
> such free speech and the content therein.

>

>

>

>

>

> Stephen Vincent

><[REDACTED]<mailto:[REDACTED]>> wrote: I

>suspect some will give

> license to bird carriers of avian flu.

> I also suspect most instinctively delete the Nudel/AJ positings - 99 times
> out of a hundred, as I do.

> But this odd, if not horrific necro-abuse of Rachel Corrie's body strikes me
> as the lowest form of cowardice, among other things. & hardly to whatever
> remain the aims of this list.

> Sadly, I suspect, these folks weirdly enjoy the abuse they get in return.
>
> If the List management must for whatever reason abide them, I opt out.
>
> Stephen V
>
>
>
> > This is a big problem Stateside, people's tongues being cut out because
> we
> > don't like what they say -- on the left, right. And look what you got, a
> great
> > big shit hole filled with doddering gits. Breath is liscense. For God's
> sakes,
> > you need to get out, smell the world, see just how absurd you sound. Your
> > construction, I'm afraid, is yesterday's news.
> >
> > AJ
> >
> >
> > ---
> > Good art however "immoral" is wholly a thing of virtue. Good art can
NOT
> be
> > immoral. By good art I mean art that bears true witness, I mean the art
> that
> > is most precise. -- Ezra Pound
> >
> > -----
> > Yahoo! Mail
> > Bring photos to life! New PhotoMail makes sharing a breeze.
>
>
>
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[↑ Contents](#)

327. **Ishaq**

PUB: anthology call for asian-american female poets

Sun 12 Mar 2006

>>PUB: anthology call for asian-american female poets

=====

Call for Submissions: Asian American Anthology

Call for tangible, earthy, edgy poetry by Asian American female ethnic writers to include poets with Middle Eastern heritage and Pacific Islanders. Editor thrilled by vibrant, diverse voices and subjects, special surprises in approaching the page, and how you beat the drum of language.

Please use the following submission guidelines:

(1) Send up to three poems. The manuscript should total no more than seven pages. Each poem must be 20 lines or more. (2) Poems should be typed in Times New Roman, 12-point font on white paper. (3) All margins should be set at 1.25. (4) Please include your name, address, phone number, and a working email address on EACH poem submitted. The email address is very important so that we can correspond if necessary. (5) Include a biography of no more than 50 words on a separate page. (Biographies are subject to revision by editor for space considerations.) (6) Include a short statement of your heritage as an Asian American poet. (7) Be sure to include a stamped self-addressed envelope for response. Submissions without the required SASE cannot be considered. If you are living abroad, please be sure that your SASE has return U.S. postage. (8) Submissions must be postmarked no later than December 31, 2006 (early submissions are very much appreciated and strongly urged). (9) Simultaneous submissions will not be accepted. (10) All work must be original, written in English, and unpublished unless submitting previously published work by special invitation. Translations not accepted for this anthology. (11) Decisions will be made and notifications sent by the end of June 2007. Please do not request status until after 15 July 2007. (12) If you wish to be notified of receipt of your submission, include a stamped, self-addressed postcard (U.S. Postage only).

Please mail submissions to:

Asian American Anthology
c/o Anne Marie Fowler
P.O. Box 9543
Cheyenne, WY 82003

No email submissions will be accepted. However, questions about this project can be emailed to: [REDACTED].

(annemariefowler(at)hotmail.com--replace (at) with @)

Please indicate "anthology" in the subject line to avoid deletion of your email.

#####

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

to black writers and diverse supporters worldwide.

e-drum is moderated by kalamu ya salaam ([REDACTED]).

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[↑ Contents](#)

328. **Michael Tod Edgerton**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sun 12 Mar 2006

Is this a joke?! Am I, stupidly, taking the bait in responding?? Even so, I feel better responding than letting it go. While I certainly believe in personal responsibility, anyone who physically forces someone to have sex with them is solely responsible for their own actions--no excuses or qualifications. Celebrity in this country is tantamount to deification, and most 19 year-olds, I think, would be too trusting of any celebrity. She cannot be blamed for anything but being 19. But that's not even the point. Were she a 34 y-o woman who went up to a man's hotel room precisely to have sex with him, changed her mind, and then was forced, she would be no more culpable in that rape than the poor girl that Mike Tyson raped. The man in each of these situations would be solely responsible for his actions and should serve a hell of a lot longer sentence than 3 or 4 years! It's frankly shocking to me that this isn't completely obvious. It brings out my misanthropic side a

most as

much as the fact that rapes occur at all. But then, it's the pervasiveness of attitudes such as Alex' that are likely the condition of possibility for rape in the first place.

Tod

alexander saliby <[REDACTED]> wrote: Dear List cohorts:

Seems to me most of you are off point. (though I admit I've read some fine and intellectual horse shit here).

I remember reading many years ago about the rape committed by the boxer, Mike Tyson. One of the things that struck me as sad was that the young lady, a

19 year old as I recall, stupidly went to the hotel room of the boxer at about 11:30 p.m.

I kept thinking through out the rape trial...isn't there a punishment for going to the man's motel room at that hour of the night? And where was that young lady's head? Was she thinking: Hey, I'm the lady! I'm in charge! Ain't no body gonna defile me and get away with it?

Of course, he didn't get away with it...the young lady, who ventured into dangerous territory walked away winners. And Mike Tyson went to prison. Hmmmmmmmm....sorry ladies, but to my thinking, there was a mutual sin here. True enough, Mike Tyson should have tossed the lass out into the hallway of the hotel and told her to get her ass home. But...and this is the painful part of the message: the lass shouldn't have been where she was! If Mike Tyson did 3 to 5 for rape, the silly lass should have done an equal 3 to 5 for stupidity. I mean, this guy was big as a truck. He beat up guys bigger than himself for a living; why the hell would you think you were some kind of sanctuary just because you were the lady?

That said, I reach the conclusion on the current issue at hand.

1. Rachel Corrie was an idealistic idiot. Sometimes idealists die supporting their ideals. sad...true. 2. The world treats idiocy cruelly and with inequality...Yep!!! 3. The best vehicle for stopping such idiocy is ironic satire. (Satire...duh! what's that?) 4. Satire oft requires intellect beyond the capabilities of some readers....hmmmmmm am I one such?

And from that I ponder: is Harry Nudel's posting misogynistic? or is H.N.' posting satirical?

Beats me...

Alex

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

From: Mark DuCharme

To: [REDACTED]

Sent: Saturday, March 11, 2006 9:38 PM

Subject: Re: free speech, Rachel Corrie, -- the passive and the silent

I've been thinking about this discussion, and I'd like to publicly offer a word of support to Mairead, Allison, Amy & others who have called out Harry for his behavior (the more appropriate term than speech, I think, in this case). I am now a happy lurker on this list, and frankly I often delete what look like discussion threads unread, for various reasons. Harry Nudel's posts are another matter. I almost ALWAYS delete his unread, because I've learned

exactly what to expect, and frankly I feel his brand of venom is not worth my energy or time.

So, like Amy, I would never have been aware of his original post if others hadn't brought it up. I don't want to spend too much time here expressing my opinion of Harry. It's not that he doesn't deserve it; it's just that I'm convinced that he, like possibly one or two others here, thrive on the attention... and the last thing I want to do is boost Harry's fragile, retaliatory ego. Better that he turn that dark energy in on himself... which, believe me, I'm sure he does.

Where does this leave us as a list? I'm not sure. There are (relatively) clear rules against flaming other list members. What did Nudel do, flame the dead? His post clearly offended many, and touched a raw nerve. That's hardly a crime though, right? No, at least I hope not (note to self: read up on the recently passed extension of the Patriot Act). Is it a violation of list etiquette? Probably... well, almost certainly. But it wasn't a flame against any other list member (unless Edward Said might happen to be lurking out there). Well, I'm not so sure. Was Harry's post misogynist? My answer would be, No-- it was JAW-DROPPINGLY misogynist (and I don't consider myself particularly over-sensitive on this subject). So would something like Harry's post, especially if it passes without public comment or censure by the list administrators, be likely to contribute to an environment on this list where women feel uncomfortable taking part in the discussion, or even subscribing? (Not to mention the issue of anti-semitism against Palestinians-- which I thank Paul for speaking to).

I don't really think I need to try to answer that question, even rhetorically.

Sincerely,

Mark DuCharme

From: amy king >

Reply-To: UB Poetics discussion group

>

To: [REDACTED]

Subject: Re: free speech, Rachel Corrie, -- the passive and the silent

Date: Sat, 11 Mar 2006 12:57:38 -0800

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to reductive name calling and even more exaggerated mockery. Of course, he is within his rights.

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One of the issues at hand then might be: How free is free speech? Rachel Corrie risked and lost her most important possession, her life, for what she believed to be a noble cause. Nudel most likely thinks his mockery of Corrie is just as noble an act in the name of defending free speech. Nudel though isn't really risking anything here as he is typically ignored and now seems only more desperate in his call for attention.

Obviously unproductive and slanderous, Nudel's speech is indeed free for him, and he hopes it will even pay back via a few misguided defenders of free speech in his name. Corrie's act was altruistic on the whole with a certain cost. Nudel's is rooted in a myopic selfish desire and perhaps fueled by a hope to make some obscure statement, using blatant misogyny, related to his own political alliances -- a sad coupling that has long-term effects on many as we let it pass in silence.

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Sadly, I suspect, these folks weirdly enjoy the abuse they get in return.

If the List management must for whatever reason abide them, I opt out.

Stephen V

> This is a big problem Stateside, people's tongues being cut out because
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> don't like what they say -- on the left, right. And look what you got, a
great
> big shit hole filled with doddering gits. Breath is liscense. For God's
sakes,
> you need to get out, smell the world, see just how absurd you sound. Your
> construction, I'm afraid, is yesterday's news.
>
> AJ
>
>
> ---
> Good art however "immoral" is wholly a thing of virtue. Good art can NOT
be
> immoral. By good art I mean art that bears true witness, I mean the art
that
> is most precise. -- Ezra Pound
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> -----
> Yahoo! Mail
> Bring photos to life! New PhotoMail makes sharing a breeze.

Yahoo! Mail
Bring photos to life! New PhotoMail makes sharing a breeze.

Michael Tod Edgerton
Graduate Fellow, Program in Literary Arts
Box 1923
Brown University
Providence, RI 02912

Rebuild New Orleans / Bulldozer Bush

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

[↑ Contents](#)

329. **poetics**

Poetics List

Sun 12 Mar 2006

From time to time, we feel it is necessary to restate the policies of this list. We ask all list participants to review the Welcome message, which we include below.

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

We also want to reiterate one long-standing list policy:

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

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

In enforcing this policy, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

Charles Bernstein
Julia Bloch
Lori Emerson
Joel Kuszai
Nick Piombino
(Poetics List Editorial Board)

The Poetics List

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

Poetics List Editorial Board:

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

Poetics Subscription Registration (required)



Poetics Subscription Requests:

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

Poetics Listserv Archive:

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

C O N T E N T S:

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

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

1. About the Poetics List

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has about 1300 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

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

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers). The specific form of moderation that we employ is a relatively fluid one: in most cases, messages are

reviewed after having been posted to the list, and difficulties resolved on that basis; however, the listserv editorial board may shift between this and a pre-review mode which calls for all messages to be read and approved before being forwarded to the list. We prefer to avoid this option as it hampers the spontaneity of discussion that we hope to promote. In addition to these options, the editorial board will unsubscribe individuals if they are not, in our opinion, productively contributing to the list or following our guidelines. We remain committed to this editorial function as a defining element of the Poetics List.

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

In addition to being archived at through the EPC (<http://epc.buffalo.edu>) and at <http://listserv.acsu.buffalo.edu/archives/poetics.html>, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also on line at the EPC.

2. Posting to the List

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

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

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

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

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

3. Subscriptions

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

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

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

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

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

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

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

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at

<http://listserv.acsu.buffalo.edu/archives/poetics.html>. If you would prefer not to use the web-interface, you may also email <[REDACTED]> the following commands:

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

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

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

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

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

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

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6. Cautions

"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone-- subscriber or not. This of course includes racial slurs as well as ad hominem

arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

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

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

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

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

[↑ Contents](#)

330. **Flora Fair**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sun 12 Mar 2006

Wasn't the original idea of satire to effect change through wit? To point out issues in the hopes of correcting their error? What issues do you think Mr. Nudel is hoping to correct? Where, exactly, is the wit in his writing? You can find the same kinds of things written on a bathroom wall and just because it was posted here does not make it valid. Or maybe it's just beyond the

capabilities of my intellect. As for that garbage about giving some girl prison time for making a bad decision, there's so much wrong with it I won't even waste my time.

alexander saliby wrote:

And from that I ponder: is Harry Nudel's posting misogynistic? or is H.N.' posting satirical?

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

331. **charles alexander**

Re: free speech, Rachel Corrie, -- the passive and the silent

Sun 12 Mar 2006

I'm with Alison, Maria, & Tod (posts read so far) on this one. Saliby's comments are the ones that make me consider, like Stephen Vincent, leaving the list. Yet the quick rejoinders from Alison, Maria, & Tod keep me here. I don't think these ideas about women "deserving the blame" were ever appropriate, but after discussions and publications (some of which I thought constituted a cultural mind-change on these issues that was long overdue) that I encountered when I was just exiting teen years, in the mid-1970's, I didn't think I would hear comments like this again. I certainly don't want to hear them.

charles

At 12:47 AM 3/12/2006, you wrote:

>On 12/3/06 6:35 PM, "alexander saliby" <[REDACTED]> wrote:

>

> > isn't there a punishment for going to the man's motel room at that hour of
> > the night?

>

>Wow. I can't believe I'm reading this here. I suppose any woman not dressed
>in a chador is asking for it.

>

>And Mark, as it happens the news media in the US has "made" very little of
>Corrie's death; especially, say, in comparison with football heroes shot by
>their own side in Afghanistan.

>

>Best

>

>A
>

[↑ Contents](#)

332. **David-Baptiste Chirot**
Happy Birthday today Jack Kerouac!
Sun 12 Mar 2006

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

[↑ Contents](#)

333. **Murat Nemet-Nejat**
Re: Does Poetry Matter to heidegger with a barbara guest nod?
Sun 12 Mar 2006

The reality of globalism capitalism is that the terrible conditions in the countries we are talking about. for most men, women and children, are the best the same people have ever had.

I have been to those carpet workshops in Turkey also. At least where I went the girls were teenagers. They were working in poor, decrepid cottages where the only source of light was from the few windows. Everytime, their immediate supervisor was an older woman wearing one piece duster/frock as a sign of authority and cleanliness.

Years before, just after the overthrow of Ciacescu, I was also in Bucharest, Romania. There, mothers brought their children to the looms. The kids played around while the mothers worked. Usually, again, the supervisor was a woman, this time (if I remember correctly) with a more military looking uniform.

What appears as horrible to the westerner is work to the inhabitants.

Murat

In a message dated 3/12/06 5:12:40 AM, [REDACTED] writes:

"sit down and drink tea with an arab, listen to stories of teen age girls enslaved into making rugs"

Visited Sakkara Carpet School once in Egypt. Yup, young boys and girls weaving carpets with their little fingers. Fingers too big by teenage years. Claimed they happened to earn more money in a month than the whole of their families. Claimed they spent their mornings in their own school, and public ed in Egypt is crap. Claimed the carpet weaving kids got the best student-teacher ratio around, except for the rich in

*privates. And they became tradespeople. A little light on the dark side?
Or I was bamboozled. And no, I didn't buy one.*

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

From: Alexander Jorgensen [mailto:██████████]

Sent: Friday, March 10, 2006 5:17 AM

To: ██████████

Subject: Re: Does Poetry Matter to heidegger with a barbara guest nod?

[↑ Contents](#)

334. **j. kuszai**
Satire's Claim
Sun 12 Mar 2006

But Charles, if you left the list, that would leave it in that much worse shape. Sure, then you could read it online, but we'd be deprived of your voice. The question is whether such unpopular (and wrong) positions even warrant response. Responding actually provokes the crisis, as it draws the unreasonable ideas into enacting their rhetorical and symbolic violence as those points of view can't find their way by any other means. It's not that we have to "police" this list--community standards are policed all the time on the list. But why should the the list be de facto in the "control" of people who wish to abuse it and those to read it?

It may be that we don't want people with such views on the list. I think that leads to a dangerous precedent. I'm all for mapping the boundaries of what's acceptable, if its done with at least some fartlike whiff of goodwill.

While it's okay to explore boundaries in order to determine where they are, its another to flaunt community standards in order to provoke people into declaring, via an expression of community standards, "enough!" The listserv equiv of "suicide by cop" -- It's happened before. So, a figure like Mr. Nudel might have been persuaded to find that edge, and then back away. The problem, it seems, is that people like him find the edge then not only provoke us all to push, but far too often jump all by themselves. It may be satire, but it's cartoon-flat.

Date: Sun, 12 Mar 2006 10:48:20 -0700
From: charles alexander <[log in to unmask]>
Subject: Re: free speech, Rachel Corrie, -- the passive and the silent

I'm with Alison, Maria, & Tod (posts read so far) on this one. Saliby's

comments are the ones that make me consider, like Stephen Vincent, leaving the list. Yet the quick rejoinders from Alison, Maria, & Tod keep me here. I don't think these ideas about women "deserving the blame" were ever appropriate, but after discussions and publications (some of which I thought constituted a cultural mind-change on these issues that was long overdue) that I encountered when I was just exiting teen years, in the mid-1970's, I didn't think I would hear comments like this again. I certainly don't want to hear them.

charles

At 12:47 AM 3/12/2006, you wrote:

| *On 12/3/06 6:35 PM, "alexander saliby" <[log in to unmask]> wrote:*

| > > isn't there a punishment for going to the man's motel room at that hour of

| *the night?*

| >Wow. I can't believe I'm reading this here. I suppose any woman not dressed

| *in a chadoor is asking for it.*

| >And Mark, as it happens the news media in the US has "made" very little of

| >Corrie's death; especially, say, in comparison with football heroes shot by

| *their own side in Afghanistan.*

| *Best*

| *A*

[↑ Contents](#)

335. **Murat Nemet-Nejat**

Re: free speech, Rachel Corrie, absurdism, etc.

Sun 12 Mar 2006

I had not caught the initial posts which created all this controversy, so I kept quiet. I for one have always read Nudel's posts. At least linguistically they are among the most interesting. I am also an admirer of Mairead, particularly her blog entries.

It seems we should be careful not to suggest expulsion everytime something one doesn't like -or even one finds repulsive- is mentioned on this list. Expulsion is like the nuclear option, best to be avoided at all costs.

Ciao,

Murat

In a message dated 3/12/06 9:34:41 AM, [REDACTED] writes:

Maybe we need to cut each other some slack.

I think there's a lot of room for misunderstanding. Particularly with Harry's way of writing eliptically. I've noticed that it can often be interpreted a couple of ways. I didn't know of Hannah Wilke's picture that says "Beware Fascist Feminism", for instance, when I replied to Harry's post that mentions her and that picture. Though I suppose the implication is we're experiencing some 'fascist feminism' on the list. I don't think so. But we do need to cut each other some slack.

Also, I think the moderators were wise to stay out of it. They can't really legislate these things, even if they wanted to, maybe even particularly if they wanted to. These sorts of issues have to be worked out among the people on the list. Our appeal, on lists, has to be more to reason and art, compassion and sense, poetry and justice, truth and beauty, than to the list moderators. These arbiters hold more power, it seems, on a list, than the moderators, in good times, perhaps. And are more shadowy than the moderators. But we sense them from time to time.

Bedtime for this space cowboy.

[↑ Contents](#)

336. **Sam Truitt**

Screening of Transverse Strips

Sun 12 Mar 2006

Hello,

I will be showing strips from _Transverse_ at Nicole Peyrafitte's Experimental Cabaret this coming Monday, March 13th, at 7:00 PM: I've never shown these in public, so it should be a good grapple, including the short discussion on their origination. The Cabaret occurs (and does so every second Monday of each month) at Tess' Lark Tavern, 453 Madison Avenue, Albany, NY (Map)

Here's the lisitng, including information on the other acts,
ED ATKESON and A C EVERSON:

<http://www.nicolepeyrafitte.com/experimentalcabaret/mondaycabaret.htm>

For more on _Transverse_ (examples of strips thereof), see:
<http://www.ubu.com/contemp/truitt/truitt.html>

Best to all,
Sam

Sam Truitt
PO Box 20058 NYC 10023

[↑ Contents](#)

337. **C Daly**

Re: free speech, Rachel Corrie, absurdism, etc.

Sun 12 Mar 2006

so is threatening to leave, btw

it is a sort of worm song (everybody hates me, nobody loves me, I guess I'll eat some worms) answer to the 'nuclear option'

She writes, having left Lucipo after an attack of (perhaps aliased)
backchannelers,
Catherine Daly



[↑ Contents](#)

338. **Ian Randall Wilson**

Harry

Sun 12 Mar 2006

We've got a mass murderer in the white house, his criminals run the rest of the government but let's piss on Harry and get him off the list.

There.

He's gone.

The world is a better place.

[↑ Contents](#)

339. **Mairead Byrne**

Re: Poetics List

Sun 12 Mar 2006

I appreciate this response and the opportunity to re-read the Welcome message, particularly in relation to flaming and ad hominem/feminam attack. I could not find the Welcome message on the website; perhaps it could be more prominent. Mairead

>>> [REDACTED] 03/12/06 12:15 PM >>>

From time to time, we feel it is necessary to restate the policies of this list. We ask all list participants to review the Welcome message, which we include below.

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

We also want to reiterate one long-standing list policy:

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

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

In enforcing this policy, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

Charles Bernstein
Julia Bloch
Lori Emerson
Joel Kuszai
Nick Piombino
(Poetics List Editorial Board)

The Poetics List

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

Poetics List Editorial Board:

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

Poetics Subscription Registration (required)



Poetics Subscription Requests:

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

Poetics Listserv Archive:

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

C O N T E N T S:

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

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

1. About the Poetics List

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has about 1300 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

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

divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog.

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

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

In addition to being archived at through the EPC (<http://epc.buffalo.edu>) and at <http://listserv.acsu.buffalo.edu/archives/poetics.html>, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also on line at the EPC.

2. Posting to the List

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

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

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

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

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

3. Subscriptions

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

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

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

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

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

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

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

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at

<http://listserv.acsu.buffalo.edu/archives/poetics.html>. If you would prefer not to use the web-interface, you may also email

<[REDACTED]> the following commands:

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

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

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

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

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problem, unsub using your old address, then resubscribe with your new email address.

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

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

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[↑ Contents](#)

340. **Steve Evans**

Lipstick of Noise Lately

Sun 12 Mar 2006

Still trying to figure out the genre (i.e. the fun part). Some recent attempts involving, through no fault of their own, Tom Raworth, Tracie Morris, Brian Kim Stefans / Roger Pellett, Ron Padgett, Barbara Guest, Sawako Nakayasu, Gary Sullivan, and Elizabeth Willis at

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

[↑ Contents](#)

341. **Max Middle**

Launch of the Ottawa Poetry Podcast: Max Middle, Stephen Rowntree

Sun 12 Mar 2006

as of February 2006, the Ottawa Poetry Podcast is online at:

<<http://ottawapoetry.libsyn.com>>

Currently uploaded to the site are audio files of original poems read by Max Middle & Stephen Rowntree. In the coming days, the voices of other Ottawa poets will be added to the site. In addition to studio recordings, an unedited live recording, documenting a reading given by Max Middle in the Tree Reading Series on 28 February 2006, has been posted to the site.

The Ottawa Poetry Podcast features a play menu at the top right of the home page screen as well as a direct download function.

The Ottawa Poetry Podcast is seeking submissions from Ottawa area poets. Send your queries to <[\[redacted\]](#)>

[↑ Contents](#)

342. **Bob Offer-Westort**

Anglo-Saxon Prosody in Modern English

Sun 12 Mar 2006

I'm looking for 20th century or current poets who have done work employing traditional or traditional-ish Old English accentual, alliterative verse.

I'm aware of a few attempts at individual poems - Ezra Pound's translation of 'The Seafarer', WH Auden's 'The Wanderer' and *The Age of Anxiety*, Richard Wilbur's 'Junk', CS Lewis' 'The Planets' - but I'm looking for more sustained or recent attempts.

Anyone know of anyone who's doing or done this?

-Bob Offer-Westort
San Francisco, CA, USA

[↑ Contents](#)

343. **Lori Emerson**
looking for John Kinsella
Sun 12 Mar 2006

Does anyone have an up-to-date email address for John Kinsella? I actually need his snail-mail address so if anyone has either one I'd be very grateful!

yrs, Lori

[↑ Contents](#)

344. **Nate Dorward**
Re: Anglo-Saxon Prosody in Modern English
Sun 12 Mar 2006

Yep--Bill Griffiths is the man you want, both his original work & especially his translations. -- all best --N

Nate Dorward
109 Hounslow Ave, Willowdale, ON, M2N 2B1, Canada
[REDACTED] // web: www.ndorward.com

For info on recent publications: www.ndorward.com/poetry/
For the vast archive (updated monthly!) of music reviews:
www.ndorward.com/music/
& yes, there's a blog: www.ndorward.com/blog/

[↑ Contents](#)

345. **Robert Lunday**
Re: Anglo-Saxon Prosody in Modern English
Sun 12 Mar 2006

John Ashbery, "Finnish Rhapsody" -- in April Galleons.

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of Bob Offer-Westort
Sent: Sunday, March 12, 2006 4:10 PM
To: [REDACTED]
Subject: Anglo-Saxon Prosody in Modern English

I'm looking for 20th century or current poets who have done work employing traditional or traditional-ish Old English accentual, alliterative verse.

I'm aware of a few attempts at individual poems - Ezra Pound's translation of 'The Seafarer', WH Auden's 'The Wanderer' and *The Age of Anxiety*, Richard Wilbur's 'Junk', CS Lewis' 'The Planets' - but I'm looking for more sustained or recent attempts.

Anyone know of anyone who's doing or done this?

-Bob Offer-Westort
San Francisco, CA, USA

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.375 / Virus Database: 268.2.1/279 - Release Date: 3/10/2006

--

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.1.375 / Virus Database: 268.2.1/279 - Release Date: 3/10/2006

[↑ Contents](#)

346. **Michael Rothenberg**
biographies

Sun 12 Mar 2006

any recommendation on a good biography to read, you know, something enjoyable and interesting?

Michael R

[↑ Contents](#)

347. **C Daly**
Re: biographies

Sun 12 Mar 2006

A lot of my "Legendary" poems are based on biographies and other -- coffee table books, group bios -- of stage 'n screen stars et alia -- check 'em out from the library in arm loads; I really do love a good Caro biography every once in a while; I consider books like Gotham or even Davis' to be bios of cities in parts....

Catherine

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

From: UB Poetics discussion group [mailto:] On
Behalf Of Michael Rothenberg

Sent: Sunday, March 12, 2006 8:04 PM

To: [REDACTED]

Subject: biographies

any recommendation on a good biography to read, you know, something enjoyable and interesting?

Michael R

[↑ Contents](#)

348. **Robert Lunday**

Re: Anglo-Saxon Prosody in Modern English

Sun 12 Mar 2006

John Ashbery, "Finnish Rhapsody," in April Galleons.

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of Bob Offer-Westort

Sent: Sunday, March 12, 2006 4:10 PM

To: [REDACTED]

Subject: Anglo-Saxon Prosody in Modern English

I'm looking for 20th century or current poets who have done work employing traditional or traditional-ish Old English accentual, alliterative verse.

I'm aware of a few attempts at individual poems - Ezra Pound's translation of 'The Seafarer', WH Auden's 'The Wanderer' and *The Age of Anxiety*, Richard Wilbur's 'Junk', CS Lewis' 'The Planets' - but I'm looking for more sustained or recent attempts.

Anyone know of anyone who's doing or done this?

-Bob Offer-Westort

San Francisco, CA, USA

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.375 / Virus Database: 268.2.1/279 - Release Date: 3/10/2006

--

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.1.375 / Virus Database: 268.2.1/279 - Release Date: 3/10/2006

[↑ Contents](#)

349. **Mairead Byrne**

Re: biographies

Mon 13 Mar 2006

Rita Marley's (with Hettie Jones) NO WOMAN NO CRY was interesting to me, more autobiography than biography. Hettie Jones' HOW I BECAME HETTIE JONES was interesting too. Henry Mayer's biography of William Lloyd Garrison, ALL ON FIRE, is intensive, I've been reading it a very long time. If you like E.E. Cummings don't read Christopher Sawyer-Laucanno's biography (which also has other problems): the publication history of the books is educational, i.e., the degree to which patronage of Harvard friends and family made them possible. Mairead

>>> [REDACTED] 03/12/06 11:04 PM >>>

any recommendation on a good biography to read, you know, something enjoyable and interesting?

Michael R

[↑ Contents](#)

350. **Mairead Byrne**

Re: free speech, Rachel Corrie, absurdism, etc.

Mon 13 Mar 2006

Thanks Murat. I don't believe anyone suggested expulsion. In fact, to borrow some of the imagery in Joel's post, I was considering jumping over the cliff myself, or going no mail for a while. I appreciate the policy articulated in the Welcome message nevertheless, and if the editors have acted on it in relation to Harry Nudel that's fine with me. Whether the list is viewed as a performance or discussion space, I think care should be taken not to deliberately insult or offend.

I agree with what you say. This discussion has certainly obliged me to look a little longer and harder at sentiments and images I consider repulsive. It has also made me a little more aware of the limitations of my own perspective. The limitations of my finding something repulsive. The limitations of my saying so. Also, I saw the repulsiveness of sexism far in advance of seeing the repulsiveness of racism, which obviously points to my own racism. Paul's post reminded me that my easiest allegiance is to those with whom I most easily identify, i.e., Rachel Corrie over Edward Said and over all Palestinians whose names I do not know: an untenable position, maybe repulsive.

I also appreciate very much the more extended posts, and thoughtful writing.

Mairead

>>> [REDACTED] 03/12/06 1:35 PM >>>

I had not caught the initial posts which created all this controversy, so I kept quiet. I for one have always read Nudel's posts. At least linguistically they are among the most interesting. I am also an admirer of Mairead, particularly her blog entries.

It seems we should be careful not to suggest expulsion everytime something one doesn't like -or even one finds repulsive- is mentioned on this list. Expulsion is like the nuclear option, best to be avoided at all costs.

Ciao,

Murat

In a message dated 3/12/06 9:34:41 AM, [REDACTED] writes:

Maybe we need to cut each other some slack.

I think there's a lot of room for misunderstanding. Particularly with Harry's way of writing eliptically. I've noticed that it can often be interpreted a couple of ways. I didn't know of Hannah Wilke's picture that says "Beware Fascist Feminism", for instance, when I replied to Harry's post that mentions her and that picture. Though I suppose the implication is we're experiencing some 'fascist feminism' on the list. I don't think so. But we do need to cut each other some slack.

Also, I think the moderators were wise to stay out of it. They can't really legislate these things, even if they wanted to, maybe even particularly if they wanted to. These sorts of issues have to be worked out among the people on the list. Our appeal, on lists, has to be more to reason and art, compassion and sense, poetry and justice, truth and beauty, than to the list moderators. These arbiters hold more power, it seems, on a list, than the moderators, in good times, perhaps. And are more shadowy than the moderators. But we sense them from time to time.

Bedtime for this space cowboy.

[↑ Contents](#)

351. **Flora Fair**

Re: biographies

Mon 13 Mar 2006

Harry Wu's bio about life in the Chinese Gulag, "Bitter Winds," is one of the best books I ever read, fiction or nonfiction. I couldn't put it down.

Mairead Byrne <[REDACTED]> wrote: Rita Marley's (with Hettie Jones) NO WOMAN NO CRY was interesting to me, more autobiography than biography.

Hettie Jones' HOW I BECAME HETTIE JONES was interesting too. Henry Mayer's biography of William Lloyd Garrison, ALL ON FIRE, is intensive, I've been reading it a very long time. If you like E.E. Cummings don't read Christopher Sawyer-Laucanno's biography (which also has other problems): the publication history of the books is educational, i.e., the degree to which patronage of Harvard friends and family made them possible. Mairead

>>> [REDACTED] 03/12/06 11:04 PM >>>

any recommendation on a good biography to read, you know, something enjoyable and interesting?

Michael R

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

352. **Alison Croggon**

Re: Harry

Mon 13 Mar 2006

On 13/3/06 6:06 AM, "Ian Randall Wilson" <[REDACTED]> wrote:

> We've got a mass murderer in the white house, his criminals run the rest of
> the government but let's piss on Harry and get him off the list.
>

Hmm. I'd like to point out that at no point did I or anyone else ask for Harry to be thrown off the list. I said that as clearly as possible. What was being asked, given the apparent lack of reaction from the listowners, was whether misogyny and racism were acceptable on this list. I see from the List posting that racism is not acceptable, nor ad hominem attacks, which is good to know; but there appears to be no policy on sexism. Is this not an "issue" any more? If it isn't, why do sexual threat and sexual humiliation so often colour the responses to outspoken women?

I do find it faintly ironical that this whole discussion was sparked by an actual example of censorship - ie the on-going controversy about the NYTW's decision to pull a play about Rachel Corrie. Harry himself seemed to think that particular act of censorship was perfectly fine. Why aren't free speech absolutists getting hot under the collar about the real issues, instead of getting all touchy feely with their inner rapists?

Best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

353. **Jim Andrews**

Re: biographies

Mon 13 Mar 2006

any recommendation on a good biography to read, you know, something enjoyable and interesting?

Michael R

I would recommend Martin Davis's book that treats the life and work of the mathematicians/logicians/philosophers who contributed to the development of the computer. The name of the hardcover version is 'The Universal Computer: The Road from Leibniz to Turing'. The name of the softcover version is 'Engines of Logic: Mathematicians and the Origin of the Computer'. Same book.

It's a fascinating book concerning the lives, tribulations/pain and achievement of

G.W. Leibniz

George Boole

Gottlob Frege

Georg Cantor

David Hilbert

Kurt Gödel

Alan Turing

We learn, for instance, that Leibniz had a day job. He was employed by the Hanover family. And what did they employ him to do? To write the history of the Hanover family. Leibniz, one of the great intellects of human history. Sheesh. Cantor's work was spat upon by some very important mathematicians, during Cantor's life, and he was in and out of sanatoria. And never did receive a prestigious position. Gödel was a very curious character and apparently suffered from paranoia. He starved himself to death, finally, out of paranoia about his food being poisoned. And of course Turing, brilliant as he was, and immense as his contribution to the WW II effort were, was convicted in post-war Britain of homosexuality and ordered either to prison or to take hormonal 'treatments'. He committed suicide by eating a poisoned apple. He had chosen the 'treatments' and it may be that the drugs contributed to an overwhelming depression...we aren't sure.

It's also an incredibly interesting book in 'the history of ideas' that poets and people concerned with language will find intriguing. It traces the computer from "Leibniz's dream" of a language of symbolic logic and a machine capable of generating and manipulating propositions in that language. And Martin Davis shows how that 'dream' progresses from Leibniz through to Turing's work and the creation of the computer.

"Martin Davis, a distinguished logician, is also the author of 'Computability and Unsolvability', which has been called "one of the few real lassis in computer science"." He is a professor emeritus at New York University's Courant Institute of Mathematical Sciences and is a visiting scholar at Berkeley.

ja

[↑ Contents](#)

354. **Alexander Jorgensen**

Re: Does Poetry Matter to heidegger with a barbara guest nod?

Mon 13 Mar 2006

"What appears as horrible to the westerner is work to the inhabitants" Good point and thanks for the gentle kick. AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

355. **Murat Nemet-Nejat**

Re: biographies

Mon 13 Mar 2006

In a message dated 3/13/06 12:36:07 AM, [REDACTED] writes:

We learn, for instance, that Leibniz had a day job. He was employed by the Hanover family. And what did they employ him to do? To write the history of the Hanover family. Leibniz, one of the great intellects of human history. Sheesh. Cantor's work was spat upon by some very important mathematicians, during Cantor's life, and he was in and out of sanatoria. And never did receive a prestigious position. Gödel was a very curious character and apparently suffered from paranoia. He starved himself to death, finally, out of paranoia about his food being poisoned. And of course Turing, brilliant as he was, and immense as his contribution to the WW II effort were, was

convicted in post-war Britain of homosexuality and ordered either to prison or to take hormonal 'treatments'. He committed suicide by eating a poisoned apple. He had chosen the 'treatments' and it may be that the drugs contributed to an overwhelming depression...we aren't sure.

Jim,

In the same spirit there is the book (I don't remember the title) on the creation of Oxford English Dictionary.

Michael, if it is not too heavy, I recommend Plutarch's Lives. One has the eerie feeling of reading Shakespeare's notebooks.

Murat

[↑ Contents](#)

356. **ambogle2**

Re: biographies

Mon 13 Mar 2006

One of my favorite biographies is of Jane Bowles, written by Millicent Dillon. It's sad, if you consider that she died alone in the desert after a stroke that robbed her of language, while her husband, Paul Bowles, and their friends were far away. But it is also an interesting story and a good one about a supposedly failed writer (as she was supposed to be). If you have read her fiction, then you know her sentences are divine, but that the stories "run out," just stop. It seems she told herself and people told her that she didn't know how to finish work she had started. I give her a great deal of credit for writing literary page turners that end with the reader whipping the last page onto the next.

Ann Bogle

[↑ Contents](#)

357. **Hot Whiskey Press**

****Carrington* by Elizabeth Robinson and Other Hot Whiskey News***

Mon 13 Mar 2006

Greetings Papillae,

We are back in Boulder, recuperating from Austin and thought we'd share some news:

Carrington by Elizabeth Robinson is finally out and ready for your googly eyes. You can find more info and get yourself a copy by going to Hot Whiskey

Blog (www.hotwhiskeyblog.blogspot.com) or the Hot Whiskey website (www.hotwhiskeypress.com/books.html).

The Squalicum Harbor Suite by Anselm Parlato and *Hot Whiskey Magazine #1* were also recently released if you haven't heard. More info about them can be found at the above mentioned sites.

Other 2006 Hot Whiskey projects include *The Meat Book,* *Reciprocal Distillations* by Clayton Eshleman (our first perfect-bound book), as well as chapbooks from Anne Waldman, Stacy Szymaszek and Andrew Peterson. Should be a few more announced as they are confirmed.

If you haven't heard, we were just given a letterpress, so more and more of our projects will likely be printed on the ol Heidelberg...yet to be named...if anybody's lookin' for broadside makers, drop us a line. We're into it!

Thanks to all that visited our table at the Unassociated Garden Party. We hope the hangover wasn't too bad.

yours,

Michael Koshkin & Jennifer Rogers

--

Hot Whiskey Press
www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

[↑ Contents](#)

358. **Alexander Jorgensen**

Re: biographies

Mon 13 Mar 2006

Recent work on Chairman Mao.

AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

359. **Chris Stroffolino**

Re: biographies

Mon 13 Mar 2006

Mairead---

Cool to see Hettie X2...

and as to one of your other points, isn't that the challenge though,
to read a negative bio and still maintain one's love of a writer's work?

C

>From: Mairead Byrne <[REDACTED]>

>To: [REDACTED]

>Subject: Re: biographies

>Date: Sun, Mar 12, 2006, 9:08 PM

>

Rita Marley's (with Hettie Jones) NO WOMAN NO CRY was interesting to me, more autobiography than biography. Hettie Jones' HOW I BECAME HETTIE JONES was interesting too. Henry Mayer's biography of William Lloyd Garrison, ALL ON FIRE, is intensive, I've been reading it a very long time. If you like E.E. Cummings don't read Christopher Sawyer-Laucanno's biography (which also has other problems): the publication history of the books is educational, i.e., the degree to which patronage of Harvard friends and family made them possible.

Mairead

[REDACTED] 03/12/06 11:04 PM >>>

any recommendation on a good biography to read, you know, something enjoyable and interesting?

Michael R

[↑ Contents](#)

360. **kom9os**

Re: biographies

Mon 13 Mar 2006

1994; Janet Malcolm: The Silent Woman

a biography of biographies of sylvia plath

--

komninos zervos

lecturer, 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

http://www.gu.edu.au/ppages/k_zervos

<http://users.bigpond.net.au/mangolegs>

"Our Workplace Rights are NOT for sale."

---- Michael Rothenberg <[REDACTED]> wrote:

=====

any recommendation on a good biography to read, you know, something enjoyable and interesting?

Michael R

[↑ Contents](#)

361. **Wystan Curnow (ARTS ENG)**

Re: biographies

Mon 13 Mar 2006

biographies, huh? Seems to me they're a thing of the past. As for books that you can't put down, I prefer a book that lets me go. Wystan

From: UB Poetics discussion group on behalf of Flora Fair

Sent: Mon 13/03/2006 6:30 p.m.

To: [REDACTED]

Subject: Re: biographies

Harry Wu's bio about life in the Chinese Gulag, "Bitter Winds," is one of the best books I ever read, fiction or nonfiction. I couldn't put it down.

Mairead Byrne <[REDACTED]> wrote: Rita Marley's (with Hettie Jones) NO WOMAN NO CRY was interesting to me, more autobiography than biography. Hettie Jones' HOW I BECAME HETTIE JONES was interesting too. Henry Mayer's biography of William Lloyd Garrison, ALL ON FIRE, is intensive, I've been reading it a very long time. If you like E.E. Cummings don't read Christopher Sawyer-Laucanno's biography (which also has other problems): the publication history of the books is educational, i.e., the degree to which patronage of Harvard friends and family made them possible. Mairead

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any recommendation on a good biography to read, you know, something enjoyable and interesting?

Michael R

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

362. **Wystan Curnow (ARTS ENG)**

Re: biographies

Mon 13 Mar 2006

The second volume of Hilary Spurling's bio of Matisse--Henri Matisse-The Master. Given I don't 'believe in' the genre, and given that Spurling has no real understanding of modern art, I'm surprised this is such an interesting book. Actually it's about a household/studio/business. It's interesting for what you can do with it. Wystan

From: UB Poetics discussion group on behalf of Michael Rothenberg

Sent: Mon 13/03/2006 5:04 p.m.

To: [REDACTED]

Subject: biographies

any recommendation on a good biography to read, you know, something enjoyable and interesting?

Michael R

[↑ Contents](#)

363. **Halvard Johnson**

Re: biographies

Mon 13 Mar 2006

Gertrude Stein: The Autobiography of Alice B. Toklas.

"All naming is already murder."

--Jacques Lacan

Halvard Johnson

=====

[REDACTED]

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Mar 12, 2006, at 11:04 PM, Michael Rothenberg wrote:

any recommendation on a good biography to read, you know, something enjoyable and interesting?

Michael R

[↑ Contents](#)

364. **Ishaq**

this was posted on bc indy media scarey

Mon 13 Mar 2006

more stuff on the harassment in this town - defame and threaten even on the street-- actually this rather large man with two dogs threatened me earlier this week concerning this case -- that i should move out of town and my dog would most likely be taken from me -- but what can i do?

a little guy against big people with hella scrill/money

then i think that people are losing their kids everyday to greater injustices -- the ones myself and many other bruh and sis from mmn to kids on the street and those people imbedded are fighting everyday to make theirs and our stories get heard.

i guess knowing that the people of iran might end up losing lives, economy and scholars like palestine, like iraq, like the natives here have and are still,like rachel corrie's parent's have -- it makes this maybe not so important -- but it does hit home and my heart.

maybe by saying this bothers me it will make it all not bother me so much.

as this wiser bruh once told me

sometimes you got to put a knife in your own heart to make you stronger.

i just don't know why, considering how ridiculous they feel i am and how small a person in little town that i live in, i or what i do would be of any importance.

allah madad

kh

<http://bc.indymedia.org/newswire/display/14760/index.php>

[Comment on this article](#) | [Email this Article](#)

News :: Civil & Human Rights

Yitzhak in Victoria Court on Monday March 20, 2006 Current rating: 0

by Yo Mama

Email: yomama (nospam) yahoo.com (unverified!) 12 Mar 2006

Modified: 04:08:34 PM

Lawrence Yitzhak Braithwaite in Victoria Court

March 20, 2006 930 am

Hezbollah's man in Victoria, BC has a date with a judge on Monday March 20th 2006, ostensibly to challenge the constitutionality of Victoria City's animal control enforcement bylaws.

Apparently Mr. Braithwaite is receiving legal aid to mount this challenge in response to receiving a \$150.00 ticket for obstructing a peace officer, namely Ian Fraser, the city dog catcher.

Will Yitz complain to the judge that this is happening because he's been singled out by a Jewish plot and the Israeli Mossad for punishment?

This should be great entertainment. Pack a lunch.

This work is in the public domain

Add a quick comment

Title

Your name Your email

Comment

Text Format

To add more detailed comments, or to upload files, see the

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?"

[↑ Contents](#)

365. **Ron Silliman**

Of late on Silliman's Blog

Mon 13 Mar 2006

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

RECENT POSTS

Banned in Viet Nam “

the poetry of Phan Nhien Hao

Brecht on the New Sentence

Mario Savio on Battlestar Galactica,

Barbara Guest as a language poet

in the LA Times

and a test of translation of Tom Meyer

At War with the U.S.

- the view from Canada by George Bowering

Who really won Project Runway

Narrative markers in “reality TV”

Ear! Ear!

Chris McCreary Dismembers

Poeta en San Francisco

Barbara Jane Reyes in English, Spanish, Tagalog

Walkin’™ to New Orleans

The New York Times

condescends to do an obit

of Barbara Guest

Joel Lewis on Ted Berrigan

from the Poetry Project Newsletter

Seido Ray Ronci

Zen as solid practice

An Oulipo Compendium,

right down to the meeting minutes

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 "â€"
Sean Curran Company

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

[↑ Contents](#)

366. **Maria Damon**

Re: biographies

Mon 13 Mar 2006

edmund white's bio of jean genet is superb.

At 8:04 PM -0800 3/12/06, Michael Rothenberg wrote:

>any recommendation on a good biography to read, you know, something
>enjoyable and interesting?
>Michael R

[↑ Contents](#)

367. **Anny Ballardini**

Re: Does poetry matter ?

Mon 13 Mar 2006

An excellent work, thank you Pam Brown. Quoting from Michael Palmer's opening:

"I trust, at the very least, that I'm not entirely trustworthy. ..."

On 3/10/06, Pam Brown <[REDACTED]> wrote:

> Hi everyone,
> Someone asked 'does poetry matter ?'
> What can we do ? We're poets and have to keep writing
> poems. And we can write letters, articles,
> demonstrate, vote - we are also citizens.
>
> This piece might be useful when doubt comes creeping
> (like every day) :
>
> Michael Palmer's optimistic and instructive piece.(I
> think it was linked on Ron Silliman's blog if I

> remember correctly.) Anyway here's
> the url if you're interested in pursuing it -
> <http://www.goldenhandcuffsreview.com/78.html>
>
> All good wishes,
> Pam
>
>
>
>

>
> Web site : Pam Brown - <http://www.geocities.com/p.brown/>
> Associate editor : Jacket - <http://jacketmagazine.com/index.html>
>

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>
>
>
>
>
>

> On Yahoo!7
> Messenger - Make free PC-to-PC calls to your friends overseas.
> <http://au.messenger.yahoo.com>
>

[↑ Contents](#)

368. **Maria Damon**

Re: free speech, Rachel Corrie, absurdism, etc.

Mon 13 Mar 2006

in a recent talk here, jonathan boyarin stressed the need to confront our feelings about what he termed the "repugnant other," that is, the person or position you feel it would sully your integrity and betray your identity to empathize with. It was powerfully put, and a profound challenge. I find the same kind of message from some mahayana buddhist teachers' writings, and it is worth considering. Corrie's death was shocking, but no more so than those of millions of children who do not have access to the simplest health care basics: one pill, for example, or one immunization shot.

At 12:18 AM -0500 3/13/06, Mairead Byrne wrote:

>Thanks Murat. I don't believe anyone suggested expulsion. In fact,
>to borrow some of the imagery in Joel's post, I was considering

>jumping over the cliff myself, or going no mail for a while. I
>appreciate the policy articulated in the Welcome message
>nevertheless, and if the editors have acted on it in relation to
>Harry Nudel that's fine with me. Whether the list is viewed as a
>performance or discussion space, I think care should be taken not to
>deliberately insult or offend.
>
>I agree with what you say. This discussion has certainly obliged me
>to look a little longer and harder at sentiments and images I
>consider repulsive. It has also made me a little more aware of the
>limitations of my own perspective. The limitations of my finding
>something repulsive. The limitations of my saying so. Also, I saw
>the repulsiveness of sexism far in advance of seeing the
>repulsiveness of racism, which obviously points to my own racism.
>Paul's post reminded me that my easiest allegiance is to those with
>whom I most easily identify, i.e., Rachel Corrie over Edward Said
>and over all Palestinians whose names I do not know: an untenable
>position, maybe repulsive.
>
>I also appreciate very much the more extended posts, and thoughtful writing.
>
>Mairead
>
>
>>>> [REDACTED] 03/12/06 1:35 PM >>>>
>I had not caught the initial posts which created all this controversy, so I
>kept quiet. I for one have always read Nudel's posts. At least linguistically
>they are among the most interesting. I am also an admirer of Mairead,
>particularly her blog entries.
>
>It seems we should be careful not to suggest expulsion everytime something
>one doesn't like -or even one finds repulsive- is mentioned on this list.
>Expulsion is like the nuclear option, best to be avoided at all costs.
>
>Ciao,
>
>Murat
>
>
>In a message dated 3/12/06 9:34:41 AM, [REDACTED] writes:
>
>

>> Maybe we need to cut each other some slack.
>>
>> I think there's a lot of room for misunderstanding. Particularly with
>> Harry's way of writing eliptically. I've noticed that it can often be
>> interpreted a couple of ways. I didn't know of Hannah Wilke's picture that
>> says "Beware Fascist Feminism", for instance, when I replied to Harry's
post
>> that mentions her and that picture. Though I suppose the implication is
>> we're experiencing some 'fascist feminism' on the list. I don't think so.
>> But we do need to cut each other some slack.
>>
>> Also, I think the moderators were wise to stay out of it. They can't really
>> legislate these things, even if they wanted to, maybe even particularly if
>> they wanted to. These sorts of issues have to be worked out among the
people
>> on the list. Our appeal, on lists, has to be more to reason and art,
>> compassion and sense, poetry and justice, truth and beauty, than to the list
>> moderators. These arbiters hold more power, it seems, on a list, than the
>> moderators, in good times, perhaps. And are more shadowy than the
>> moderators. But we sense them from time to time.
>>
>> Bedtime for this space cowboy.
>>
>>

[↑ Contents](#)

369. **Robin Hamilton**

Re: Anglo-Saxon Prosody in Modern English

Mon 13 Mar 2006

*I'm aware of a few attempts at individual poems - Ezra Pound's
translation of 'The Seafarer',*

I think Pound's use of AS alliteration in Canto I is more interesting.

*WH Auden's 'The Wanderer' and *The Age of Anxiety*,*

Auden uses bits of Maldon in one of the earlyish poems, can't remember the title off-hand. IMHO *_Anxiety_* is catastrophic, smelling of the lamp.

*Richard Wilbur's 'Junk', CS Lewis' 'The Planets' - but I'm looking for
more sustained or recent attempts.*

Anyone know of anyone who's doing or done this?

The Scottish poet Edwin Morgan has done this in translation -- most obviously *_Beowulf_* but also *Wanderer*, *Seafarer*, etc., available in his collected translations. I don't think there's much sign of it in his original poetry, though.

The obvious (and undernoticed) writer would be Francis Berry -- "Morant Bay", and *_Ghosts of Greenland_* -- "Hvalsey" makes a good taster, if you haven't come on his work.

| -Bob Offer-Westort
| San Francisco, CA, USA

Hope this helps.

Robin Hamilton

[↑ Contents](#)

370. **Michael Kelleher**
JUST BUFFALO E-NEWSLETTER 3-13-06
Mon 13 Mar 2006

WORKSHOPS BEGINNING THIS WEEK

THE WORKING WRITER SEMINAR

In our most popular series of workshops writers improve their writing for publication, learn the ins and outs of getting published, and find ways to earn a living as writers.

Individual workshops: \$50, \$40 members
All four prepaid: \$185, \$150 members
Materials are included at no additional cost.

You Can Get Published

Saturday, March 18, 12 - 4 p.m.

Learn the most effective steps for getting published from a true insider. This session is packed with helpful tips and strategies for adapting to the current market. You'll learn to create magazine and book proposals, target agents and publishers, rise from the slush pile, and manage the business of writing. You'll finish the session with an attention-grabbing query letter. Whatever your specialty, fiction or nonfiction, you will gain a realistic understanding of how to get published.

Travel Writing

Saturday, April 8, 12 - 4 p.m.

Boost Your Freelance Writing Income

Saturday, April 29, 12 - 4 p.m.

Power of the Pen

Saturday, May 13, 12 - 4 p.m.

Kathryn Radeff's work has appeared in local, regional and national magazines and newspapers, including Woman's World, Instructor, American Fitness, Personal Journaling, They Daytona Beach News Journal, and The Buffalo News and Buffalo Spree. For the past 25 years, she has worked extensively as an educator emphasizing a creative approach to getting published.

APRIL WORKSHOP

Between Word and Image

A multimedia workshop with Kyle Schlesinger and Caroline Koebel

Saturday, April 22, 12-4 p.m.

\$50, \$40 members

3RD ANNUAL BOOMDAYS POETRY CONTEST

BOOMDAYS is a celebration of the advent of Spring, commencing each year with the lifting of the Lake Erie-Niagara River Ice Boom. It will be held on Friday, April 7th at the CPO Club (at the Foot of Porter next to the Buffalo yacht Club) from 4:30 p.m. until 10:30. Contest: Write a poem about the Ice Boom. All forms of poetry are acceptable. First Prize- \$200.00; Second Prize- \$150.00; Third Prize- \$100.00. Winning poems will be published in ArtVoice and winners must read their work at the BOOMDAYS kickoff event. All ages welcome to apply. Poems should be typed, should not exceed a single page in length. Each entrant may submit only one poem. Please include name, address, and telephone number. Submissions must be postmarked by March 24, 2006 to be considered. Winners will be notified by phone on March 30. Send entries to: BOOMDAYS Poetry Contest, Just Buffalo Literary Center 617 Main St., Suite 202A, Buffalo, New York 14214. For further information on Boomdays and a history of the Ice Boom, go to www.boomdays.com. Sponsored by Just Buffalo Literary Center.

JUST BUFFALO INTERDISCIPLINARY EVENT

Why Women Must Never Keep Silent

Saturday, March 18, 8 p.m.

Trinity Church Hall, 371 Delaware Ave. (near Tupper), Buffalo

Admission: \$4 general/\$2 members, students, seniors

The healing rhythms and chants of the Daughters of Creative Sound will accompany Pastor Margaret B. Olawajye, an author and speaker, whose talk will focus on "Why Women Must Never Keep Silent."

OPEN READINGS, hosted by Livio Farallo

Rust Belt Books

202 Allen Street, Buffalo (Meets the monthly on the third Sunday)

Featured: Liz Mariani

Sunday, March 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: Poet/Music Producer Justing Sirois, March 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>

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

Rooftop Poetry Club

Ted Pelton and Irene Sipos

Wednesday, March 15, 4 p.m.

E. H. Butler Library, Room 210, Buffalo State College

Call [REDACTED] for more info

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](#)

371. **derekrogeron**

Workshop Instructors - Language, Literature & Culture

Mon 13 Mar 2006

Baltimore, MD

Maryland Institute, College of Art, seeks writers and poets to teach introduction, intermediate and advanced poetry, fiction and non-fiction writing workshops for the Department of Language, Literature and Culture.

Writing Courses:

- * Introduction to Poetry, Intermediate Poetry, Performance Poetry, Advanced Poetry Seminar
- * Short Fiction Workshop, Intermediate Fiction Writing, Advanced Fiction Writing
- * Writing for the Screen, Intermediate Screenwriting Workshop
- * Writing for Theatre, One-Act Workshop
- * Contemporary Memoir
- * Creative Non-Fiction Workshop

Position Qualifications:

- * MFA in writing or creative writing or equivalent professional experience
- * Publication history
- * 2 years experience teaching writing workshop-type courses.

Salary:

Negotiable and commensurate with experience.

To Apply: Applicants must identify the position; send a letter of interest and curriculum vitae with names, addresses and telephone numbers of 3 professional references to:

Writing Instructor Search
Department of Language, Literature & Culture
Maryland Institute, College of Art
1401 Mt. Royal Ave.
Baltimore, MD 21217
(no phone or email please)

About MICA: Maryland Institute College of Art (MICA), founded in 1826, is consistently ranked among the very top tier of visual arts colleges in the nation and enrolls approximately 1,500 undergraduate students and 200 graduate students from 47 states and 48 foreign countries. MICA offers programs of study leading to the BFA, MA, and MFA degrees, as well as post-baccalaureate certificate programs and a full slate of credit and noncredit courses for adults, college-bound students, and children. MICA is also recognized as an important

cultural resource for the Baltimore/Washington region, sponsoring many public and community-outreach programs, including more than 100 exhibitions by students, faculty, and nationally and internationally known artists annually, as well artists' residencies, film series, lectures, readings, and performances. For more information, visit www.mica.edu.aa/ee

[↑ Contents](#)

372. **Small Press Traffic**

Kazim Ali & Mark Walace at SPT this Fri 3/17

Mon 13 Mar 2006

Small Press Traffic is pleased to present
a reading by
Kazim Ali & Mark Wallace
Friday, March 17, 2006 at 7:30 p.m.

Kazim Ali joins us in celebration of his first poetry collection, *The Far Mosque*, just out from Alice James Books. Publishers? Weekly writes: "Painterly minimalism, open-field technique and Near Eastern traditions together give Ali a neatly varied verbal palette for his smart, quietly attractive poems." Ali is also the author of a novel, *Quinn's Passage*, and his essays and poems have appeared in *Five Fingers Review*, *Mirage #4/Period(ical)*, *The Iowa Review*, and elsewhere. He teaches at Shippensburg University, publishes *Nightboat Books*, and has a website at kazimali.com.

Ron Sukenick commented that "Mark Wallace writes like John Hawkes dreaming of Paul Bowles having a gothic nightmare." Wallace's books include the poetry collections *Nothing Happened* and *Besides I Wasn't There*, *Sonnets of a Penny-A-Liner*, and *Temporary Worker Rides A Subway*. His multi-genre work *Haze* (Edge Books) appeared in 2004, as did his novel *Dead Carnival* (Avec Books). He is coeditor of *Telling It Slant: Avant Garde Poetics of the 1990s* (University of Alabama Press) and *A Poetics of Criticism* (Leave Books). Wallace currently teaches at CSU San Marcos.

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

Unless otherwise noted, our events are presented in
Timken Lecture Hall
California College of the Arts
1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin)

for directions & map, please see 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
[REDACTED]
<http://www.sptraffic.org>

[↑ Contents](#)

373. **Michael Rothenberg**

Re: biographies

Mon 13 Mar 2006

Thanks to everyone, these are great recommendations. I am going to enjoy myself. By the way, have just finished Edgar Lee Master's bio of Whitman and really liked that for portrait of Whitman and political/economic history. Great timepiece as well. thanks all! Michael

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

From: "Murat Nemet-Nejat" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, March 12, 2006 10:50 PM

Subject: Re: biographies

In a message dated 3/13/06 12:36:07 AM, [REDACTED] writes:

We learn, for instance, that Leibniz had a day job. He was employed by the Hanover family. And what did they employ him to do? To write the history of the Hanover family. Leibniz, one of the great intellects of human history. Sheesh. Cantor's work was spat upon by some very important mathematicians, during Cantor's life, and he was in and out of sanatoria. And never did receive a prestigious position. Gödel was a very curious character and apparently suffered from paranoia. He starved himself to death, finally, out of paranoia about his food being poisoned. And of course Turing, brilliant as he was, and immense as his contribution to the WW II effort were, was convicted in post-war Britain of homosexuality and ordered either to prison or to take hormonal 'treatments'. He committed suicide by eating a poisoned apple. He had chosen the 'treatments' and it may be that the drugs contributed to an overwhelming depression...we aren't sure.

Jim,

In the same spirit there is the book (I don't remember the title) on the creation of Oxford English Dictionary.

Michael, if it is not too heavy, I recommend Plutarch's Lives. One has the eerie feeling of reading Shakespeare's notebooks.

Murat

[↑ Contents](#)

374. **derekrogerson**
Instructors - Creative Writing

Mon 13 Mar 2006

Eugene, OR

(the wording is astonishingly non-committal, but here ya go)

The Creative Writing Program at the University of Oregon wishes to update its pool of potential part-time, limited duration, not to exceed one year, instructor positions for undergraduate and/or graduate courses in fiction, poetry and nonfiction which might occur in the current or following academic year.

M.F.A. or M.A. required; in exceptional circumstances, a candidate with a B.A. may be considered.

Qualifications include excellent publications, strong teaching at the university level and indications of national recognition, academic interests and experience in an M.F.A. environment. Applications will be accepted on a continuous basis and screened as positions become available.

Send letter of application, vita, writing sample and a list of contact information for at least three and no more than five recommenders to:

Professor Karen Ford, Director
Creative Writing Program
5243 University of Oregon
Eugene, OR 97403-5243

Application Deadline: July 31, 2006

The University of Oregon is an equal opportunity, affirmative action institution committed to cultural diversity and compliance with the ADA.

[↑ Contents](#)

375. **Ishaq**

escalating the vicious cycle (c[s][n] un [mk]) -- more at 7:30: notes form new palestine

Mon 13 Mar 2006

...pushing Indonesians and running game all over the city for cackheads on cane and dealing for coconut popstars who open up to him in phone calls from Norway trying to hook up with his homeboy's roomie. She got dug out at a party when she was 14 on [e] when she her girlfriend split on her and the dawgs had had a ride. Looky/looky another fookced up Barbie. Party/party. Golly/golly, he still had his scrotes; otherwise who'd give him a 2nd thought.

Fish.

Woht

the diff in this mix is phet view - yute//

Peacekeepers pictures and Somali kids on digi getting fucked while they are stripped dead in angle lust, kid.

Beauty bubble butts with jelly on his back. Photos, posing and prizes. Draggin nagas along for cutting contest ride. A virtual lynch crew. Jumpin dick/phat lips basin the melody of the connection when they kissed. Service providers. Told us and sold us. Each one together on the riding plain. Stake it. Ill dope plans. Woht would uplift each one from schism to the jiz in the feelings. Virtual. Lyrical. Overstanding the collusion of commrads lonely/tourists/bosie/yänkee/workers and ministries/loopypimp gaurds and juvi/rough twinkie/cavemen holocaustic mental killer tactricks/

Load up/laptops Desktop Digital. Tracks laying. Tying chicas up and training. Gunpowder art work. Pop. Sculpt another whole. Whitebwais and buttons. the mystery of two champs. The emulation of shelf top negowphiles. Pulling on nob's and dials. Come put on and down in the load. A generation fearless and so dying. Roll the cam slowy. Wiggy. The fleshy with modified energy. How could this move them. See the slender of your maybe lover and groove the space tw'n the breathing with fever - for each other. A busted rubber or raw dealing jammer -- more fool the sucka

MILK and dlapAs

this is not a mic

1427 Lawrence Y Braithwaite (aka Lord Patch)

New Palestine/Fernwood/The Hood

Victoria, BC

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"

"...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>

<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](#)

376. **Charlotte Mandel**

Re: Anglo-Saxon Prosody in Modern English

Mon 13 Mar 2006

Seamus Heaney's translation of Beowulf, Faber & Faber, 1999

On Mar 12, 2006, at 5:10 PM, Bob Offer-Westort wrote:

I'm looking for 20th century or current poets who have done work employing traditional or traditional-ish Old English accentual, alliterative verse.

I'm aware of a few attempts at individual poems - Ezra Pound's translation of 'The Seafarer', WH Auden's 'The Wanderer' and *The Age of Anxiety*, Richard Wilbur's 'Junk', CS Lewis' 'The Planets' - but I'm looking for more sustained or recent attempts.

Anyone know of anyone who's doing or done this?

-Bob Offer-Westort

San Francisco, CA, USA

[↑ Contents](#)

377. **Gabrielle Welford**

Re: free speech, Rachel Corrie, absurdism, etc.

Mon 13 Mar 2006

i want to thank everyone for this very difficult, eye and heart opening discussion. i began to write and stopped several times the last few days because there was so much to say, and i wanted to say it right. in the pause, just about everything i wanted to say was said by someone else, including what you and mairead say in these posts, maria. that made me feel comfortable in this community, even though i stay shocked at some of the plain old fashioned sexism and racism that came out. i guess we're part of the world, and i do not exclude myself from folks with blinkers. best to all, gabe

On Mon, 13 Mar 2006, Maria Damon wrote:

in a recent talk here, jonathan boyarin stressed the need to confront our feelings about what he termed the "repugnant other," that is, the person or position you feel it would sully your integrity and betray your identity to empathize with. It was powerfully put, and a profound challenge. I find the same kind of message from some mahayana buddhist teachers' writings, and it is worth considering. Corrie's death was shocking, but no more so than those of millions of children who do not have access to the simplest health care basics: one pill, for example, or one immunization shot.

At 12:18 AM -0500 3/13/06, Mairead Byrne wrote:

Thanks Murat. I don't believe anyone suggested expulsion. In fact, to borrow some of the imagery in Joel's post, I was considering jumping over the cliff myself, or going no mail for a while. I appreciate the policy articulated in the Welcome message nevertheless, and if the editors have acted on it in relation to Harry Nudel that's fine with me. Whether the list is viewed as a performance or discussion space, I think care should be taken not to deliberately insult or offend.

I agree with what you say. This discussion has certainly obliged me to look a little longer and harder at sentiments and images I consider repulsive. It has also made me a little more aware of the limitations of my own perspective. The limitations of my finding something repulsive. The limitations of my saying so. Also, I saw the repulsiveness of sexism far in advance of seeing the repulsiveness of racism, which obviously points to my own racism. Paul's post reminded me that my easiest allegiance is to those with whom I most easily identify, i.e., Rachel Corrie over Edward Said and over all Palestinians whose names I do not know: an untenable position, maybe repulsive.

I also appreciate very much the more extended posts, and thoughtful writing.

Mairead

██████ 03/12/06 1:35 PM >>>

I had not caught the initial posts which created all this controversy, so I kept quiet. I for one have always read Nudel's posts. At least linguistically they are among the most interesting. I am also an admirer of Mairead, particularly her blog entries.

It seems we should be careful not to suggest expulsion everytime something one doesn't like -or even one finds repulsive- is mentioned on this list. Expulsion is like the nuclear option, best to be avoided at all costs.

Ciao,

Murat

In a message dated 3/12/06 9:34:41 AM, ██████ writes:

Maybe we need to cut each other some slack.

I think there's a lot of room for misunderstanding. Particularly with Harry's way of writing eliptically. I've noticed that it can often be interpreted a couple of ways. I didn't know of Hannah Wilke's picture that says "Beware Fascist Feminism", for instance, when I replied to Harry's post that mentions her and that picture. Though I suppose the implication is we're experiencing some 'fascist feminism' on the list. I don't think so. But we do need to cut each other some slack.

Also, I think the moderators were wise to stay out of it. They can't really legislate these things, even if they wanted to, maybe even particularly if they wanted to. These sorts of issues have to be worked out among the people on the list. Our appeal, on lists, has to be more to reason and art, compassion and sense, poetry and justice, truth and beauty, than to the list moderators. These arbiters hold more power, it seems, on a list, than the moderators, in good times, perhaps. And are more shadowy than the moderators. But we sense them from time to time.

Bedtime for this space cowboy.

gabrielle welford
instructor, hawaii pacific university



Checked by AVG anti-virus system (<http://www.grisoft.com>). Version: 6.0.595 /
Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich
anarcho-syndicalism
gut/heart/head/earth

[↑ Contents](#)

378. **Stephen Motika**

A Tribute to Ronald Johnson this Thursday in NYC

Mon 13 Mar 2006

A Tribute to Ronald Johnson

With Joel Bettridge, Barbara Cole, Joshua Corey,
Peter O'Leary, Jena Osman & Jonathan Skinner
Thursday, March 16, 7pm
Poets House, 72 Spring Street, 2nd Floor, NYC
Admission is \$7 or free for Poets House members.

A celebration of the life and work of the poet Ronald Johnson (1935-1998), the author of the metaphysical ARK, a book-length poem dedicated to "the radiant structural beauty and mystery of the universe," in the words of Robert Duncan.

Ronald Johnson was a visionary poet, allied with the Black Mountain School, but his work was also rooted in the poetry of great visionaries like Whitman, Blake, and Dante. His early poetry owes much to Charles Olson's notions of projective verse, but he then immersed himself in the international concrete poetry movement. His major project was ARK, the long poem which he began in 1970 and finished twenty-one years later. Born in 1935, Johnson graduated from Columbia University in 1960 and traveled extensively before settling in San Francisco. His poetry books include, *A Line Of Poetry*, *A Row Of Trees*; *The Book of the Green Men*; *ARK*; and *RADI OS*. He also had a parallel career as a chef and caterer and produced five cookbooks on American regional cooking. He returned to live in Kansas shortly before his death in 1998.

Presenters

Joel Bettridge co-edited a forthcoming collection of essays on Ronald Johnson.

Barbara Cole is the author of an ongoing poetic project, which includes the installments *situ ation come dies* and *foxy moron*.

Joshua Corey authored two collections: *Fourier Series* and *Selah*.

Peter O'Leary is a poet, teacher and editor of the literary journal LVNG. The literary executor for Ronald Johnson, he edited two of Johnson's posthumous publications.

Jena Osman is author of the poetry books *The Character* and *An Essay in Asterisks*.

Jonathan Skinner edits *ecopoetics* and is the author of *Political Cactus Poems*.

Info: Please visit www.poetshouse.org or call [REDACTED].

Funded in part by the New York Council for the Humanities.

[↑ Contents](#)

379. **Kevin Hehir**

Re: biographies

Mon 13 Mar 2006

there is a new one about Irish statesman/thug Michael Collins. Or did you want something literary?

Mick: *The Real Michael Collins*

By Peter Hart

(Viking, 485 pp., \$27.95)

Kevin

On Sun, 12 Mar 2006, Michael Rothenberg wrote:

any recommendation on a good biography to read, you know, something enjoyable and interesting?

Michael R

--

The monthly Open Mics now have a home on the interweb:

<http://www.freewebs.com/allagesopenmic/>

[↑ Contents](#)

380. **Michael Rothenberg**

Re: biographies

Mon 13 Mar 2006

Literary isn't important.

I liked *Gold* by Blaise Cendrars

thanks!

Michael

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

From: "Kevin Hehir" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, March 13, 2006 10:46 AM

Subject: Re: biographies

there is a new one about Irish statesman/thug Michael Collins. Or did you want something literary?

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Michael R*

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<http://www.freewebs.com/allagesopenmic/>*

[↑ Contents](#)

381. **Stephen Vincent**

Re: free speech, Rachel Corrie, absurdism, etc.

Mon 13 Mar 2006

Thank you for this, Mairead and Maria. Yes, I think to heave all this anger in anyone's direction is finally counterproductive - tho it is hard to fight outrage as an immediate corrective. I suspect the monitoring of someone with a history of making gratuitous hurtful/hateful remarks is something the List Managers can and maybe have done privately. Though I do not feel a personal responsibility for the well being or health of any list member who has gone 'off the hook', it would be much more to the benefit of those who do, if they could be treated compassionately in a way that would make one want to be a kind and/or reasonably critical member here.

Poison sadly begets poison - is my experience.

Stephen V

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

in a recent talk here, jonathan boyarin stressed the need to confront our feelings about what he termed the "repugnant other," that is, the person or position you feel it would sully your integrity and betray your identity to empathize with. It was powerfully put, and a profound challenge. I find the same kind of message from some mahayana buddhist teachers' writings, and it is worth considering. Corrie's death was shocking, but no more so than those of millions of children who do not have access to the simplest health care basics: one pill, for example, or one immunization shot.

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Mairead

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Ciao,

Murat

In a message dated 3/12/06 9:34:41 AM, [REDACTED] writes:

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Also, I think the moderators were wise to stay out of it. They can't really legislate these things, even if they wanted to, maybe even particularly if they wanted to. These sorts of issues have to be worked out among the people on the list. Our appeal, on lists, has to be more to reason and art, compassion and sense, poetry and justice, truth and beauty, than to the list moderators. These arbiters hold more power, it seems, on a list, than the moderators, in good times, perhaps. And are more shadowy than the moderators. But we sense them from time to time.

Bedtime for this space cowboy.

[↑ Contents](#)

382. **Rob McLennan**

Launch of the Ottawa Poetry Podcast: Max Middle, Stephen Rowntree

Mon 13 Mar 2006

as of February 2006, the Ottawa Poetry Podcast is online at:

<http://ottawapoetry.libsyn.com/>

Currently uploaded to the site are audio files of original poems read by Max Middle & Stephen Rowntree. In the coming days, the voices of other Ottawa poets will be added. In addition to studio recordings, an unedited live recording, documenting a reading given by Max Middle in the Tree Reading Series on 28 February 2006, has been posted to the site.

The Ottawa Poetry Podcast features a play menu at the top right of the home page screen as well as a direct download function.

The Ottawa Poetry Podcast is seeking submissions from Ottawa area poets. Send your queries to <[REDACTED]>

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...11th coll'n - name , an errant (Stride, UK) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

[↑ Contents](#)

383. **Murat Nemet-Nejat**

Re: free speech, Rachel Corrie, absurdism, etc.

Mon 13 Mar 2006

Boyarin is a very interesting guy. What talk was that, do you know where I can get hold of it?

Murat

In a message dated 3/13/06 9:17:31 AM, [REDACTED] writes:

in a recent talk here, jonathan boyarin stressed the need to confront our feelings about what he termed the "repugnant other," that is, the person or position you feel it would sully your integrity and betray your identity to empathize with. It was powerfully put, and a profound challenge. I find the same kind of message from some mahayana buddhist teachers' writings, and it is worth considering. Corrie's death was shocking, but no more so than those of millions of children who do not have access to the simplest health care basics: one pill, for example, or one immunization shot.

[↑ Contents](#)

384. **Denise Enck**

Ted Joans Celebration in Warwick, NY & Online Tribute

Mon 13 Mar 2006

Hi all ~~~

A couple of items relating to Ted Joans:

JOANS CELEBRATION IN WARWICK, NY, April 21 "A Joans for Poetry: A Celebration of Ted Joans" takes place 8 p.m. April 21, at the Tuscan Cafe, 2 South Street, Warwick, N.Y. Tel. [REDACTED]. Admission \$5. For more

information, call [REDACTED]. Download the flyer (.pdf). at
<http://www.emptymirrorbooks.com/images/poets/joans/warwick06.pdf>

Also, please see the online TED JOANS TRIBUTE:

The Ted Joans Lives! tribute is ongoing at
www.beatgenerationbooks.com/tedjoans

Friends, lovers, poets, artists, musicians, Beats, Surrealists, readers &
other folk share thoughts, memories, & photos of Ted Joans.

Got a memory of Ted, thoughts on him or his work, a photo, or other
contribution for this online tribute? Just drop us a line using the link on the
webpage above. We'd love to hear from you. All contributions will be published.

best,
Denise

Empty Mirror Books www.emptymirrorbooks.com
Post Office Box 972, Mukilteo, WA 98275

[↑ Contents](#)

385. **Andy Gricevich**

Re: biographies

Tue 14 Mar 2006

Hi. I'm Andy Gricevich, lurker.

Ariel Dorfman's autobiography/memoir, "Heading South/Looking North" is
amazing. I'm excited about the Leibniz one.

cheers!

Andy

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

386. **Steve Dalachinsky**

Re: biographies

Tue 14 Mar 2006

miles davis auto w/troupe

[↑ Contents](#)

387. **Editors, Tarpaulin Sky**

Reading Saturday, March 18, in NYC - kari edwards, Julie Kizershot, and Eugene Ostashevsky

Tue 14 Mar 2006

Tarpaulin Sky / Frequency Series Spring Readings in NYC

<http://www.tarpaulinsky.com/READINGS/index.html>

Featuring kari edwards, Julie Kizershot, and Eugene Ostashevsky

March 18, 2006, 2 PM

@ The Four-Faced Liar

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

kari edwards's 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_* (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.

www.tarpaulinsky.com

[↑ Contents](#)

388. **Lewis Warsh**

Gerstler & Warsh at Beyond Baroque

Tue 14 Mar 2006

AT BEYOND BAROQUE

18 March, Saturday -- 7:30

Amy Gerstler & Lewis Warsh

AMY GERSTLER's most recent book of poems, *Ghost Girl*, was published by Penguin in 2004. Her work has appeared in *The New Yorker*, *Paris Review*, *American Poetry Review*, several volumes of *Best American Poetry*, and *The Norton Anthology of Postmodern American Poetry*. Her art writing has appeared in *Artforum* and in catalogs for The Whitney, MOCA, LACMA, and others.

LEWIS WARSH's most recent books are *The Origin of the World*, *Ted's Favorite Skirt*, *Reported Missing* and *Touch of the Whip*. He is co-editor of *The Angel Hair Anthology* and editor/publisher of *United Artists Books*. A live double CD of *The Origin of the World* was produced by *Deerhead Records/Ugly Duckling* in 2005 and a new work, *Flight Test*, is forthcoming from *Ugly Duckling*. He is Associate Professor in the English Department at Long Island University in Brooklyn.

681 Venice Blvd.
Venice, California


[↑ Contents](#)

389. **Aaron Belz**

FW: book series - a generation defining itself

Tue 14 Mar 2006

Has anyone heard about an anthology series called "In Our Own Words" (<http://www.evenstar.net/mwe/>)? Is it a scam? I love scams. If it's a scam, I'll send. Someone please advise.

Aaron

[↑ Contents](#)

390. **reJennifer Bartlett**

Mark Rothko

Tue 14 Mar 2006

My favorite biography of all time is the one about Mark Rothko which explains in detail the birth of many New York museums.

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

[↑ Contents](#)

391. **Reb Livingston**

Re: book series - a generation defining itself

Tue 14 Mar 2006

Aaron, it's not a scam. At least I hope it's not a scam since I have a poem in the most recent anthology. The editor accepted the poem and 10 months later sent me an anthology. I know a few other poets in the anthology too.

Reb

p.s. I owe you a "backchannel" (woo-hoo) -- later today, hopefully.

On Mar 14, 2006, at 9:53 AM, Aaron Belz wrote:

Has anyone heard about an anthology series called "In Our Own Words" (<http://www.evenstar.net/mwe/>)? Is it a scam? I love scams. If it's a scam, I'll send. Someone please advise.

Aaron

[↑ Contents](#)

392. **reJennifer Bartlett**

Poetry, O'Hara, and Flushing Meadows Park

Tue 14 Mar 2006

Can anyone suggest a poem/poems which talk in any way about the old NY world fairgrounds in Queens, NY. Surely someone in the New York School might have written about it.

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

[↑ Contents](#)

393. **Aaron Belz**

famous people i met at AWP

Tue 14 Mar 2006

I could go on and on about the cliché buzz sort of book signing handshake and who all famous I met at AWP and had a drink with or talked to at a party but it won't take long it was Aaron Belz Aaron Belz was the most famous person that I met he was handsome kind of unassuming and really made me laugh Aaron Belz ate breakfast with me every day his insights were delightful I kept noticing him wandering around the book exhibition and he'd stop and talk to me and it was really nice of him but the big shocker was when Aaron Belz took me out for veggie tacos and a little carriage ride we stayed out into the night and skipped the big AWP reading I drank way too much with him and then went to the bat bridge and stuff Aaron Belz took my pants off and put them back on several times looked at me in the mirror even winked Aaron Belz is cute but the way he looked at me I could tell that he wanted to touch me in another way Aaron Belz signed his chapbook for me and was smiling the whole time wrote something clever and now I have 30 copies of it in my satchel he is so famous and I could go on and on and on

[↑ Contents](#)

394. **Lou Rowan**

Re: Poetry, O'Hara, and Flushing Meadows Park

Tue 14 Mar 2006

Gilbert Sorrentino's "The Orangery" mentions the Trylon (sp?) and the Perisphere regularly. Lou ----- Original Message ----- From: reJennifer Bartlett<mailto: [REDACTED]> To: [REDACTED]<mailto: [REDACTED]> Sent: Tuesday, March 14, 2006 7:10 AM Subject: Poetry, O'Hara, and Flushing Meadows Park

Can anyone suggest a poem/poems which talk in any way about the old NY world fairgrounds in Queens, NY. Surely someone in the New York School might have written about it.

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

[↑ Contents](#)

395. **Grant Jenkins**

AWP Recap

Tue 14 Mar 2006

For my perspective on the recent AWP conference in Austin, click <
<http://blog.myspace.com/grantjenkins>>.

--

G. Matthew Jenkins

Director of the Writing Program

English Department

University of Tulsa

600 S. College Ave.

Tulsa, OK 74104



[↑ Contents](#)

396. **Maria Damon**

Re: famous people i met at AWP

Tue 14 Mar 2006

vraiment charmant!

At 9:12 AM -0600 3/14/06, Aaron Belz wrote:

>

>

>I could go on and on about the cliché buzz sort of book signing handshake
>and who all famous I met at AWP and had a drink with or talked to at a party
>but it won't take long it was Aaron Belz Aaron Belz was the most famous
>person that I met he was handsome kind of unassuming and really made me
>laugh Aaron Belz ate breakfast with me every day his insights were
>delightful I kept noticing him wandering around the book exhibition and he'd
>stop and talk to me and it was really nice of him but the big shocker was
>when Aaron Belz took me out for veggie tacos and a little carriage ride we
>stayed out into the night and skipped the big AWP reading I drank way too
>much with him and then went to the bat bridge and stuff Aaron Belz took my
>pants off and put them back on several times looked at me in the mirror even
>winked Aaron Belz is cute but the way he looked at me I could tell that he
>wanted to touch me in another way Aaron Belz signed his chapbook for me
and

>was smiling the whole time wrote something clever and now I have 30 copies

>of it in my satchel he is so famous and I could go on and on and on
>
>
>
>

[↑ Contents](#)

397. **Richard Jeffrey Newman**

Re: free speech, Rachel Corrie, absurdism, etc.

Tue 14 Mar 2006

I am just back from AWP, where I was very consciously not checking my emails very carefully and so I am only now reading back through this thread, and while it seems awfully late and too "me-too-me-too-ish" to add anything at this point, especially when so many people have said so many good things, I do want to say that I too found what I have read so far of Harry Nudel's comments appallingly racist and misogynist. (If I waited till I had the time to read through the entire thread, it would be way too late for me to say anything.)

I do, however, want to comment on Derek Rogerson's patronizing response to Paul Catafago's statement about blocking Nudel's email, which I will quote in full (Derek's response, that is):

>>There is something very wrong with going around "blocking emails"; having a heart full of hate; censoring and seeking to destroy everything which exists that doesn't fit into a comfortable vision; constantly "at war". This won't do. We can't progress as anything if we constantly choose to go around voting against each other, voting each other off-the-island, unwilling to show any compassion for other beings. I know it's a very Judeo-Christian thing to *blame* something, to make it pay, that without the blood sacrifice nothing can move forward with completeness, but I think it's time to grow up a little.<<

Someone's racism, sexism, anti-semitism, ageism, whatever-ism is *their* problem and *their* responsibility, not the responsibility of the person at whom those hatreds are directed. For someone who is the object of such hatred-as Paul clearly is the object of Nudel's hatred of both the Palestinians and the intellectual tradition(s) that attempts to advocate for them-to choose not to listen to the person spewing forth such hatred is not a matter of blaming or of Judeo-Christian blood sacrifice or of immaturity. It is in many ways an entirely reasonable act of self-defense. More importantly, though, it is also a way of throwing back onto the hater and his or her community the fact of his or her own hatred, of holding that community responsible for its own privilege and so on. Derek's flattening out of these differences and of this dynamic is offensive.

There might conceivably be a time and a place where it would be worthwhile for someone like Paul to hear to what someone like Harry Nudel has to say about Edward Said, the Palestinians, the Israelis and so on, but, given the way Nudel chooses to express himself on this list, not only in substance, but also in a style that is very hard to decipher, much less respond to in a logical fashion, it is clear to me at any rate that this list is not such a place.

Rich Newman

[↑ Contents](#)

398. **Schlesinger Kyle**
Calling All Publishers

Tue 14 Mar 2006

Calling All Publishers ::

I'm updating the Cuneiform Press homepage, including the links. If you know of a small press publishing first edition works of "innovative" poetry that does not already appear at: <http://www.cuneiformpress.com/poe.html> could you please send me contact info? I'm particularly interested in handmade books, but trade edition publishers are welcome.

Also, I would like to create an educational component for people interested in starting their own small press operation. I'm looking for reputable: PODs, Photopolymer Supplies, Paper Distribution, Digital (and metal) Type Foundries, Centers for the Book, Independent Bookstores, Libraries as well as books about books that would be useful to aspiring publishers (Clifford Burke's *Printing Poetry*, Robert Bringhurst's *Elements of Typographic Style*, etc.).

With thanks,

Kyle
Kyle Schlesinger
Cuneiform Press
769 Richmond Avenue
Buffalo, New York 14222
USA
tel.: [REDACTED]
e-mail: [REDACTED]
<http://www.cuneiformpress.com/>

[↑ Contents](#)

399. **Ken Rumble**

Reading: Baus, Gordon, & Wilkinson: Chapel Hill: Internationalist: 3/19: 4pm!

Tue 14 Mar 2006

As part of their east coast tour, Eric Baus, Noah Eli Gordon, & Joshua Marie Wilkinson will be reading their poems at Internationalist Books, Sunday, March 19th, at 4pm -- we'll be passing the hat to get some gas money for the boys.

So come one, come all, and spread the word....

***And don't forget the next Desert City reading: Saturday, March 25th, 8pm, Ibooks: Ron Silliman & Selah Saterstrom

About the poets:

Eric Baus is the author of *The To Sound* (Verse Press) as well as a new chapbook, *Something Else The Music Was* (Braincase Press). His poems have appeared in *Hambone*, *Verse*, 26, *Conjunctions Web*, and other journals.

Noah Eli Gordon is the author of *The Frequencies* (Tougher Disguises, 2003) and *The Area of Sound Called the Subtone* (Ahsahta Press, 2004) as well as numerous chapbooks, reviews, collaborations & other itinerant writings. Recent work can be found in *Your Black Eye* and *Weird Deer*. After a decade in Massachusetts, he has recently relocated to Denver, CO.

Joshua Marie Wilkinson earned an MFA in poetry from University of Arizona and an MA in Film Studies from University College Dublin. He won both the Academy of American Poets Prize and the Rella Lossy Chapbook Prize from the San Francisco Poetry Center in 2003. He is the co-director, with Solan Jensen, of the forthcoming film *Made a Machine by Describing the Landscape* about the band Califone. Currently living in Colorado, he is completing a doctorate in literature and creative writing.

Some links:

Wilkinson:

<http://www.tarpaulinsky.com/Fall05/Wilkinson.html>

http://www.sporkmag.com/1_3/pieces/Wilkinson.htm

Gordon:

<http://www.canwehaveourballback.com/12gordon.htm>

<http://www.wordforword.info/vol5/Gordon.htm>

Baus:

<http://goatsheadsoup.blogspot.com/2004/12/eric-baus-something-else-music-was.html>

<http://www.fascicle.com/issue01/Poets/baus1.htm>

[↑ Contents](#)

400. **Catherine Daly**

Re: book series - a generation defining itself

Tue 14 Mar 2006

it is not a scam, and I two poems in two different ones

it is a sort of every poem in a different font, many crowded onto a page affair or at least it used to be, and "mwe" has the sort of "what is it" editorial policy that leads to a lot of poems from slammers side by side with a lot of very young poets

so it is not like sending to poetry.com, it is like sending to an 8 1/2 x 11 stapled publication that happens to be perfect bound and called an anthology

Catherine Daly

Has anyone heard about an anthology series called "In Our Own Words" (<http://www.evenstar.net/mwe/>)? Is it a scam? I love scams. If it's a scam, I'll send. Someone please advise.

Aaron

[↑ Contents](#)

401. **Mark Weiss**

Re: Poetry, O'Hara, and Flushing Meadows Park

Tue 14 Mar 2006

Seems to me the fair generated some poetry at the time. I'd check Sandburg rather than the NY School, most of whom were still children living in places far from New York--a distinguishing feature of the New York School being, of course, that few of them were New Yorkers. I wouldn't be surprised if there were references to the fair in Reznikoff. Probably not much about the other fair in Queens, in 1964, a pretty lack-luster affair. My job took me to that one twice--once would have been more than enough.

Mark

At 10:21 AM 3/14/2006, you wrote:

>Gilbert Sorrentino's "The Orangery" mentions the Trylon (sp?) and

>the Perisphere regularly. Lou

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

> From: reJennifer Bartlett<mailto: [REDACTED]>

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

> Sent: Tuesday, March 14, 2006 7:10 AM

> Subject: Poetry, O'Hara, and Flushing Meadows Park
>
>
> Can anyone suggest a poem/poems which talk in any way about the
> old NY world
> fairgrounds in Queens, NY. Surely someone in the New York School
> might have
> written about it.
>
>
> Express yourself instantly with MSN Messenger! Download today - it's
FREE!
>
>http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/<http://
messenger.msn.click-url.com/go/onm00200471ave/direct/01/>

[↑ Contents](#)

402. **Michael Rothenberg**
Re: Mark Rothko and Hart Crane
Tue 14 Mar 2006

Will check it out!
Bio of Hart Crane, Voyages, is also great by Unterecker,
----- Original Message -----
From: "reJennifer Bartlett" <[REDACTED]>
To: <[REDACTED]>
Sent: Tuesday, March 14, 2006 7:07 AM
Subject: Mark Rothko

*My favorite biography of all time is the one about Mark Rothko which
explains in detail the birth of many New York museums.*

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

[↑ Contents](#)

403. **Thomas savage**

Re: biographies

Tue 14 Mar 2006

Since biographies now includes autobiographies, I'd like to add: What Did I Do? by Larry Rivers, certainly one of the most sex-filled and entertaining bios or autobios I have ever read. A real page-turner, to coin a cliché.

Steve Dalachinsky <[REDACTED]> wrote: miles davis auto w/troupe

Yahoo! Travel

Find great deals to the top 10 hottest destinations!

[↑ Contents](#)

404. **Joshua Wilkinson**

Baus, Gordon, Wilkinson: 5 dates in Georgia and North Carolina

Tue 14 Mar 2006

Hi folks,

thanks to Ken for posting the reading in Chapel Hill.

Eric Baus, Noah Eli Gordon, and myself (Joshua Marie Wilkinson) are doing a little reading tour through Georgia and North Carolina. Please come out or tell friends to come out. Here's the goods:

Eric Baus is the author of The To Sound (Verse Press/Winner of the Verse Prize) and several chapbooks: The Space Between Magnets (Diaeresis, 2001) and A Swarm In The Aperture (Margin to Margin), Something Else The Music Was (Braincase Press) and the forthcoming Tuned Doves (Katalanche). He has published poems in Verse, Hambone, First Intensity, Colorado Review, and other journals. He currently lives in western Massachusetts.

Noah Eli Gordon is the author of The Frequencies (Tougher Disguises), The Area of Sound Called the Subtone (Sawtooth Prize/Ahsahta Press), and the forthcoming A Fiddle Pulled From the Throat of a Sparrow (New Issues / Green Rose Prize). A new collaborative chapbook, co-authored with Sara Veglahn, was just released by Ugly Duckling Presse (and it's amazing).

Joshua Marie Wilkinson is the author of *Suspension of a Secret in Abandoned Rooms(Pinball)*--a book-length poem that imagines a correspondence between Wittgenstein and Schiele, and a new book length poem that just came out this week called *Lug Your Careless Body out of the Careful Dusk* (and won the Iowa Prize).

New Michigan Press recently released an illustrated chapbook called *A Ghost as King of the Rabbits*. And his first film, *Made a Machine by Describing the Landscape* (a film about Califone) is due out this fall with Thrill Jockey Records.

Eric Baus: <http://www.wavepoetry.com/wave/authors/33>

Noah Eli Gordon: <http://humanverb.blogspot.com/>

Joshua Marie Wilkinson:
<http://eyelashfire.blogspot.com/>

Thank you for any interest; here's all the venues and times and such:

1. Atlanta Reading: Friday March 17th: 8pm (\$4.00)

Eyedrum's -
290 MLK Jr. Dr. SE,
Suite 8,
Atlanta, GA 30312,
at the corner of Hill St. and M.L.K. Jr. Dr

2. Ashville Reading: Saturday March 18th: 7pm

Malaprops Bookstore / Café

55 Haywood Street
Ashville, NC 28801



3. Chapel Hill Reading: Sunday March 19th: 4pm

Internationalist Books & Community Center
405 W Franklin St
Chapel Hill, NC 27516



4. Charlotte Reading: On Campus at UNC: Monday
March 20th: Time? (call Joshua; i should know soon:
[REDACTED])

UNC Charlotte,
Highway 49
Charlotte, NC 28223

5. Athens Reading: Tuesday: march 21st: 8pm
Little Kings Club @ 8:00
223 W. Hancock Avenue (on the corner of Hull Street)
Athens, GA

Thank you!
Joshua

Joshua Marie Wilkinson
[REDACTED]
[REDACTED]

Do You Yahoo!?

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

[↑ Contents](#)

405. **Bob Offer-Westort**

Re: Anglo-Saxon Prosody in Modern English

Tue 14 Mar 2006

Wow. Got a lot of responses, both on-list and off-. I'm looking forward to Heaney's *Beowulf* greatly, but want to get thru the original, first. The other suggestions were all unknown to me, and I've been having a fantastic time finding and reading them.

Thank you all very much.

-Bob Offer-Westort
San Francisco, CA, USA

[↑ Contents](#)

406. **Robert Lunday**

Re: Anglo-Saxon Prosody in Modern English

Tue 14 Mar 2006

Sorry if this is a repeat -- I haven't posted before, and it looked like what I sent didn't go through -- so:

add to the list John Ashbery's "Finnish Rhapsody," in April Galleons.

Robert Lunday

On 3/14/06, Bob Offer-Westort <[REDACTED]> wrote:

>

> Wow. Got a lot of responses, both on-list and off-. I'm looking
> forward to Heaney's *Beowulf* greatly, but want to get thru the
> original, first. The other suggestions were all unknown to me, and
> I've been having a fantastic time finding and reading them.

>

> Thank you all very much.

>

> -Bob Offer-Westort

> San Francisco, CA, USA

>

[↑ Contents](#)

407. **Simon DeDeo**

rhubarb is susan updates

Tue 14 Mar 2006

Dear all --

Two new reviews up on rhubarb this Tuesday -- one of Barry MacSweeney (in a book from Equipage press) and one of Kirby Olson (in a book from Presistencia.)

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

<http://rhubarbissusan.blogspot.com/2006/03/barry-macsweeney-21-sonnet-written-on.html>

<http://rhubarbissusan.blogspot.com/2006/03/kirby-olson-decades.html>

Thanks for tuning in, and don't forget the fundraiser!

<http://rhubarbissusan.blogspot.com/2005/11/blog-within-blog-fundraiser.html>

Have a good week,

Simon

[↑ Contents](#)

408. **Chris Tysh**
Cole Swensen's email

Tue 14 Mar 2006

If anyone has Cole Swensen's email, please bc.

Thanks in advance,
Chris Tysh

Do You Yahoo!?

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

[↑ Contents](#)

409. **David A. Kirschenbaum**
David Kirschenbaum to Read at Church

Tue 14 Mar 2006

(please don't tell my mother)

Come to CHURCH

an art variety show
from Julie Delano of The Leader

Sun. March 19th, 2006, 9pm

Superfine
126 Front St.
Brooklyn

██████████, \$5

F to York, A to High

If I drew a cartoon of this country I would start by drawing a west coast in a strip of beige rising up toward a green and dark brown mountain type area then back down into a vast yellow mid section and then a green into gray Eastern coast. Then I'd draw little bubbles floating up up up toward one big bubble in which would be the word, "OWNERSHIP." Then I'd stick a flag in it and pop it.

Come to CHURCH and contemplate what's already on your mind! Church is a reoccurring art variety show with a theme and the theme for this sermon is "OWNERSHIP."

Art, Music, Words, Performances by Tanya Rynd, Frauke Rynd, Christy Davis and Amie Hartman, Jon Werner, Jan Bell, David Kirschenbaum, Laura Sewell, Nadia Bowers, The Christian Pirate Puppets, Charles Branstool, Stella

Branstool, Caralee Sparry, Sam Lazzara, John Bollinger, Pasqualina Azzarello, The String Theatre Company, Jeff Lewis, Ian Geltner, and more!

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

[↑ Contents](#)

410. **L Guevarra**

NEW BOOK: I Love Artists

Tue 14 Mar 2006

Dear Buffalo Poetics List:

The University of California Press is pleased to announce the publication of:

I Love Artists: New and Selected Poems

Mei-mei Berssenbrugge was born in Beijing and lives in New Mexico. She is the author of nine volumes of poetry, including *_Nest*, *The Four Year Old Girl*,_ and *_Empathy_*.

<http://go.ucpress.edu/Berssenbrugge>

"A worthy introduction to her [Berssenbrugge's] elegant oeuvre."- *_Publishers Weekly_*

Drawing on four decades of work and including new poems published here for the first time, this selection of Mei-mei Berssenbrugge's poetry displays the extraordinary luminosity characteristic of her style-its delicate, meticulous observation, great scenic imagination, and unusual degree of comfort with states of indetermination, contingency, and flux.

Full information about the book, including the table of contents, is available online: <http://go.ucpress.edu/Berssenbrugge>

[↑ Contents](#)

411. **raea100900**

Re: Cole Swensen's email

Tue 14 Mar 2006

Dear Chris,

It's [REDACTED]

Rae Armantrout

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

From: Chris Tysh <[REDACTED]>

To: [REDACTED]

Sent: Tue, 14 Mar 2006 10:17:28 -0800

Subject: Cole Swensen's email

If anyone has Cole Swensen's email, please bc.

Thanks in advance,

Chris Tysh

Do You Yahoo!?

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

<http://mail.yahoo.com>

[↑ Contents](#)

412. **raea100900**

Re: Cole Swensen's email

Tue 14 Mar 2006

Oops. I sent a private message to the list. Damn! Not again. My bad.

Rae

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

From: [REDACTED]

To: [REDACTED]

Sent: Tue, 14 Mar 2006 15:39:12 -0500

Subject: Re: Cole Swensen's email

Dear Chris,

It's [REDACTED]

Rae Armantrout

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

From: Chris Tysh <[REDACTED]>

To: [REDACTED]

Sent: Tue, 14 Mar 2006 10:17:28 -0800

Subject: Cole Swensen's email

If anyone has Cole Swensen's email, please bc.

Thanks in advance,

Chris Tysh

Do You Yahoo!?

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

<http://mail.yahoo.com>

[↑ Contents](#)

413. **Michael Rothenberg**

David Meltzer and Michael Rothenberg The Poetry Project March 22

Tue 14 Mar 2006

Michael Rothenberg

David Meltzer

reading

Wednesday, March 22, 2006 at 8 pm

\$8; \$7 students; \$5 members

The Poetry Project

St. Mark's Church

131 East 10th St. (at 2nd Ave)

Manhattan

[↑ Contents](#)

414. **Lori Emerson**

a longshot: Carla Bertola & Alberto Vitacchio?

Tue 14 Mar 2006

Hi all, now I'm trying to track down the editors/publishers of Offerta Speciale (and of Pate De Voix), Carla Bertola and Alberto Vitacchio. They live in Torino, Italy. Any hints or email addresses or snail mail addresses GREATLY appreciated!

yours, Lori

[↑ Contents](#)

415. **Steve Dalachinsky**

***Fw: Reminder: You Are Booked at The Back Fence Sunday April 9th
for The Longest Running Bar Poetry Reading in The Village***

Tue 14 Mar 2006

Sunday April 9

3PM - 6PM

The Longest Running Bar Poetry Reading in The Village

@

The Back Fence

155 Bleecker St.

(at Thompson St.)

Greenwich Village, NYC

██████████

<http://www.thebackfenceonline.com>

Hosted by Roxanne Hoffman & Sandra Ehlers

Curated by Brigid Murnaghan & Roxanne Hoffman

OPEN MIC FOR POETRY. COMEDIANS BY INVITATION ONLY.

No Cover. 1 Drink + Tip

A/C/E/B/D/F to W4 St.

#6 to Bleecker St.

You each have 15 to 20 minutes to read/perform.

Please bring books and cd's to cell and fliers for
upcoming shows.

Also, please send brief bio, 1-2 short poems, photo of
yourself to ██████████ or snail to

Roxanne Hoffman, 533 Bloomfield Street, 2nd Floor,
Hoboken NJ 07030 Attn: Poets Where Prada

Roxy

██████████

[↑ Contents](#)

416. **David Baratier**

Maxine Chernoff

Tue 14 Mar 2006

Could you backchannel me, thanks--

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
<http://pavementsaw.org>

[↑ Contents](#)

417. **alexander saliby**
misanthropy re: Rachel Corrie
Wed 15 Mar 2006

Misandrism

She
hates me

why
I haven't a clue...
you
too are in her sights;

She
dislikes both
the male pronoun
"X"
in cells

hell
she yells "Foul"
if the signature smacks of male

worse
she curses
misogyny
when it's not true...

assured it is the chief
affliction
in all men's messages

that she does
as part of her affectation
no message of correction

to
what she views
as her enemy
misogyny...

sad
both are equally
bad

misogynist
misandrist.

[↑ Contents](#)

418. **h.c**

Re: Holly Crawford Punctuation Performance BPC March 17 at 6 PM

Wed 15 Mar 2006

Sorry, I have posted the wrong time! It is 6 to 6:30 PM.

March 17, Friday 6:00- 6:30 pm

Concrete poetry comes alive! IN Irish Gaelic/Gaeilge for St. Patrick's Day. Punctuation Performance video is allows you to play along with the performance package of blowers, poppers, and bubbles. Performances of this and other poetry--Bowery Poetry Club: The users of this video agrees that Emily Dickinson, Coleridge, Duchamp and Holly Crawford are not responsible for anything you might do.

NO cover. The package costs \$3, Screaming and having fun is free! --Holly

April 21, Friday 6:00-6:30 pm (NEW Performance- Hans Tammen on electric guitar & Holly Crawford)

May 19, Friday 6:00-6:30 pm (NEW Performance Holly Crawford)

The Bowery Poetry Club
308 Bowery, New York, NY 10012



foot of First Street, between Houston & Bleecker
across the street from CBGBs
F train to Second Ave, or 6 train to Bleecker

[↑ Contents](#)

419. **Richard Jeffrey Newman**

Review of Claire Bateman's Leap

Wed 15 Mar 2006

My review of Claire Bateman's "Leap" is up on NewPages:
<http://www.newpages.com/bookreviews/archive/reviews/leap.htm>.

Rich Newman

Richard Jeffrey Newman
Associate Professor, English
Nassau Community College
One Education Drive
Garden City, NY 11530

O: [REDACTED]

F: [REDACTED]

Department Office: [REDACTED]
[REDACTED]

[↑ Contents](#)

420. **Alison Croggon**

Re: misanthropy re: Rachel Corrie

Wed 15 Mar 2006

Alexander, I'm sorry I hurt your feelings so.

Yes, it's true, I do hate misogyny. (Racism and homophobia, too...) I don't see how that's the same as hating men.

I told my children (two sons and a daughter) that I was being called a man-hater and they all howled with laughter. They know their mama all too well.

Cheers

A

On 15/3/06 5:58 PM, "alexander saliby" <[REDACTED]> wrote:

Misandrist

*She
hates me*

*why
I haven't a clue...
you
too are in her sights;*

*She
dislikes both
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"X"
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*hell
she yells "Foul"
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misogynist
misandrism.

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

421. **Marcus Bales**

Re: misanthropy re: Rachel Corrie

Wed 15 Mar 2006

On 15 Mar 2006 at 23:07, Alison Croggon wrote:

> ... I told my children (two sons and a daughter) that I was being called
> a man-hater and they all howled with laughter. They know their mama
> all too well.

What a bad argument!

First, they could have been laughing at you not with you -- they could know you
all too well and know that you were getting your just desserts, for example.

Second, even if they were laughing with you at the notion of you being a man-hater, who cares what your dependents think? They are your dependents, after all. You control their lives, and what a risk they'd be taking to disagree with you.

Third, once you bring up your children in this pro hominem way, you've voluntarily reduced the argument to one about your character, not about your opinions or views, and have no more ground to stand on if people attack you or your character -- you've explicitly invited it.

Fourth, aside from the rhetorical flaws of your presentation, the argument you're making "I have children, they are evidence that I've loved at least one man" is itself bad. The examples of women who have had children they didn't particularly want or expect are legion. That a woman has children is no guarantee that she does not hate men -- the existence of those children may be the reason she hates men, in fact.

Fifth, one may love a man but still hate men, or even humanity. That one has fallen in love with one person, or even many people serially, or even many people at once, is no guarantee of one's view of men in general or humanity in general. The notions of "falling in love with another person" and "hating men (or women)" are different in kind, not in degree. Loving a man (or woman) is no barrier to hating men (or women).

Sixth, all that doesn't add up to Alison hating men, however. She may leap to unwarranted conclusions, and make bad arguments, and invite ad hominem attacks thus subverting the principles of the forum, and all that, without hating men. She is right that accusing her of hating men is itself unwarranted and ad hominem.

But what a bad argument against another bad argument! What a bad case Alison must have for whatever she believes if the best she can do against a terrible argument is make a worse one.

Marcus

On 15/3/06 5:58 PM, "alexander saliby" <[REDACTED]> wrote:

Misandrism

*She
hates me*

*why
I haven't a clue...
you
too are in her sights;*

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in all men's messages*

*that she does
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misandrism.*

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[↑ Contents](#)

422. **charles alexander**

Re: misanthropy re: Rachel Corrie

Wed 15 Mar 2006

just as I was thinking I was delighted that one might bring up family members on this list, and think that such people do provide us with a glimpse of who we are, how we are. often, i think, it's the toughest look we get from anyone. i've certainly never known my own family to hold their disagreements back. thankfully they can laugh, too.

and I still think, bravo Alison!

charles

At 05:58 AM 3/15/2006, you wrote:

>On 15 Mar 2006 at 23:07, Alison Croggon wrote:

> > ... I told my children (two sons and a daughter) that I was being called
> > a man-hater and they all howled with laughter. They know their mama
> > all too well.

>

>What a bad argument!

>

>First, they could have been laughing at you not with you -- they could know
>you all too well and know that you were getting your just desserts, for
>example.

>

>Second, even if they were laughing with you at the notion of you being a
>man-hater, who cares what your dependents think? They are your
>dependents, after all. You control their lives, and what a risk they'd be
>taking to disagree with you.

>

>Third, once you bring up your children in this pro hominem way, you've
>voluntarily reduced the argument to one about your character, not about
>your opinions or views, and have no more ground to stand on if people
>attack you or your character -- you've explicitly invited it.

>

>Fourth, aside from the rhetorical flaws of your presentation, the argument
>you're making "I have children, they are evidence that I've loved at least
>one man" is itself bad. The examples of women who have had children
>they didn't particularly want or expect are legion. That a woman has
>children is no guarantee that she does not hate men -- the existence of
>those children may be the reason she hates men, in fact.

>

>Fifth, one may love a man but still hate men, or even humanity. That one

>has fallen in love with one person, or even many people serially, or even
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>and "hating men (or women)" are different in kind, not in degree. Loving a
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>Sixth, all that doesn't add up to Alison hating men, however. She may leap
>to unwarranted conclusions, and make bad arguments, and invite ad
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>without hating men. She is right that accusing her of hating men is itself
>unwarranted and ad hominem.

>

>But what a bad argument against another bad argument! What a bad case
>Alison must have for whatever she believes if the best she can do against a
>terrible argument is make a worse one.

>

>Marcus

>

>

>

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>

>

> > On 15/3/06 5:58 PM, "alexander saliby" <[REDACTED]> wrote:

> >

> > > Misandrism

> > >

> > > She

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> > >

> > > why

> > > I haven't a clue...

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> > > misogynist
> > > misandrist.
> >
> >
> >
> > Alison Croggon
> >
> > Blog: <http://theatrenotes.blogspot.com>
> > Editor, Masthead: <http://masthead.net.au>
> > Home page: <http://alisoncroggon.com>

charles alexander / chax press

fold the book inside the book keep it open always read from the
inside out speak then

[↑ Contents](#)

423. **Jerrold Shiroma**

Re: misanthropy re: Rachel Corrie

Wed 15 Mar 2006

i hope to god this was supposed to be funny...cause it gave me the giggles...

What a bad argument!

First, they could have been laughing at you not with you -- they could know you all too well and know that you were getting your just desserts, for example.

Second, even if they were laughing with you at the notion of you being a man-hater, who cares what your dependents think? They are your dependents, after all. You control their lives, and what a risk they'd be taking to disagree with you.

Third, once you bring up your children in this pro hominem way, you've voluntarily reduced the argument to one about your character, not about your opinions or views, and have no more ground to stand on if people attack you or your character -- you've explicitly invited it.

Fourth, aside from the rhetorical flaws of your presentation, the argument you're making "I have children, they are evidence that I've loved at least one man" is itself bad. The examples of women who have had children they didn't particularly want or expect are legion. That a woman has children is no guarantee that she does not hate men -- the existence of those children may be the reason she hates men, in fact.

Fifth, one may love a man but still hate men, or even humanity. That one has fallen in love with one person, or even many people serially, or even many people at once, is no guarantee of one's view of men in general or humanity in general. The notions of "falling in love with another person" and "hating men (or women)" are different in kind, not in degree. Loving a man (or woman) is no barrier to hating men (or women).

Sixth, all that doesn't add up to Alison hating men, however. She may leap to unwarranted conclusions, and make bad arguments, and invite ad hominem attacks thus subverting the principles of the forum, and all that, without hating men. She is right that accusing her of hating men is itself unwarranted and ad hominem.

But what a bad argument against another bad argument! What a bad case Alison must have for whatever she believes if the best she can do against a terrible argument is make a worse one.

Marcus

On 15/3/06 5:58 PM, "alexander saliby" <[REDACTED]> wrote:

Misandrism

*She
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misandrism.*

Alison Croggon

*Blog: <http://theatre-notes.blogspot.com>
Editor, Masthead: <http://masthead.net.au>
Home page: <http://alisoncroggon.com>*

charles alexander / chax press

*fold the book inside the book
read from the inside out*

*keep it open always
speak then*

[↑ Contents](#)

424. **Thomas savage**

Re: Fw: Reminder: You Are Booked at The Back Fence Sunday April 9th for The Longest Running Bar Poetry Reading in The Village

Wed 15 Mar 2006

Steve, are you forwarding to me a reminder that you are booked April 9 at the Back Fence or that I am or possibly both. I don't remember scheduling this engagement for myself so please clarify. It could be that I'm just misunderstanding "fwd". Have a good day either way, Tom Savage

Steve Dalachinsky <[REDACTED]> wrote: Sunday April 9
3PM - 6PM

The Longest Running Bar Poetry Reading in The Village

@

The Back Fence

155 Bleecker St.

(at Thompson St.)

Greenwich Village, NYC

[REDACTED]

<http://www.thebackfenceonline.com>

Hosted by Roxanne Hoffman & Sandra Ehlers

Curated by Brigid Murnaghan & Roxanne Hoffman

OPEN MIC FOR POETRY. COMEDIANS BY INVITATION ONLY.

No Cover. 1 Drink + Tip

A/C/E/B/D/F to W4 St.

#6 to Bleecker St.

You each have 15 to 20 minutes to read/perform.

Please bring books and cd's to cell and fliers for upcoming shows.

Also, please send brief bio, 1-2 short poems, photo of yourself to [REDACTED] or snail to

Roxanne Hoffman, 533 Bloomfield Street, 2nd Floor,
Hoboken NJ 07030 Attn: Poets Where Prada

Roxy

[REDACTED]

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

425. **alexander saliby**

Re: misanthropy re: Rachel Corrie

Wed 15 Mar 2006

Alison, I don't know you well enough to know your feelings on any subject. I do know though that one misdirected emotion's pretty much the same as all the others...misogynist, misandrist, no real difference there.

What amused and amazed me was watching the "group think" unfold so rapidly before my eyes, and how quickly many folks were to jump on the name calling bandwagon.

Quite interesting, and a bit worrisome when one considers the occupations of many participants.

Alex

P.S. no apology necessary, tongue-in-cheek or otherwise.

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

From: Alison Croggon<mailto:[REDACTED]>

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

Sent: Wednesday, March 15, 2006 4:07 AM

Subject: Re: misanthropy re: Rachel Corrie

Alexander, I'm sorry I hurt your feelings so.

Yes, it's true, I do hate misogyny. (Racism and homophobia, too...) I don't see how that's the same as hating men.

I told my children (two sons and a daughter) that I was being called a man-hater and they all howled with laughter. They know their mama all too well.

Cheers

A

On 15/3/06 5:58 PM, "alexander saliby" <[REDACTED]<mailto:[REDACTED]>> wrote:

Misandrist

*She
hates me*

*why
I haven't a clue...
you
too are in her sights;*

*She
dislikes both
the male pronoun
"X"*

in cells

*hell
she yells "Foul"
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*worse
she curses
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when it's not true...

*assured it is the chief
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*that she does
as part of her affectation
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*to
what she views
as her enemy
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*sad
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*misogynist
misandrist.*

Alison Croggon

Blog: <http://theatrenotes.blogspot.com><<http://theatrenotes.blogspot.com/>>
Editor, Masthead: <http://masthead.net.au><<http://masthead.net.au/>> Home
page: <http://alisoncroggon.com><<http://alisoncroggon.com/>>

[↑ Contents](#)

426. **Ishaq**

PUB: open call for gender query

Wed 15 Mar 2006

>>PUB: open call for gender query

=====

Dear activists and academics,

I am pleased to announce the call for submissions to the upcoming book, *Gender Query: Explorations of Identity, Expression, and Embodiment* which will be published by Cambridge Scholars Press later this year, or early 2007. The original concept of this book came out of the amazing activism currently going on in Eastern Europe around the areas of gender activism and LGBT human rights. The aim of this text is to provide a cross-cultural and interesting look into various issues surrounding gender.

I am currently seeking proposals for academic papers relating to gender variance and gender identity and/or expression. Gender variance can include anything that you feel goes against the expectations of men and women in a particular society. Papers need to be between 3,000 and 5,000 words and should address one or more of the following, in relation to gender: trans issues, performance, linguistics, sexuality, religion, or queer identity and culture. Proposals with an international scope will make me very happy, but this is not a requirement for publication. Additionally, please don't feel that you have to be well known or widely published to submit something.

I am also looking for creative, preferably autobiographical, submissions of 1,000 to 1,500 words also dealing with the topic of gender variation. Although I am eager to receive proposals from anyone who has something interesting to say, people from outside the US and the UK are strongly encouraged to submit proposals.

This is an open call, please distribute widely.

The proposal deadline has been extended to March 30, 2006. Proposals should be no more than 500 words, please include your email address, postal address, and telephone number.

Final submission deadline: June 15, 2006

Please send proposals (and any questions you may have) to: [REDACTED]

Sincerely,

Jakob Hero

Gender Query editor

#####

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

to black writers and diverse supporters worldwide.

e-drum is moderated by kalamu ya salaam ([REDACTED]).

[↑ Contents](#)

427. **Eileen Tabios**

Galatea Resurrects (A Poetry Review)

Wed 15 Mar 2006

NEWLY RELEASED:

You are invited to visit <http://www.galatearesurrection.blogspot.com/> for the

Inaugural issue of
GALATEA RESURRECTS (A POETRY REVIEW)

ISSUE NO. 1

March 15, 2006

CONTENTS:

EDITOR'S INTRODUCTION

From Eileen Tabios

NEW REVIEWS

Ernesto Priego reviews HOLIDAY IN TIKRIT by Keith Tuma and jUStin!katKO

Barry Schwabsky reviews GODLIKE by Richard Hell

Thomas Fink reviews BIRD & FOREST by Brent Cunningham

Heather Nagami reviews UNNECESSARY ROUGHNESS by Shin Yu Pai

Mary Jo Malo reviews IMPROVISATIONS by Vernon Frazer

Leny M. Strobel reviews ALCHEMIES OF DISTANCE by Carolina Sinavaina-Gabbard

Yvonne Hortillo reviews THE FIRST HAY(NA)KU ANTHOLOGY, Eds. Jean Vengua & Mark Young

Fionna Doney Simmonds reviews A SOLITARY PINE TREE IN SUSSEX by Tim Beech

Jennifer Bartlett reviews LIKE THE WIND LOVES A WINDOW by Andrea Baker

Abigail Licad reviews PINOY POETICS: A COLLECTION OF AUTOBIOGRAPHICAL AND CRITICAL WRITINGS ON FILIPINO AND FILIPINO-AMERICAN POETICS, Ed. Nick Carbo

Sueyeun Julliette Lee reviews RED JUICE by Hoa Nguyen

Jesse Glass reviews 4 videos by Ralph Lichtensteiger: "Homing Crows" Ishikawa Jozan; "Sudden Shower" Ishikawa Jozan; "Dancing Ears" Ned Rorem; and "Trace of the Formless" Plotinus.

Tom Beckett reviews 3 books by Linh Dinh: FAKE HOUSE, AMERICAN TATTS and BORDERLESS BODIES

Bill Marsh reviews BABELLEBAB by Heriberto Yopez

Corinne Robins reviews MORaine by Joanna Fuhrman

Yvonne Hortillo reviews KATIPUNERA AND OTHER POEMS by Elsa Martinez Coscolluela

Laurel Johnson reviews THE OBEDIENT DOOR by Sean Finney

Barry Dordick reviews AFTER TAXES by Thomas Fink

Eileen Tabios reviews TRANSITORY by Jane Augustine

Rochita Loenen Ruiz reviews TRILL AND MORDENT by Luisa A. Igloria

Cati Porter reviews WINTERGREEN by Charles Bennett

Michael A. Wells reviews ATLAS by Katrina Vandenberg

William Allegrezza reviews SKINNY EIGHTH AVENUE by Stephen Paul Miller

Ann E. Michael reviews SNAKESKIN STILETTOS by Moyra Donaldson

Ann E. Michael reviews OPEN FIRE by Aaren Yeatts

FEATURED POETS

Guillermo Juan Parra presents Martha Kornblith

kari edwards presents Rob Halpern

Eileen Tabios presents Carl Gottesman

FROM OFFLINE TO ONLINE: REPRINTED REVIEWS

Rusty Morrison reviews THE AREA OF SOUND CALLED THE SUBTONE by Noah Eli

Gordon

Steffie Drewes reviews THE BABIES by Sabrina Orah Mark

Laura Stamps reviews MEMPHIS JACK by Harvey Goldner

Steve Potter reviews TREMBLE & SHINE by Todd Colby

Steve Potter reviews CONCRETE MOVIES by Nico Vassilakis

Allen Gaborro reviews 60 lv bo(e)mbs by Paolo Javier

Anna Eyre reviews VERSO by Pattie McCarthy

Yvonne Hortillo reviews MUSEUM OF ABSENCES by Luis H. Francia

Allen Gaborro reviews A BOOK OF HER OWN: Words and Images to Honor the Babaylan by Leny Mendoza Strobel

Laurel Johnson reviews KIOT: SELECTED EARLY POEMS 1963-1977 by Charles Potts

[↑ Contents](#)

428. **Alison Croggon**

Re: misanthropy re: Rachel Corrie

Wed 15 Mar 2006

What a bad argument!

First, they could have been laughing at you not with you -- they could know you all too well and know that you were getting your just desserts, for example.

No, Marcus, they were laughing _next_ to me.

Accusing a woman (or women - I'm sure I'm not the only one being swiped at here) of hating men because she objects to posts about rape being the woman's "responsibility", or about a woman's corpse being sexually abused, is such a classic rhetorical twist that I'm almost amazed it happened. I mean, wasn't there a provocation prior to those statements of concern? (And what about the men who also objected to those posts?)

Nay, forsooth! said woman must be a ball-tearing, humourless, aggressive, sexually frustrated witch with vagina dentata and a bad case of halitosis. And that evil eye makes all phalluses shrivel to peanuts or disappear altogether. Yah!

That's actually a very accurate description of me. I have no character to defend. So watch it.

All best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

429. **Marcus Bales**

Re: misanthropy re: Rachel Corrie

Wed 15 Mar 2006

Just because you make bad arguments doesn't make you a bad person.

Marcus

On 16 Mar 2006 at 2:39, Alison Croggon wrote:

What a bad argument!

*First, they could have been laughing at you not with you -- they
could know
you all too well and know that you were getting your just
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[↑ Contents](#)

430. **Halvard Johnson**

Re: misanthropy re: Rachel Corrie

Wed 15 Mar 2006

Nor does writing bad sentences.

"Everything should be made as simple as possible,
but not simpler."

--Albert Einstein

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Mar 15, 2006, at 10:42 AM, Marcus Bales wrote:

Just because you make bad arguments doesn't make you a bad person.

Marcus

On 16 Mar 2006 at 2:39, Alison Croggon wrote:

What a bad argument!

*First, they could have been laughing at you not with you -- they
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you all too well and know that you were getting your just
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mean, wasn't there a provocation prior to those statements of
concern? (And
what about the men who also objected to those posts?)*

*Nay, forsooth! said woman must be a ball-tearing, humourless,
aggressive,
sexually frustrated witch with vagina dentata and a bad case of
halitosis.
And that evil eye makes all phalluses shrivel to peanuts or
disappear
altogether. Yah!*

*That's actually a very accurate description of me. I have no
character to
defend. So watch it.*

All best

A

Alison Croggon

*Blog: <http://theatreNotes.blogspot.com>
Editor, Masthead: <http://masthead.net.au>
Home page: <http://alisoncroggon.com>*

[↑ Contents](#)

431. **Maria Damon**

Re: misanthropy re: Rachel Corrie

Wed 15 Mar 2006

hey could you take your playground-level misogyny back-channel? thanks.

At 10:42 AM -0500 3/15/06, Marcus Bales wrote:

>Just because you make bad arguments doesn't make you a bad person.

>

>Marcus

>

>

>On 16 Mar 2006 at 2:39, Alison Croggon wrote:

>
>> > What a bad argument!
>> >
>> > First, they could have been laughing at you not with you -- they
>> could know
>> > you all too well and know that you were getting your just
>> desserts, for
>> > example.
>>
>> No, Marcus, they were laughing _next_ to me.
>>
>> Accusing a woman (or women - I'm sure I'm not the only one being
>> swiped at
>> here) of hating men because she objects to posts about rape being
>> the
>> woman's "responsibility", or about a woman's corpse being sexually
>> abused,
>> is such a classic rhetorical twist that I'm almost amazed it
>> happened. I
>> mean, wasn't there a provocation prior to those statements of
>> concern? (And
>> what about the men who also objected to those posts?)
>>
>> Nay, forsooth! said woman must be a ball-tearing, humourless,
>> aggressive,
>> sexually frustrated witch with vagina dentata and a bad case of
>> halitosis.
>> And that evil eye makes all phalluses shrivel to peanuts or
>> disappear
>> altogether. Yah!
>>
>> That's actually a very accurate description of me. I have no
>> character to
>> defend. So watch it.
>>
>> All best
>>
>> A
>>
>>
>>
>>

>>
>>
>>
>> Alison Croggon
>>
>> Blog: <http://theatrenotes.blogspot.com>
>> Editor, Masthead: <http://masthead.net.au>
>> Home page: <http://alisoncroggon.com>

[↑ Contents](#)

432. **kevin thurston**

Re: misanthropy re: Rachel Corrie

Wed 15 Mar 2006

i've forwarded all of these emails to dr. phil
hopefully he will lead us out of this

On 3/15/06, Maria Damon <[REDACTED]> wrote:

>

> hey could you take your playground-level misogyny back-channel? thanks.

>

> At 10:42 AM -0500 3/15/06, Marcus Bales wrote:

> >Just because you make bad arguments doesn't make you a bad person.

> >

> >Marcus

> >

> >

> >On 16 Mar 2006 at 2:39, Alison Croggon wrote:

> >

> >> > What a bad argument!

> >> >

> >> > First, they could have been laughing at you not with you -- they
> >> could know

> >> > you all too well and know that you were getting your just
> >> desserts, for

> >> > example.

> >>

> >> No, Marcus, they were laughing next to me.

> >>

> >> Accusing a woman (or women - I'm sure I'm not the only one being
> >> swiped at

> >> here) of hating men because she objects to posts about rape being
> >> the

> > > woman's "responsibility", or about a woman's corpse being sexually
> > > abused,
> > > is such a classic rhetorical twist that I'm almost amazed it
> > > happened. I
> > > mean, wasn't there a provocation prior to those statements of
> > > concern? (And
> > > what about the men who also objected to those posts?)
> > >
> > > Nay, forsooth! said woman must be a ball-tearing, humourless,
> > > aggressive,
> > > sexually frustrated witch with vagina dentata and a bad case of
> > > halitosis.
> > > And that evil eye makes all phalluses shrivel to peanuts or
> > > disappear
> > > altogether. Yah!
> > >
> > > That's actually a very accurate description of me. I have no
> > > character to
> > > defend. So watch it.
> > >
> > > All best
> > >
> > > A
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> > >
> > >
> > >
> > > Alison Croggon
> > >
> > > Blog: <http://theatrenotes.blogspot.com>
> > > Editor, Masthead: <http://masthead.net.au>
> > > Home page: <http://alisoncroggon.com>
>

--
texty is sexy

[↑ Contents](#)

433. **Schlesinger Kyle**

Stencil Graffiti Lecture Tonight at VSW

Wed 15 Mar 2006

Lecture and Booksigning:

Schablone Berlin by Caroline Koebel & Kyle Schlesinger

VISUAL STUDIES WORKSHOP

ROCHESTER, New York

Wednesday, March 15, 6pm

Schablone Berlin is an artists¹ book as well as a book of documentation, presenting stencil graffiti from the streets of Germany's most international metropolis. The book consists of over 100 color photographs showing not only the graffiti, but also its placement within the confines of the city.

More info and directions at: <http://www.vsw.org/>

[↑ Contents](#)

434. **Steve Dalachinsky**

Re: Fw: Reminder: You Are Booked at The Back Fence Sunday April 9th for The Longest Running Bar Poetry Reading in The Village

Wed 15 Mar 2006

sorry that's me and brian boyle that part must've gotten clipped from e mail

[↑ Contents](#)

435. **Mairead Byrne**

Re: misanthropy

Wed 15 Mar 2006

Hey Alison,

I've been meaning to weigh in on Poetics (all 240 pounds of me like Kent Johnson!) but have just been so busy with the other lists. It's hard to orchestrate everything. Also with the bookstore campaigns. I've been kinda busy on the homefront too. We had to sell the penthouse because we weren't using it enough -- now we'll have to stay at the Four Seasons when we visit or somewhere. Boring! Anyway with all that & the 2 visiting prof gigs I'm really up to my neck not to mention having Gramps visit & trying to interview nannies because if I don't get that sorted out I don't think I'll be able to make Switzerland in April. I mean it's really hard to write poetry with all this going on. I had to just scribble down a few lines in the orthodontists office the other day (at my age! braces! Oh well! All that whitening deserves straight teeth Jules says!). But seriously I hope these guys aren't getting you down. What you need is a time on Bora-Bora like in '98. Oh that reminds me of the boring Four

Seasons again! Do you remember that guy Guy??? I mean pul-eez! But seriously I mean I got to write some poetry. I have all these books coming out and nothing to put in them. I mean do you think the blank book thing could work? Has anyone done that recently?? It could be sort of post-avant couldn't it. Like maybe I could do a Dugan thing with Poems 6 and Poems 7 etc only they'd all be blank. I don't know if I have the chutz-pah (?). Hey maybe you could write an essay or something, contextualizing the gesture, you know. Anyway back to real life. I've just read on Truthout:

Washington - The bodies of more than 85 executed men have surfaced across Baghdad in the past two days, in Sunni and Shiite neighborhoods, providing graphic proof, yet again, of sectarian mayhem.

Many bodies bore marks of torture - badly beaten faces, gagged mouths and rope burns around the neck - though it remains unclear who is responsible.

Manhaters for sure. I hope someone covered these bodies in kisses, at some time, before they were covered in mud, but what kind of people would do that: I mean, kiss a defenceless body?

Mairead

03/15/06 10:39 AM >>>

What a bad argument!

First, they could have been laughing at you not with you -- they could know you all too well and know that you were getting your just desserts, for example.

No, Marcus, they were laughing next to me.

Accusing a woman (or women - I'm sure I'm not the only one being swiped at here) of hating men because she objects to posts about rape being the woman's "responsibility", or about a woman's corpse being sexually abused, is such a classic rhetorical twist that I'm almost amazed it happened. I mean, wasn't there a provocation prior to those statements of concern? (And what about the men who also objected to those posts?)

Nay, forsooth! said woman must be a ball-tearing, humourless, aggressive, sexually frustrated witch with vagina dentata and a bad case of halitosis. And that evil eye makes all phalluses shrivel to peanuts or disappear altogether. Yah!

That's actually a very accurate description of me. I have no character to defend. So watch it.

All best

A

Alison Croggon

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[↑ Contents](#)

436. **Mairead Byrne**

Re: misanthropy

Wed 15 Mar 2006

Oh I'm mortified. Please ignore my previous message, sent to the lust in error.
Mairead

[↑ Contents](#)

437. **Stephen Vincent**

Re: misanthropy

Wed 15 Mar 2006

| Please ignore my previous message, sent to the lust in error.

How often in Spring, particularly, 'errors of lust'!

Without having looked at your 'previous message'.

Stephen V

[↑ Contents](#)

438. **John Gallaher**

Re: misanthropy

Wed 15 Mar 2006

Now THIS is more like it! Spifflescious! I took it to the club and the boys loved it. They told me to shoot you a gimlet the next time we're in the burg. And how are dandlings anyway?

swa-swa!

JG

Mairead Byrne writes:

| Hey Alison,

| I've been meaning to weigh in on Poetics (all 240 pounds of me like Kent Johnson!) but have just been so busy with the other lists. It's hard to orchestrate everything. Also with the bookstore campaigns. I've been kinda busy on the homefront too. We had to sell the penthouse because we

weren't using it enough -- now we'll have to stay at the Four Seasons when we visit or somewhere. Boring! Anyway with all that & the 2 visiting prof gigs I'm really up to my neck not to mention having Gramps visit & trying to interview nannies because if I don't get that sorted out I don't think I'll be able to make Switzerland in April. I mean it's really hard to write poetry with all this going on. I had to just scribble down a few lines in the orthodontists office the other day (at my age! braces! Oh well! All that whitening deserves straight teeth Jules says!). But seriously I hope these guys aren't getting you down. What you need is a time on Bora-Bora like in '98. Oh that reminds me of the boring Four Seasons again! Do you remember that guy Guy??? I mean pul-eez! But seriously I mean I got to write some poetry. I have all these books coming out and nothing to put in them. I mean do you think the blank book thing could work? Has anyone done that recently?? It could be sort of post-avant couldn't it. Like maybe I could do a Dugan thing with Poems 6 and Poems 7 etc only they'd all be blank. I don't know if I have the chutz-pah (?). Hey maybe you could write an essay or something, contextualizing the gesture, you know. Anyway back to real life. I've just read on Truthout:

Washington - The bodies of more than 85 executed men have surfaced across Baghdad in the past two days, in Sunni and Shiite neighborhoods, providing graphic proof, yet again, of sectarian mayhem.

Many bodies bore marks of torture - badly beaten faces, gagged mouths and rope burns around the neck - though it remains unclear who is responsible.

Manhaters for sure. I hope someone covered these bodies in kisses, at some time, before they were covered in mud, but what kind of people would do that: I mean, kiss a defenceless body?

Mairead

[↑ Contents](#)

439. **Aldon Nielsen**

Re: misanthropy

Wed 15 Mar 2006

Dear Mortified:

I loved it -- Best thing I've read all day. I almost dropped the escargot off the end of my fork.

At 02:41 PM 3/15/2006, you wrote:

>Oh I'm mortified. Please ignore my previous message, sent to the lust in
>error.

>Mairead

--Gil Scott-Heron

[Redacted] [Fax]

Wed 15 Mar 2006

[↑ Contents](#)

441. **Stephen Motika**

Ronald Johnson Tribute Tomorrow in NYC

Wed 15 Mar 2006

A Tribute to Ronald Johnson

With Joel Bettridge, Barbara Cole, Joshua Corey,

Peter O'Leary, Jena Osman & Jonathan Skinner

Thursday, March 16, 7pm

Poets House, 72 Spring Street, 2nd Floor, NYC

Admission is \$7 or free for Poets House members.

A celebration of the life and work of the poet Ronald Johnson (1935-1998), the author of the metaphysical ARK, a book-length poem dedicated to "the radiant structural beauty and mystery of the universe," in the words of Robert Duncan.

Info: Please visit www.poetshouse.org or call [REDACTED].

[↑ Contents](#)

442. **Mark DuCharme**

Re: misanthropy

Wed 15 Mar 2006

Mairead, haven't we all "sent to the lust in error"? It's nothing to be ashamed of! Just try to make better choices next time ;-)

From: Mairead Byrne <[REDACTED]>

To: [REDACTED]

Subject: Re: misanthropy

Date: Wed, 15 Mar 2006 14:41:17 -0500

Oh I'm mortified. Please ignore my previous message, sent to the lust in error.

Mairead

[↑ Contents](#)

443. **Alison Croggon**

Human Rights First - Darfur

Thu 16 Mar 2006

There's a online petition by Human Rights First calling for a human rights envoy to be appointed to Darfur

http://www.humanrightsfirst.org/international_justice/darfur/voices/index.aspx

Help Organize a Peace Envoy (H.O.P.E.) for Darfur

Join Human Rights First in the HOPE for Darfur Campaign to appoint a prominent envoy to reenergize the diplomatic process in the Darfur region of Sudan. The appointment of a high-level envoy will be a visible symbol of renewed political and diplomatic will to resolve the Darfur crisis.

There is an urgent need to bring an end to the human rights emergency in Darfur. In the last two months the security situation has deteriorated dramatically. United Nations personnel have withdrawn from parts of the region because of increased violence, the humanitarian relief work of international nongovernmental organizations has been greatly restricted, and the civilian toll is again climbing.

A prominent envoy appointed with the support of the United Nations, in cooperation with the United States and other key countries, is crucial to bringing peace to the region.

More information on the site.

Best

Alison

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

444. **Steve Dalachinsky**

back1

Thu 16 Mar 2006

1. steve dalachinsky & Matthew Shipp in duo @ Flushing Town Hall Sat.

April 8

4 pm free

2.

Brian Boyles & steve dalachinsky

read @

Sunday April 9

3PM - 6PM

The Longest Running Bar Poetry Reading in The Village

@

The Back Fence

155 Bleecker St.

(at Thompson St.)

Greenwich Village, NYC



<http://www.thebackfenceonline.com>

Hosted by Roxanne Hoffman & Sandra Ehlers

Curated by Brigid Murnaghan & Roxanne Hoffman

OPEN MIC FOR POETRY. COMEDIANS BY INVITATION ONLY.

No Cover. 1 Drink + Tip

A/C/E/B/D/F to W4 St.

#6 to Bleecker St.

[↑ Contents](#)

445. **Pierre Joris**

Recent Nomadics blog posts

Thu 16 Mar 2006

Recently on the Nomadics blog:

Going, Going, Gone: Ice & the Climate

Poem du Jour

Third War Anniversary

Habermas on Intellectuals

Jack Keoruac

Coiner of "Gonzo" Takes a Taxi

General Translator's Unvegetarian Delight

More Morocco in the News

Nicole Peyrafitte's March schedule

Homework

to catch up go to: [ttp://pjoris.blogspot.com](http://pjoris.blogspot.com)

Apologies for any crossposting.

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:

c:

o: 518 442 40 85

Euro cell: 011 33 6 79 368 446

email:

<http://pierrejoris.com>

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

=====

[↑ Contents](#)

446. **justin sirois**

Norma Cole, Tom Raworth, John Yau (Baltimore, Sat. 4pm)

Thu 16 Mar 2006

Saturday - March 18 - 4pm

Clayton & Co. Fine Books

317 N. Charles Street

Baltimore

MD



more info : www.narrowhouserecordings.com

ie: series page

Norma Cole, Tom Raworth, John Yau

Norma Cole is a poet, painter and translator. She is currently working on *Collective Memory*, a text-image letterpress book to be published by Granary Books, 2006. Among her poetry books are *Spinoza in Her Youth*, *MARS* and *SCOUT*, a text/image work, from Krupskaya Editions in CD-ROM format. Current translation work includes Danielle Collobert's *Journals*, Fouad Gabriel Naffah's *The Spirit God and the Properties of Nitrogen* and *Crosscut Universe: Writing on Writing from France*. Cole has been the recipient of a Wallace Alexander Gerbode Foundation Award, Gertrude Stein Awards, The Fund for Poetry and The Foundation for Contemporary Arts. "Poetics of Vertigo," Cole's George Oppen Memorial Lecture, won the Robert D. Richardson Non-Fiction Award. Cole and Boston photographer Ben E. Watkins won the Purchase Award for their photo/text collaboration, "They Flatter Almost Recognize." Other collaborations include *A Library Book* with poet Michael Palmer, *We Address* with painter Amy Trachtenberg, and *Catasters*, a text/paste up collaboration with visual artist Jess. A Canadian by birth, Cole migrated via France to San Francisco where she has lived since 1977.

Tom Raworth was born in London, travelled, now lives in Cambridge and is shorter than he was ten years ago. He will be pleased to be in Baltimore again.

John Yau's most recent book is *Ing Grish*, with artwork by Thomas Nozkowski (Saturnalia Books, 2005). He has two books forthcoming, *Paradiso Diaspora* (Penguin) and *The Passionate Spectator: Essays on Art and Poetry* (University of Michigan Press). He teaches at Mason Gross School of the Arts (Rutgers University) and lives in New York.

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<http://www.narrowhouserecordings.com/>
a record label primarily interested in contemporary writing, poetics and the political

Do You Yahoo!?

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

[↑ Contents](#)

447. **Charles Bernstein**
Brooklyn Rail

Thu 16 Mar 2006

new issue of Brooklyn Rail is now on-line, with a new website:
<http://brooklynrail.org/issue>

including Robert Morgan on Susan Bee, Kenny Goldsmith on Jackson Mac Low, Ann Lauterbach, Amy Kindg, Jonas Mekas, and my own "Brooklyn Boy Makes Good" on Charles Reznikoff.

Charles Bernstein
<http://epc.buffalo.edu/authors/bernstein/blog>

[↑ Contents](#)

448. **Bill Marsh**

Re: Instructors - Creative Writing

Thu 16 Mar 2006

would everyone PLEASE, if you haven't already, read: Mark Nowak's "Neoliberalism, Collective Action, and the American MFA Industry" (Palm Press).

and then, i don't know, apply in droves... ?

updating my pool of potential,
bill

On Mar 13, 2006, at 10:34 AM, derekrogerson wrote:

Eugene, OR

(the wording is astonishingly non-committal, but here ya go)

The Creative Writing Program at the University of Oregon wishes to update its pool of potential part-time, limited duration, not to exceed one year, instructor positions for undergraduate and/or graduate courses

in fiction, poetry and nonfiction which might occur in the current or following academic year.

M.F.A. or M.A. required; in exceptional circumstances, a candidate with a B.A. may be considered.

Qualifications include excellent publications, strong teaching at the university level and indications of national recognition, academic interests and experience in an M.F.A. environment. Applications will be accepted on a continuous basis and screened as positions become available.

Send letter of application, vita, writing sample and a list of contact information for at least three and no more than five recommenders to:

*Professor Karen Ford, Director
Creative Writing Program
5243 University of Oregon
Eugene, OR 97403-5243*

Application Deadline: July 31, 2006

The University of Oregon is an equal opportunity, affirmative action institution committed to cultural diversity and compliance with the ADA.

[↑ Contents](#)

449. **Bill Marsh**

Re: Up Late on the Assassin's Blog

Thu 16 Mar 2006

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

RECENT POSTS

The Head and Its Appendages

Disease or Deformity

The Question Asked

Order and Method

██████████ - ██████████

"Abuses" of Liberty

A State of Tonic Spasm

Take Hold and Love It

Order

His Taking Off

by the way, this is what i did not read at my not-reading at Myopic Books last week.

[↑ Contents](#)

450. **charles alexander**

Re: Instructors - Creative Writing

Thu 16 Mar 2006

I second this! essential reading for us all! --charles

At 08:37 AM 3/16/2006, you wrote:

>would everyone PLEASE, if you haven't already, read: Mark Nowak's

>"Neoliberalism, Collective Action, and the American MFA Industry" (Palm Press).

>

>and then, i don't know, apply in droves... ?

>

>updating my pool of potential,

>bill

>
>On Mar 13, 2006, at 10:34 AM, derekrogerson wrote:
>
>>Eugene, OR
>>
>>(the wording is astonishingly non-committal, but here ya go)
>>
>>The Creative Writing Program at the University of Oregon wishes to
>>update its pool of potential part-time, limited duration, not to exceed
>>one year, instructor positions for undergraduate and/or graduate courses
>>in fiction, poetry and nonfiction which might occur in the current or
>>following academic year.
>>
>>M.F.A. or M.A. required; in exceptional circumstances, a candidate with
>>a B.A. may be considered.
>>
>>Qualifications include excellent publications, strong teaching at the
>>university level and indications of national recognition, academic
>>interests and experience in an M.F.A. environment. Applications will be
>>accepted on a continuous basis and screened as positions become
>>available.
>>
>>Send letter of application, vita, writing sample and a list of contact
>>information for at least three and no more than five recommenders to:
>>
>> Professor Karen Ford, Director
>> Creative Writing Program
>> 5243 University of Oregon
>> Eugene, OR 97403-5243
>>
>>Application Deadline: July 31, 2006
>>
>>The University of Oregon is an equal opportunity, affirmative action
>>institution committed to cultural diversity and compliance with the ADA.
>

[↑ Contents](#)

451. **Eric R. Hoffman**
Sarah Appleton Weber
Thu 16 Mar 2006

Hello,

I am trying to reach poet and translator Sarah Appleton Weber; can anyone assist?

Thank you
Eric

Eric R. Hoffman
[REDACTED]

We, the irresponsible, led by the unqualified, are doing the impossible for the ungrateful.

Yahoo! Mail

Bring photos to life! New PhotoMail makes sharing a breeze.

[↑ Contents](#)

452. **Roger Day**
Re: free speech, Rachel Corrie, -- the passive and the silent
Thu 16 Mar 2006

Just having caught up on this thread, I give my full support to Alison, Mairead, Amy and others.

It appears to me that Mr Nudel is baiting - is this *allowed on this list?

His misogyny sucks. If this was an attempt to create debate - and this I doubt - it still sucks. I also concur with Randolph: going on a march in the sixties doesn't give you carte blanche to do what you like ever after.

In addition, I'd like to make it clear that I fully support the Palestinian cause and view Rachel Corrie's death with sadness and regret.

Roger

On 3/11/06, amy king <[REDACTED]> wrote:

> I've come to treat Nudel's diatribes the way I respond to the bitter little man who gets up every morning only to stand on the local street corner for hours, shouting and raising his feeble fist at passers by, spitting into the wind, all in the name of "free speech". This behavior says much more about that man's condition than serving as productive on any social level. One might instinctively like to reach out and reason the poor soul through his agony, but the moment a person approaches to connect on a human level, his tactics turn to reductive name calling and even more exaggerated mockery. Of course, he

is within his rights...

>

> I'd like to believe that the reason Nudel's posts haven't raised a ruckus on this list is because of shared sentiment towards him: he is mostly deleted due to his long history here of transparent attention-getting antics. His mockery of Rachel Corrie would never have made my radar had not certain list members responded to him - nor does his new call for attention register as surprising so much as a sad cry for social contact from one lonely man who viciously clings to debased modes of interaction. But the implications of his latest extends beyond the simple free speech cliché, "I wrote it just because I can."

>

> One of the issues at hand then might be: How free is free speech? Rachel Corrie risked and lost her most important possession, her life, for what she believed to be a noble cause. Nudel most likely thinks his mockery of Corrie is just as noble an act in the name of defending free speech. Nudel though isn't really risking anything here as he is typically ignored and now seems only more desperate in his call for attention.

>

> Obviously unproductive and slanderous, Nudel's speech is indeed free for him, and he hopes it will even pay back via a few misguided defenders of free speech in his name. Corrie's act was altruistic on the whole with a certain cost. Nudel's is rooted in a myopic selfish desire and perhaps fueled by a hope to make some obscure statement, using blatant misogyny, related to his own political alliances -- a sad coupling that has long-term effects on many as we let it pass in silence.

>

> I imagine the listserv managers allow Nudel to carry on because of free speech, a right I desire and defend as well, but this issue goes beyond that. I fear Mairead might be on target: if he had slandered a recently deceased man, we would certainly be hearing more discussion of the merits of such free speech and the content therein.

>

>

>

>

> Stephen Vincent <[REDACTED]> wrote: I suspect some will give license to bird carriers of avian flu.

> I also suspect most instinctively delete the Nudel/AJ positings - 99 times out of a hundred, as I do.

> But this odd, if not horrific necro-abuse of Rachel Corrie's body strikes me as the lowest form of cowardice, among other things. & hardly to whatever remain the aims of this list.

> Sadly, I suspect, these folks weirdly enjoy the abuse they get in return.
>
> If the List management must for whatever reason abide them, I opt out.
>
> Stephen V
>
>
>
> > This is a big problem Stateside, people's tongues being cut out because we
> > don't like what they say -- on the left, right. And look what you got, a great
> > big shit hole filled with doddering gits. Breath is liscense. For God's sakes,
> > you need to get out, smell the world, see just how absurd you sound. Your
> > construction, I'm afraid, is yesterday's news.
> >
> > AJ
> >
> >
> > ---
> > Good art however "immoral" is wholly a thing of virtue. Good art can NOT
be
> > immoral. By good art I mean art that bears true witness, I mean the art
that
> > is most precise. -- Ezra Pound
> >
> > -----
> > Yahoo! Mail
> > Bring photos to life! New PhotoMail makes sharing a breeze.
>
>
>
> -----
> Yahoo! Mail
> Bring photos to life! New PhotoMail makes sharing a breeze.
>
--
<http://www.badstep.net/>
<http://www.cb1poetry.org.uk/>

[↑ Contents](#)

453. **Gabrielle Welford**

Re: misanthropy re: Rachel Corrie

Thu 16 Mar 2006

bless your good humor, alison. gabe

On Wed, 15 Mar 2006, Alison Croggon wrote:

Alexander, I'm sorry I hurt your feelings so.

Yes, it's true, I do hate misogyny. (Racism and homophobia, too...) I don't see how that's the same as hating men.

I told my children (two sons and a daughter) that I was being called a man-hater and they all howled with laughter. They know their mama all too well.

Cheers

A

On 15/3/06 5:58 PM, "alexander saliby" <[REDACTED]> wrote:

Misandrism

*She
hates me*

*why
I haven't a clue...
you
too are in her sights;*

*She
dislikes both
the male pronoun
"X"
in cells*

*hell
she yells "Foul"
if the signature smacks of male*

*worse
she curses
misogyny*

when it's not true...

*assured it is the chief
affliction
in all men's messages*

*that she does
as part of her affectation
no message of correction*

*to
what she views
as her enemy
misogyny...*

*sad
both are equally
bad*

*misogynist
misandrism.*

Alison Croggon

*Blog: <http://theatrenotes.blogspot.com>
Editor, Masthead: <http://masthead.net.au>
Home page: <http://alisoncroggon.com>*

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

[↑ Contents](#)

454. **Gabrielle Welford**
Re: misanthropy re: Rachel Corrie
Thu 16 Mar 2006

bless your heart, charles. my thought exactly.

at risk of offering another bad argument--i wrote my dissertation against just this kind of condescending snotty academic "logic." how colonial. i fear it makes me boil, and that makes me susceptible to straying from that o-so-desirable realm of pure rationality, where we can exist without sullyng ourselves. and, worst of all, my laughter was in danger of being doused. gabe

On Wed, 15 Mar 2006, charles alexander wrote:

just as I was thinking I was delighted that one might bring up family members on this list, and think that such people do provide us with a glimpse of who we are, how we are. often, i think, it's the toughest look we get from anyone. i've certainly never known my own family to hold their disagreements back. thankfully they can laugh, too.

and I still think, bravo Alison!

charles

At 05:58 AM 3/15/2006, you wrote:

On 15 Mar 2006 at 23:07, Alison Croggon wrote:

... I told my children (two sons and a daughter) that I was being called a man-hater and they all howled with laughter. They know their mama all too well.

What a bad argument!

First, they could have been laughing at you not with you -- they could know you all too well and know that you were getting your just desserts, for example.

Second, even if they were laughing with you at the notion of you being a man-hater, who cares what your dependents think? They are your dependents, after all. You control their lives, and what a risk they'd be taking to disagree with you.

Third, once you bring up your children in this pro hominem way, you've voluntarily reduced the argument to one about your character, not about your opinions or views, and have no more ground to stand on if people attack you or your character -- you've explicitly invited it.

Fourth, aside from the rhetorical flaws of your presentation, the argument you're making "I have children, they are evidence that I've loved at least one man" is itself bad. The examples of women who have had children they didn't particularly want or expect are legion. That a woman has children is no guarantee that she does not hate men -- the existence of those children may be the reason she hates men, in fact.

Fifth, one may love a man but still hate men, or even humanity. That one

has fallen in love with one person, or even many people serially, or even many people at once, is no guarantee of one's view of men in general or humanity in general. The notions of "falling in love with another person" and "hating men (or women)" are different in kind, not in degree. Loving a man (or woman) is no barrier to hating men (or women).

Sixth, all that doesn't add up to Alison hating men, however. She may leap to unwarranted conclusions, and make bad arguments, and invite ad hominem attacks thus subverting the principles of the forum, and all that, without hating men. She is right that accusing her of hating men is itself unwarranted and ad hominem.

But what a bad argument against another bad argument! What a bad case Alison must have for whatever she believes if the best she can do against a terrible argument is make a worse one.

Marcus

On 15/3/06 5:58 PM, "alexander saliby" <[REDACTED]> wrote:

Misandrist

*She
hates me*

*why
I haven't a clue...
you
too are in her sights;*

*She
dislikes both
the male pronoun
"X"
in cells*

*hell
she yells "Foul"
if the signature smacks of male*

worse
she curses
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when it's not true...

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sad
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misandrism.

Alison Croggon

Blog: <http://theatrenotes.blogspot.com>
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charles alexander / chax press

<i>fold the book inside the book</i>	<i>keep it open always</i>
<i>read from the inside out</i>	<i>speak then</i>

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

[↑ Contents](#)

455. **Marcus Bales**

Re: misanthropy re: Rachel Corrie

Thu 16 Mar 2006

On 16 Mar 2006 at 7:19, Gabrielle Welford wrote:

> ... i wrote my dissertation

> against just this kind of condescending snotty academic "logic." ...<<

I'd like to see that. Please send me a copy.

Marcus

On Wed, 15 Mar 2006, charles alexander wrote:

*just as I was thinking I was delighted that one might bring up
family
members on this list, and think that such people do provide us
with a
glimpse of who we are, how we are. often, i think, it's the
toughest look
we get from anyone. i've certainly never known my own family to
hold their
disagreements back. thankfully they can laugh, too.*

and I still think, bravo Alison!

charles

At 05:58 AM 3/15/2006, you wrote:

On 15 Mar 2006 at 23:07, Alison Croggon wrote:

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being called
a man-hater and they all howled with laughter. They know their
mama
all too well.*

What a bad argument!

*First, they could have been laughing at you not with you -- they
could know
you all too well and know that you were getting your just
desserts, for*

example.

Second, even if they were laughing with you at the notion of you being a man-hater, who cares what your dependents think? They are your dependents, after all. You control their lives, and what a risk they'd be taking to disagree with you.

Third, once you bring up your children in this pro hominem way, you've voluntarily reduced the argument to one about your character, not about your opinions or views, and have no more ground to stand on if people attack you or your character -- you've explicitly invited it.

Fourth, aside from the rhetorical flaws of your presentation, the argument you're making "I have children, they are evidence that I've loved at least one man" is itself bad. The examples of women who have had children they didn't particularly want or expect are legion. That a woman has children is no guarantee that she does not hate men -- the existence of those children may be the reason she hates men, in fact.

Fifth, one may love a man but still hate men, or even humanity. That one has fallen in love with one person, or even many people serially, or even many people at once, is no guarantee of one's view of men in general or humanity in general. The notions of "falling in love with another person" and "hating men (or women)" are different in kind, not in degree. Loving a man (or woman) is no barrier to hating men (or women).

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*is itself
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case
Alison must have for whatever she believes if the best she can do
against a
terrible argument is make a worse one.*

Marcus

*On 15/3/06 5:58 PM, "alexander saliby" <[REDACTED]>
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Misandrism

*She
hates me*

*why
I haven't a clue...
you
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*She
dislikes both
the male pronoun
"X"
in cells*

*hell
she yells "Foul"
if the signature smacks of male*

*worse
she curses
misogyny*

when it's not true...

*assured it is the chief
affliction
in all men's messages*

*that she does
as part of her affectation
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both are equally
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Alison Croggon

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charles alexander / chax press

<i>fold the book inside the book</i>	<i>keep it open always</i>
<i>read from the inside out</i>	<i>speak then</i>

*gabrielle welford
instructor, hawaii pacific university*



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*wilhelm reich
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gut/heart/head/earth*

[↑ Contents](#)

456. **Haas Bianchi**

Re: misanthropy

Thu 16 Mar 2006

"the life of a poetry professor is as familiar to ordinary americans as the life of Oprah Winfrey"

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

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

Behalf Of Mairead Byrne

Sent: Wednesday, March 15, 2006 1:38 PM

To: ██████████

Subject: Re: misanthropy

Hey Alison,

I've been meaning to weigh in on Poetics (all 240 pounds of me like Kent Johnson!) but have just been so busy with the other lists. It's hard to orchestrate everything. Also with the bookstore campaigns. I've been kinda busy on the homefront too. We had to sell the penthouse because we weren't using it enough -- now we'll have to stay at the Four Seasons when we visit or somewhere. Boring! Anyway with all that & the 2 visiting prof gigs I'm really up to my neck not to mention having Gramps visit & trying to interview nannies because if I don't get that sorted out I don't think I'll be able to make Switzerland in April. I mean it's really hard to write poetry with all this going on. I had to just scribble down a few lines in the orthodontists office the other day (at my age! braces! Oh well! All that whitening deserves straight teeth Jules says!). But seriously I hope these guys aren't getting you down. What you need is a time on Bora-Bora like in '98. Oh that reminds me of the boring Four Seasons again! Do you remember that guy Guy??? I mean pul-eez! But seriously I mean I got to write some poetry. I have all these books coming out and nothing to put in them. I mean do you think the blank book thing could work? Has anyone done that recently?? It could be sort of post-avant couldn't it. Like maybe I could do a Dugan thing with Poems 6 and Poems 7 etc only they'd all be blank. I don't know if I have the chutz-pah (?). Hey maybe you could write an essay or something, contextualizing the gesture, you know. Anyway back to real life. I've just read on Truthout:

Washington - The bodies of more than 85 executed men have surfaced across Baghdad in the past two days, in Sunni and Shiite neighborhoods, providing graphic proof, yet again, of sectarian mayhem.

Many bodies bore marks of torture - badly beaten faces, gagged mouths and rope burns around the neck - though it remains unclear who is responsible.

Manhaters for sure. I hope someone covered these bodies in kisses, at some time, before they were covered in mud, but what kind of people would do that: I mean, kiss a defenceless body?

Mairead

03/15/06 10:39 AM >>>
What a bad argument!

First, they could have been laughing at you not with you -- they could know you all too well and know that you were getting your just desserts, for example.

No, Marcus, they were laughing next to me.

Accusing a woman (or women - I'm sure I'm not the only one being swiped at here) of hating men because she objects to posts about rape being the woman's "responsibility", or about a woman's corpse being sexually abused, is such a classic rhetorical twist that I'm almost amazed it happened. I mean, wasn't there a provocation prior to those statements of concern? (And what about the men who also objected to those posts?)

Nay, forsooth! said woman must be a ball-tearing, humourless, aggressive, sexually frustrated witch with vagina dentata and a bad case of halitosis. And that evil eye makes all phalluses shrivel to peanuts or disappear altogether. Yah!

That's actually a very accurate description of me. I have no character to defend. So watch it.

All best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au> Home page:

<http://alisoncroggon.com>

[↑ Contents](#)

457. **Frank Sherlock**

A Candle for Rachel Corrie

Thu 16 Mar 2006

Today, March 16, is the third anniversary of the killing of Rachel Corrie. Rachel was a nonviolent anti-occupation activist who put her body between a home demolition bulldozer and a civilian doctor's house in Gaza. Research the facts and make your own decision whether she was murdered intentionally or

accidentally. I am not posting this message to debate the events on the day of her death.

What is beyond dispute is that Corrie joined the International Solidarity Movement (ISM) as an idealistic young woman outraged at the abuse and mistreatment of everyday Palestinians. She didn't just piss and moan to her friends about global politics. She went to the other side of the world to directly address the suffering of those she felt needed her most. Maybe you think she was misguided. Some of you think she was stupid. That is unimportant today.

Today, let's turn on that part of ourselves that is outraged at injustice, wherever we see it occurring. And let's also remember that disparaging statements about Corrie have been said about idealistic young people throughout the years who have joined in struggles against oppression, whether it be in South America, the American South or South Africa.

What has happened to us? Talking about a dead young woman the way some of us have on this list is a disgrace. But I believe we are not beyond redemption. Because March 16 is a day to shine that part of ourselves that still lives to act for positive change.

If being moved to act against bullies and murderers in a nonviolent and brave way is stupid, then this is a wish for stupidity to wash over this list. May every book peddler, every scribe, every poet in Philadelphia or Tel Aviv, take inspiration from the memory of Rachel Corrie- and become that stupid.

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

[↑ Contents](#)

458. **Kass Fleisher**
misanthropy, or, the misdirected post

Thu 16 Mar 2006

ray bianchi wrote, quoting *himself* in another context, i believe:

| *"the life of a poetry professor is as familiar to ordinary americans as the
| life of Oprah Winfrey"*

i think a lot of the responses to the unfortunate and unintended missive we've all been enjoying---well, some of it's been generous and some of it's been cruel. i love you, ray, but reproducing that post *again* is a not-friendly thing to do.

and unfortunately you've raised an issue implied by that unintended missive, having to do with the relative material conditions of academics, and you've done it in an unfortunate way. my own bank account resides in a different solar

system from the one suggested by the misdirected post. i think that the bank accounts and expected inheritances of most academics lies closer to my solar system than to that one.

but since you raise the issue *in these terms*, ray, i love you, but uh, how's *your* portfolio looking? huh ray? if you want to point fingers in this way, babe, then hell, let's do it! bring it! my (joe's and my) household 401(k) has precisely \$90K in it, and i'm 15 years from what "ordinary americans" would call "retirement." my assets total about \$15K.

no inheritances in our future.

you?

love, and you know i mean that seriously, ray,
kass

as a ps, since this has nothing to do with ray: these anti-feminist diatribes are bullshit.

[↑ Contents](#)

459. **Maria Damon**

Re: misanthropy re: Rachel Corrie

Thu 16 Mar 2006

nothin' academic about it. nothin' rational about it. it's just sorta dumb to be pseudo-smart. --md

On 16 Mar 2006, Gabrielle Welford wrote:

> bless your heart, charles. my thought exactly.

>

> at risk of offering another bad argument--i wrote my dissertation

> against just this kind of condescending snotty academic "logic." how

> colonial. i fear it makes me boil, and that makes me susceptible to

> straying from that o-so-desirable realm of pure rationality, where we can

> exist without sullyng ourselves. and, worst of all, my laughter was in

> danger of being doused. gabe

>

> On Wed, 15 Mar 2006, charles alexander wrote:

>

> > just as I was thinking I was delighted that one might bring up family

> > members on this list, and think that such people do provide us with a

> > glimpse of who we are, how we are. often, i think, it's the toughest look

> > we get from anyone. i've certainly never known my own family to hold
their

> > disagreements back. thankfully they can laugh, too.

> >
> > and I still think, bravo Alison!
> >
> > charles
> >
> > At 05:58 AM 3/15/2006, you wrote:
> > > On 15 Mar 2006 at 23:07, Alison Croggon wrote:
> > > > ... I told my children (two sons and a daughter) that I was being
> called
> > > > a man-hater and they all howled with laughter. They know their mama
> > > > all too well.
> > >
> > > What a bad argument!
> > >
> > > First, they could have been laughing at you not with you -- they could
> know
> > > you all too well and know that you were getting your just desserts, for
> > > example.
> > >
> > > Second, even if they were laughing with you at the notion of you being a
> > > man-hater, who cares what your dependents think? They are your
> > > dependents, after all. You control their lives, and what a risk they'd
be
> > > taking to disagree with you.
> > >
> > > Third, once you bring up your children in this pro hominem way, you've
> > > voluntarily reduced the argument to one about your character, not about
> > > your opinions or views, and have no more ground to stand on if people
> > > attack you or your character -- you've explicitly invited it.
> > >
> > > Fourth, aside from the rhetorical flaws of your presentation, the
argument
> > > you're making "I have children, they are evidence that I've loved at
least
> > > one man" is itself bad. The examples of women who have had children
> > > they didn't particularly want or expect are legion. That a woman has
> > > children is no guarantee that she does not hate men -- the existence of
> > > those children may be the reason she hates men, in fact.
> > >
> > > Fifth, one may love a man but still hate men, or even humanity. That one
> > > has fallen in love with one person, or even many people serially, or
even

> > >many people at once, is no guarantee of one's view of men in general or
> > >humanity in general. The notions of "falling in love with another
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> > >and "hating men (or women)" are different in kind, not in degree. Loving
a
> > >man (or woman) is no barrier to hating men (or women).
> > >
> > >Sixth, all that doesn't add up to Alison hating men, however. She may
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> > >to unwarranted conclusions, and make bad arguments, and invite ad
> > >hominem attacks thus subverting the principles of the forum, and all
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> > >without hating men. She is right that accusing her of hating men is
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> > >unwarranted and ad hominem.
> > >
> > >But what a bad argument against another bad argument! What a bad
case
> > >Alison must have for whatever she believes if the best she can do
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> a
> > >terrible argument is make a worse one.
> > >
> > >Marcus
> > >
> > >
> > >
> > >
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> > >
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> > >
> > >
> > >
> > > On 15/3/06 5:58 PM, "alexander saliby" <[REDACTED]> wrote:
> > > >
> > > > Misandrist
> > > > >
> > > > > She
> > > > > hates me
> > > > >
> > > > > why

> > > > > I haven't a clue...
> > > > > you
> > > > > too are in her sights;
> > > > >
> > > > > She
> > > > > dislikes both
> > > > > the male pronoun
> > > > > "X"
> > > > > in cells
> > > > >
> > > > > hell
> > > > > she yells "Foul"
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> > > > >
> > > > > worse
> > > > > she curses
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> > > > >
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> > > > >
> > > > > assured it is the chief
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> > > >
> > > >
> > > >

> > > > Alison Croggon
> > > >
> > > > Blog: <http://theatrenotes.blogspot.com>
> > > > Editor, Masthead: <http://masthead.net.au>
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>

[↑ Contents](#)

460. **Mairead Byrne**

Re: misanthropy, or, the misdirected post

Thu 16 Mar 2006

My dears, I was "joking."

Mairead

[↑ Contents](#)

461. **John Gallaher**

Re: misanthropy, or, the misdirected post

Thu 16 Mar 2006

I think this is what one might consider a tough room.

JG

| From: Mairead Byrne <[REDACTED]>
| Reply-To: UB Poetics discussion group <[REDACTED]>
| To: [REDACTED]

Subject: Re: misanthropy, or, the misdirected post
Date: Thu, 16 Mar 2006 14:20:43 -0500

My dears, I was "joking."
Mairead

[↑ Contents](#)

462. **Officer in Need of Assistance!**

you know

Thu 16 Mar 2006

When I was on this list c2001 there was a lot of discussion of poetry and poetics, and not so much self-advertisement (but if you can't beat em join em, I just landed on Ron Silliman's blogroll!) and misdirected anger.

I think that Pam Rehm doesn't publish enough. Her new(ish) book is so huge with empty meaning (not meant in the usual pejorative sense) that I find it hard to make my bed in the morning.

Dan

(and to answer my own earlier question about music playing while writing: Steve Lacy (RIP), Peter Hammill, and most lately and incessantly, Kaffe Matthews)

--

<http://hyperhypo.org>

[↑ Contents](#)

463. **Joe Amato**

Re: misanthropy, or, the misdirected post

Thu 16 Mar 2006

yeah, but then---yo, mairead, why be "mortified"?... woulda been better to tell us

you was just foolin around, no?...

anyway, just go's to show how tough it can be to tickle the keys and expect a certain sounding...

best,

joe

I think this is what one might consider a tough room.

JG

*From: Mairead Byrne <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: misanthropy, or, the misdirected post
Date: Thu, 16 Mar 2006 14:20:43 -0500*

*My dears, I was "joking."
Mairead*

--

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]

[↑ Contents](#)

464. **Mairead Byrne**

Re: misanthropy, or, the misdirected post

Thu 16 Mar 2006

I just couldn't resist parodying a new form. And then God sent a typo. Anatomy of a joke. Clarity and brevity are probably the best options on a listserv. Aye, hoisted on my own petard! Mairead

>>> [REDACTED] 03/16/06 2:44 PM >>>

yeah, but then--yo, mairead, why be "mortified"?... woulda been better to tell us

you was just foolin around, no?...

anyway, just go's to show how tough it can be to tickle the keys and expect a certain sounding...

best,

joe

I think this is what one might consider a tough room.

JG

From: Mairead Byrne <[REDACTED]>

*Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: misanthropy, or, the misdirected post
Date: Thu, 16 Mar 2006 14:20:43 -0500*

*My dears, I was "joking."
Mairead*

--

Joe Amato, Managing Editor
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Illinois State University
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USA

[REDACTED] (voice)
[REDACTED] (fax)
[REDACTED]

[↑ Contents](#)

465. **Kevin Hehir**
women of substance

Thu 16 Mar 2006

Hi poetix,

I am sending this on behalf of my wife Cara who is a textile artist. She currently has a show up and the response has been fantastic. I encourage you all to check out the images on her blog.

But, this post is more than shameless plug for the missus. Her next project will be based on responses she gets to the little questionnaire below that asks women about their relationship with their bodies.

For more information have a look at www.carawinsorhehir.blogspot.com

bests,
kevin

Talk Therapy - Questionnaire

I'm doing the prep work for my next body of work. Please have a look at the questionnaire and complete what ever parts you are comfortable with. Copy questionnaire. Paste into comments, email, or word file. Address below.

Questionnaire

Talk Therapy

a quilt of shapely nudes and their stories

I am proposing to create an exhibit that will express how women feel about their bodies. I will write a series of short essays and craft mixed medium works to accompany each essay.

I will interview women, through questionnaires, of all different body types, and arrange discussion groups, both in person and online, where women can gather to discuss weight, self esteem and other female issues, and hopefully have some fun.

*please answer any questions that you feel comfortable with, however brief or detailed as you wish, and return to [REDACTED]. Need more space for your answers? Feel free to add extra pages.

Name:

Contact information:

Age:

Description of appearance:

Please rate how you feel about your body (Positive=1 Negative=5):

Does your appearance affect choices you make in your life? (pls explain)

Have you ever had negative &/or postive encounters based on your appearance? (pls explain)

When do you feel most beautiful?

Would you be interested in:

☐ modeling

☐ taking part in a discussion group to further explore this topic (St. Johns area, blogsite)

☐ receiving other questionnaires and/or updates of the progress of this project

Comments/Suggestions/Thoughts

[↑ Contents](#)

466. **Haas Bianchi**

Re: Jokes and the personal;

Thu 16 Mar 2006

I was joking as well, wow Kass, and I respect you as well....

I did not think that a post that included Bora Bora, penthouses and the Four Seasons was serious?! Or was it? Others on the list made similar jokes.... But I guess that I am not allowed to make any jokes at all or see the irony?

Regarding solar systems and money I do think that academics and teachers should make more money. I use my resources to donate to candidates who believe the same.

As for my personal commitments, I worked in Latin America for four years of my life for free as a volunteer and forgoed graduate school or work to do this.

Then after working in Latin America I worked 70 hour weeks in business publishing while being an active member of the poetry community and doing volunteer work as well. I do not apologize for my life or my experiences to anyone.

Having said this you are correct that my repeating a quote may not be not-friendly but I did not mean to be cruel to anyone.

I unlike other posters here will apologize to whomever was hurt by my post.

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

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

Behalf Of Kass Fleisher

Sent: Thursday, March 16, 2006 12:35 PM

To: ██████████

Subject: misanthropy, or, the misdirected post

ray bianchi wrote, quoting *himself* in another context, i believe:

"the life of a poetry professor is as familiar to ordinary americans as the life of Oprah Winfrey"

i think a lot of the responses to the unfortunate and unintended missive we've all been enjoying---well, some of it's been generous and some of it's been cruel. i love you, ray, but reproducing that post *again* is a not-friendly thing to do.

and unfortunately you've raised an issue implied by that unintended missive, having to do with the relative material conditions of academics, and you've done it in an unfortunate way. my own bank account resides in a different solar system from the one suggested by the misdirected post. i think that the bank accounts and expected inheritances of most academics lies closer to my solar system than to that one.

but since you raise the issue *in these terms*, ray, i love you, but uh, how's *your* portfolio looking? huh ray? if you want to point fingers in this way, babe, then hell, let's do it! bring it! my (joe's and my) household 401(k) has precisely \$90K in it, and i'm 15 years from what "ordinary americans" would call "retirement." my assets total about \$15K.

no inheritances in our future.

you?

love, and you know i mean that seriously, ray, kass

as a ps, since this has nothing to do with ray: these anti-feminist diatribes are bullshit.

[↑ Contents](#)

467. **PR Primeau**
Re: A Candle for who?

Thu 16 Mar 2006

Further proof that white-women-in-distress dominate an unfair segment of our cultural consciousness. Laci Peterson...Rachel Corrie...whatever. Don't light a candle for the hundreds of Palestinian fighters who have fallen with guns in their hands, or for the innumerable Arab children who have been melted down, blown to shreds by Israeli bombs, or for the impoverished families who live in shanty towns under the thumb of apartheid. No, instead continue to obsess over a zealous American white chick who was privileged from day one and needlessly threw herself away for a cause that needs every pair of (living) hands it can get. For every one candle you set-up for Corrie, light a dozen more for Joe & Jane Palestine. (And, while you're at it, another dozen for the ever increasing number of innocent Israelis who are killed on the way to school or while strolling thru the mall or...) Anyway, enough preaching, PR

[↑ Contents](#)

468. **Kathleen Ossip**
WSQ

Thu 16 Mar 2006

Hello, everyone.

It's time for another call for poems for WSQ (formerly Women's Studies Quarterly, published by the Feminist Press). The theme for this issue is The Sexual Body. Meaning, in context, the female sexual body.

You may send your takes to me at [REDACTED]. Please paste the poems into the email and include all contact info. Previously UNpublished only. I'm happy to have included Buffalo listers in the last issue. Deadline is May 1.

Happy spring,
Kathy Ossip

[↑ Contents](#)

469. **Stephen Vincent**
Re: women of substance
Thu 16 Mar 2006

I know this questionnaire is directed at women, but it would curious, and maybe oddly and/or sweetly revelatory to have it aimed at (us) men. The mischief maker here wonders how the men who have been recently labeled as "misogynist" might respond to these queries.

Most men I know started - and eventually stopped - measuring just one thing about age 11 or 12 and sharing (or not) that information most everywhere within immediate male circles.

But the larger questions here are maybe still probably off the charts among our species. I mean can you imagine George Bush or Dick Cheney providing answer to:

> Have you ever had negative &/or positive encounters based on your
> appearance? (pls explain)

Or

> When do you feel most beautiful?

That last one I would certainly like to know.

Just thinking,

Stephen V

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

Where the series "Tenderly or The Gertrude Improvs"
Continues.

Talk Therapy - Questionnaire

Name:

Contact information:

Age:

Description of appearance:

Please rate how you feel about your body (Positive=1 Negative=5):

Does your appearance affect choices you make in your life? (pls explain)

*Have you ever had negative &/or postive encounters based on your
appearance? (pls explain)*

When do you feel most beautiful?

Would you be interested in:

- ☐ modeling
- ☐ taking part in a discussion group to further explore this topic (St. Johns area, blogsite)
- ☐ receiving other questionnaires and/or updates of the progress of this project

Comments/Suggestions/Thoughts

[↑ Contents](#)

470. **Gabriel Gudding**

photos & audiofiles -- action books reading (Glenum & Göransson (Aase Be rg))

Thu 16 Mar 2006

[see Lara and Johannes with their mouths open] [reading in front of a big sphincter]

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

[↑ Contents](#)

471. **Frank Sherlock**

Re: A Candle for who?

Thu 16 Mar 2006

That's right, PR. Keep lighting candles- dozens & dozens more for everyone you've mentioned.

The notion that the Rachel Corrie killing got anywhere near the kind of media attention the Laci Peterson case did is absurd.

But fuel on, friend. Anger is an energy.

From: PR Primeau <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: A Candle for who?
Date: Thu, 16 Mar 2006 15:06:20 EST

Further proof that white-women-in-distress dominate an unfair segment of our cultural consciousness. Laci Peterson...Rachel Corrie...whatever. Don't light a candle for the hundreds of Palestinian fighters who have fallen with guns in their hands, or for the innumerable Arab children who

have
been melted down, blown to shreds by Israeli bombs, or for the
impoverished
families who live in shanty towns under the thumb of apartheid. No,
instead
continue to obsess over a zealous American white chick who was privileged
from day
one and needlessly threw herself away for a cause that needs every pair of
(living) hands it can get.
For every one candle you set-up for Corrie, light a dozen more for Joe &
Jane Palestine. (And, while you're at it, another dozen for the ever
increasing
number of innocent Israelis who are killed on the way to school or while
strolling thru the mall or...)
Anyway, enough preaching,
PR

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

[↑ Contents](#)

472. **cris cheek**
Re: misanthropy, or, the misdirected post
Thu 16 Mar 2006

o really
Mairead was clearly inn jest
all that bull about how tough it is to read tone on e-mails has got its limits;)
far worse were those who thought Marcus was joking
On Mar 16, 2006, at 2:44 PM, Joe Amato wrote:

*yeah, but then---yo, mairead, why be "mortified"?... woulda been
better to tell us
you was just foolin around, no?...*

*anyway, just go's to show how tough it can be to tickle the keys
and expect a certain sounding...*

best,

joe

I think this is what one might consider a tough room.

JG

*From: Mairead Byrne <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: misanthropy, or, the misdirected post
Date: Thu, 16 Mar 2006 14:20:43 -0500*

*My dears, I was "joking."
Mairead*

--
*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]

[↑ Contents](#)

473. **PR Primeau**
Re: A Candle for who?
Thu 16 Mar 2006

Note: I didn't mean to equate the coverage of Corrie's death with the media circus that was the Peterson case. I only brought up Laci to point out that, as a culture, we tend to be overly sympathetic and concerned with characters who fit certain molds.

[↑ Contents](#)

474. **kevinkillian**
Re: A Candle for who?
Thu 16 Mar 2006

Primeau, did you know Laci Peterson? Or do you just throw around her name, "Laci," as if to prove your own point that in "our culture" women's lives are just thrown away and if we care at all we are told that we are "overly sympathetic and concerned" with them?

In this case, I expect it's a little of both.

I'm with Frank Sherlock on this one. What's wrong with respect?

-- Kevin Killian

Original Message:

From: PR Primeau [REDACTED]
Date: Thu, 16 Mar 2006 15:40:27 EST
To: [REDACTED]
Subject: Re: A Candle for who?

Note: I didn't mean to equate the coverage of Corrie's death with the media circus that was the Peterson case. I only brought up Laci to point out that, as a culture, we tend to be overly sympathetic and concerned with characters who fit certain molds.

mail2web - Check your email from the web at
<http://mail2web.com/> .

[↑ Contents](#)

475. **Joe Amato**

Re: misanthropy, or, the misdirected post

Thu 16 Mar 2006

cris, actually, that some of us didn't catch that mairead (whom i've never met, but have corresponded with off and on for some years) was joking probably *does* support the view, however occasionally paranoid, that the disparities among academic/knowledge workers are indeed very real...

which is to say, i've known academics who live pretty much in the terms mairead was busy lampooning... and interestingly enough, not b/c of their academic salaries, but b/c of their family backgrounds and such...

a different kind of reality, that is, than the one you'll likely find in other industries...

best,

joe

At 3:39 PM -0500 3/16/06, cris cheek wrote:

>o really

>

>Mairead was clearly inn jest

>

>all that bull about how tough it is to read tone on e-mails has got

>its limits;)

>

>far worse were those who thought Marcus was joking

--

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

██████████ (voice)

██████████ (fax)

██████████

[↑ Contents](#)

476. **Flora Fair**

Re: A Candle for who?

Thu 16 Mar 2006

I don't think anyone would say that remembering one person who happens to be a white woman means we aren't shocked and sad (I know these words are inadequate) for so many others who suffer and who don't have the same notoriety. Just because I mourn for one person doesn't mean I do it at the exclusion of others, or that I think less of their suffering.

And no one, including Rachel Corrie, asks to be born "privileged," though it sounds like being born an "American white chick" is in itself a moral shortcoming. I admire her for trying to do something rather than playing it safe and doing nothing. She didn't have to try, but she did try.

Do some people assume that Rachel Corrie's motives were selfish and self-aggrandizing? That is what it sounds like.

I'm sure (or afraid) that there are holes in my argument that others will see as moral incompetence. And if I've unknowingly said something offensive here, I apologize. I know that I couldn't possibly understand what life is like for Palestinians and I don't even pretend to understand that kind of suffering. But does that mean we should rail against someone who tries to make a difference, simply because of the life they were born into?

A friend of mine that worked as a Palestinian humanitarian did say there were some people who treated the trip like a danger vacation. But I don't think that is the motive for all. And I can't imagine that was Rachel Corrie's motive. At any

rate, she's dead and I think it's bad form to disrespect someone who's died in an awful way and who is mourned by those who love her. Was she so awful a person that she deserves being vilified in death?

-Flora

PR Primeau <[REDACTED]> wrote: Further proof that white-women-in-distress dominate an unfair segment of our cultural consciousness. Laci Peterson...Rachel Corrie...whatever. Don't light a candle for the hundreds of Palestinian fighters who have fallen with guns in their hands, or for the innumerable Arab children who have been melted down, blown to shreds by Israeli bombs, or for the impoverished families who live in shanty towns under the thumb of apartheid. No, instead continue to obsess over a zealous American white chick who was privileged from day one and needlessly threw herself away for a cause that needs every pair of (living) hands it can get. For every one candle you set-up for Corrie, light a dozen more for Joe & Jane Palestine. (And, while you're at it, another dozen for the ever increasing number of innocent Israelis who are killed on the way to school or while strolling thru the mall or...) Anyway, enough preaching, PR

Yahoo! Mail

Use Photomail to share photos without annoying attachments.

[↑ Contents](#)

477. **Kass Fleisher**
Jokes and the personal
Thu 16 Mar 2006

dear ray, i didn't say i *respect* you, i said i *love* you. my fault, i suppose.

poor mairead, misread in her spoof, but such interesting territory as a result. i'm interested in the change you made to the subject line, ray -- "Jokes and the personal." i don't find money personal -- i find it POLITICAL. i'm fascinated by the way, whenever i get specific about finances, whenever i mention dollars, i get zero reciprocity---i get no numbers.

i haven't seen a dollar sign since my own post (and joe's post from 10 days ago). so let me add, i've got \$16K in credit card debt (and oh yeah, it was much worse pre-bankruptcy), all (all) incurred from unreimbursed professional expenses -- the things my school insists that i/we do. awp just cost me/us \$1200 in more debt.

if we can't talk numbers, folks, we can't be collective. this last part addressed not to ray, of course, but to all of us.

anyway, with love and thanks to poor mairead --

kass

At 1:58 PM -0600 3/16/06, Haas Bianchi wrote:

>I was joking as well, wow Kass, and I respect you as well....

>

>I did not think that a post that included Bora Bora, penthouses and the Four

>Seasons was serious?! Or was it?

>Others on the list made similar jokes.... But I guess that I am not allowed

>to make any jokes at all or see the irony?

>

>Regarding solar systems and money I do think that academics and teachers

>should make more money. I use my resources to donate to candidates who

>believe the same.

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>As for my personal commitments, I worked in Latin America for four years of

>my life for free as a volunteer and forgoed graduate school or work to do

>this.

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>Then after working in Latin America I worked 70 hour weeks in business

>publishing while being an active member of the poetry community and doing

>volunteer work as well. I do not apologize for my life or my experiences to

>anyone.

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>Having said this you are correct that my repeating a quote may not be

>not-friendly but I did not mean to be cruel to anyone.

>

>I unlike other posters here will apologize to whomever was hurt by my post.

[↑ Contents](#)

478. **kevin thurston**

Re: Jokes and the personal

Thu 16 Mar 2006

<i don't find money personal -- i

find it POLITICAL.>

the political or big p big o big l big i big t big i big c big a big l are never
personal?

whom do you represent?

On 3/16/06, Kass Fleisher <[REDACTED]> wrote:

>

> dear ray, i didn't say i *respect* you, i said i *love* you. my
> fault, i suppose.
>
> poor mairead, misread in her spoof, but such interesting territory as
> a result. i'm interested in the change you made to the subject line,
> ray -- "Jokes and the personal." i don't find money personal -- i
> find it POLITICAL. i'm fascinated by the way, whenever i get specific
> about finances, whenever i mention dollars, i get zero
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> oh yeah, it was much worse pre-bankruptcy), all (all) incurred from
> unreimbursed professional expenses -- the things my school insists
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> part addressed not to ray, of course, but to all of us.
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> anyway, with love and thanks to poor mairead --
>
> kass
>
> At 1:58 PM -0600 3/16/06, Haas Bianchi wrote:
> >I was joking as well, wow Kass, and I respect you as well....
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> >I did not think that a post that included Bora Bora, penthouses and the
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> >Seasons was serious?! Or was it?
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> >Having said this you are correct that my repeating a quote may not be
> >not-friendly but I did not mean to be cruel to anyone.
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> >I unlike other posters here will apologize to whomever was hurt by my
> post.
>
--
texty is sexy

[↑ Contents](#)

479. **furniture_press**
Re: Jokes and the personal
Thu 16 Mar 2006

Yo, people.
Love your neighborino.
Eat fresh vegetables.
Wash daily. Twicely.
Christophe Casamassima aka Pastamassima (to all you FIFA freaks)
--

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

[↑ Contents](#)

480. **Poetry Project**
Events at the Poetry Project 3/20 - 3/22
Thu 16 Mar 2006

Dear Lovelies,

Usher in springtime with poetic enthusiasm. Also, scroll down for updated info on the Silent Auction.

Love,

The Poetry Project

Monday, March 20, 8:00pm

Lidija Dimkovska & Anthony Hawley

Lidija Dimkovska was born in Skopje, Macedonia. She has published three books of poetry, a novel and an anthology of Macedonian Women Poets. She is a translator of Romanian literature, and her first book in English translation, *Do Not Awaken Them With Hammers*, is forthcoming from Ugly Duckling Presse's Eastern European Poets Series. Anthony Hawley is the author of the chapbooks *Afield* and *Vocative* and his poems have appeared in various publications including *Denver Quarterly*, *The New Republic*, *The Paris Review*, 26, and *Volt*. *The Concerto Form* is his first full-length collection.

Wednesday, March 22, 8:00pm

David Meltzer & Michael Rothenberg

David Meltzer was raised in Brooklyn during the War years; performed on radio & early TV on the Horn & Hardart Children's Hour. Was exiled to L.A. at 16 & at 17 enrolled in an ongoing academy w/ artists Wallace Berman, George Herms, Robert Alexander, Cameron; migrated to San Francisco in 1957 for higher education w/ peers & maestros like Jack Spicer, Robert Duncan, Joanne Kyger, Diane DiPrima, Michael McClure, Lew Welch, Philip Whalen, Jack Hirschman, a cast of thousands all living extraordinary ordinary lives. Lists suck in their exclusionary momentary temerity of blank. *Beat Thing* [La Alameda Press, 2004] won the Josephine Miles PEN Award, 2005. Was editor and interviewer for *San Francisco Beat: Talking With The Poets* [City Lights, 2001]. Teaches in the graduate MA/MFA Poetics program at New College of California, as well as in their outstanding undergraduate Humanities program. With Steve Dickison, co-edits *Shuffle Boil*, a magazine devoted to music in all its appearances & disappearances. David's *Copy*, selected poems, published in 2005 by Viking/Penguin. David Meltzer: *Poetry W/ Jazz*, 1958 recently (finally) issued by Sierra Records. Michael Rothenberg has been an active environmentalist in the San Francisco Bay Area for the past 25 years. His books of poems include *The Paris Journals* (Fish Drum), *Monk Daddy* (Blue Press) and *Unhurried Vision* (La Alameda Press). Rothenberg is editor and publisher of *Big Bridge*, www.bigbridge.org <<http://www.bigbridge.org>>. He is also editor of *Overtime*, *Selected Poems* by Philip Whalen (Penguin), *As Ever*, *Selected Poems* by Joanne Kyger (Penguin) and *David's Copy*, *Selected Poems* by David Meltzer. He is presently working on *The Selected Poems* of Edward Dorn

(Penguin, 2007) and *The Collected Poems of Philip Whalen* (Wesleyan University Press, 2007).

Thursday, March 16, 7pm (tonight!!!)

A Tribute to Ronald Johnson

with Joel Bettridge, Barbara Cole, Joshua Corey, Peter O'Leary, Jena Osman & Jonathan Skinner

Poets House, 72 Spring Street, 2nd Floor, NYC

Admission is \$7 or free for Poets House members.

A celebration of the life and work of the poet Ronald Johnson (1935-1998), the author of the metaphysical ARK, a book-length poem dedicated to ³the radiant structural beauty and mystery of the universe,² in the words of Robert Duncan.

Ronald Johnson was a visionary poet, allied with the Black Mountain School, but his work was also rooted in the poetry of great visionaries like Whitman, Blake, and Dante. His early poetry owes much to Charles Olson's notions of projective verse, but he then immersed himself in the international concrete poetry movement. His major project was ARK, the long poem which he began in 1970 and finished twenty-one years later. Born in 1935, Johnson graduated from Columbia University in 1960 and traveled extensively before settling in San Francisco. His poetry books include, *A Line Of Poetry*, *A Row Of Trees*; *The Book of the Green Men*; *ARK*; and *RADI OS*. He also had a parallel career as a chef and caterer and produced five cookbooks on American regional cooking. He returned to live in Kansas shortly before his death in 1998.

Presenters: Joel Bettridge co-edited a forthcoming collection of essays on Ronald Johnson. Barbara Cole is the author of an ongoing poetic project, which includes the installments *situ ation come dies* and *foxy moron*. Joshua Corey authored two collections: *Fourier Series* and *Selah*. Peter O'Leary is a poet, teacher and editor of the literary journal *LVNG*. The literary executor for Ronald Johnson, he edited two of Johnson's posthumous publications. Jena Osman is author of the poetry books *The Character* and *An Essay in Asterisks*. Jonathan Skinner edits *ecopoetics* and is the author of *Political Cactus Poems*.

Info: Please visit www.poetshouse.org <<http://www.poetshouse.org/>> or call [REDACTED].

Funded in part by the New York Council for the Humanities.

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, Yoshiko Chuma and Anselm Berrigan.

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 Jonathan Allen, David Amram, John Ashbery, Donald Baechler, Susan Bee, Ted Berrigan, Jimbo Blachly, Aleksandr Blok, Gregory Botts, T.C. Boyle, Bertold Brecht, Jim Brodey, Jacob Burckhardt, William Burroughs, Joe Cardarelli, Peter Carey, Elizabeth Castagna, Emilie Clark, Francisco Clemente, Leonard Cohen, Jack Collom, Clark Coolidge, Robert Creeley, Tim Davis, Allen DeLoach, Donna Dennis, Diane DiPrima, Brandon Downing, Marcella Durand, Kenward Elmslie, Larry Fagin, Suzan Frecon, Jane Freilicher, Michael Friedman, Greg Fuchs, Allen Ginsberg, Hal Hirshorn, Yvonne Jacquette, Bill Jensen, Judge Judy, Mary Karr, Jack Kerouac, Basil King, Martha King, Kenneth Koch, Stanley Kunitz, David Larsen, Pamela Lawton, Gary Lenhart, Lewis MacAdams, Norman Mailer, Greg Masters, Michael McClure, Dave Morice, Elizabeth Murray, Murat Nemet-Nejat, Charles North, Alice Notley, Frank O'Hara, Richard O'Russa, Maureen Owen, Ron Padgett, Tom Raworth, Salman Rushdie, Ed Sanders, Aram Saroyan, George Schneeman, Anne Sexton, Kiki Smith, Jack Spicer, Peter Straub, Lorenzo Thomas, Fred Tomaselli, Edwin Torres, Tony Towle, Ugly Duckling Collective, Anne Waldman, Lewis Warsh, Marjorie Welish, Hannah Weiner, Robert Wilson, Zachary Wollard, Will Yackulic, John Yau 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 .

[↑ Contents](#)

481. **ALDON L NIELSEN**

Re: Expensive Jokes and the personal

Thu 16 Mar 2006

Kass and all:

tom waits
warren zevron

I've borrowed a mandolin so, uh, myself in a manner of speaking

On 3/10/06, Dan Coffey <[REDACTED]> wrote:

> I'm curious to know what some of you poets have been listening to as you
> work. Feel free to post to the list or, yes, here it comes.... backchannel.
> God I love that word.

>

> Tx,

>

> Dan

>

> --

> <http://hyperhypo.org>

>

--

<http://www.badstep.net/>

<http://www.cb1poetry.org.uk/>

[↑ Contents](#)

483. **William Allegrezza**

New Issue of Moria

Thu 16 Mar 2006

a new issue of moria <<http://www.moriapoetry.com>>

(<http://www.moriapoetry.com> <<http://www.moriapoetry.com/>>) is on the cyber shelves. it contains poetry by:

lea graham
christine kanownik
arlene ang
steven stewart
jill magi
marthe reed
chad lietzi
hugh tribbey
jeff crouch
pr primeau
charles perrone
david tolkacz
marchi nelligan
karyna mcglynn

gary lundy
louis armand
eric lehman
michelle greenblatt & sheila murphy
michael estabrook
andy gricevich
bob marcacci
gregory vincent st. thomasino

as usual, i'm looking for poetry, reviews, and theory articles for future issues.
www.moriapoetry.com <<http://www.moriapoetry.com>>

[↑ Contents](#)

484. **Peter Ciccariello**
Re: A Candle for Rachel Corrie
Thu 16 Mar 2006

Frank,
Thank you for this perfect statement of simple, sane, human compassion.
-Peter Ciccariello

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

From: Frank Sherlock <[REDACTED]>

To: [REDACTED]

Sent: Thu, 16 Mar 2006 13:29:01 -0500

Subject: A Candle for Rachel Corrie

Today, March 16, is the third anniversary of the killing of Rachel Corrie. Rachel was a nonviolent anti-occupation activist who put her body between a home demolition bulldozer and a civilian doctor's house in Gaza. Research the facts and make your own decision whether she was murdered intentionally or accidentally. I am not posting this message to debate the events on the day of her death.

What is beyond dispute is that Corrie joined the International Solidarity Movement (ISM) as an idealistic young woman outraged at the abuse and mistreatment of everyday Palestinians. She didn't just piss and moan to her friends about global politics. She went to the other side of the world to directly address the suffering of those she felt needed her most. Maybe you think she was misguided. Some of you think she was stupid. That is unimportant today.

Today, let's turn on that part of ourselves that is outraged at injustice, wherever we see it occurring. And let's also remember that disparaging statements about Corrie have been said about idealistic young people

throughout the years who have joined in struggles against oppression, whether it be in South America, the American South or South Africa.

What has happened to us? Talking about a dead young woman the way some of us have on this list is a disgrace. But I believe we are not beyond redemption. Because March 16 is a day to shine that part of ourselves that still lives to act for positive change.

If being moved to act against bullies and murderers in a nonviolent and brave way is stupid, then this is a wish for stupidity to wash over this list. May every book peddler, every scribe, every poet in Philadelphia or Tel Aviv, take inspiration from the memory of Rachel Corrie- and become that stupid.

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yourself instantly with MSN Messenger! Download today - it's FREE!
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[↑ Contents](#)

485. **noah eli gordon**

Atlanta, Ashville, Chapel Hill, Charlotte, Athens

Thu 16 Mar 2006

[Please forward to folks down south!]

3 Poets, 5 days, 5 readings: Atlanta, Ashville, Chapel Hill, Charlotte, Athens

Eric Baus & Noah Eli Gordon & Joshua Marie Wilkinson

Here's the dates/places:

1. Atlanta Reading: Friday March 17th: 8pm (\$4.00)

Eyedrum's -
290 MLK Jr. Dr. SE,
Suite 8,
Atlanta, GA 30312,
at the corner of Hill St. and M.L.K. Jr. Dr

2. Ashville Reading: Saturday March 18th: 7pm

Malaprops Bookstore / Café

55 Haywood Street
Ashville, NC 28801



3. Chapel Hill Reading: Sunday March 19th: 4pm

Internationalist Books & Community Center
405 W Franklin St
Chapel Hill, NC 27516
[REDACTED]

4. Charlotte Reading: On Campus at UNC: Monday
March 20th: Time? (call Joshua; he should know soon:
[REDACTED])

UNC Charlotte,
Highway 49
Charlotte, NC 28223

5. Athens Reading: Tuesday: march 21st: 8pm

Little Kings Club @ 8:00
223 W. Hancock Avenue (on the corner of Hull Street)
Athens, GA

Here are some bios:

Eric Baus is the author of *The To Sound* (Verse Press/Winner of the Verse Prize) and several chapbooks: *The Space Between Magnets* (Diaeresis, 2001) and *A Swarm In The Aperture* (Margin to Margin), *Something Else The Music Was* (Braincase Press) and the forthcoming *Tuned Doves* (Katalanche). He currently lives in western Massachusetts, but is moving to Philly very soon...

Noah Eli Gordon is the author of *The Frequencies* (Tougher Disguises), *The Area of Sound Called the Subtone* (Ahsahta Press), and the forthcoming *A Fiddle Pulled From the Throat of a Sparrow* (New Issues). A new collaborative chapbook, co-authored with Sara Veglahn, was just released by Ugly Duckling Presse.

Joshua Marie Wilkinson is the author of *Suspension of a Secret in Abandoned Rooms* (Pinball)--a book-length poem that imagines a correspondence between Wittgenstein and Schiele, and a new book length poem that just came out this week called *Lug Your Careless Body out of the Careful Dusk* (and won the Iowa Prize). New Michigan Press recently released an illustrated

chapbook called A Ghost as King of the Rabbits. And his first film, Made a Machine by Describing the Landscape (a film about Califone) is due out this fall with Thrill Jockey Records.

Info here:

Eric Baus: <http://www.wavepoetry.com/wave/authors/33>

Noah Eli Gordon: <http://humanverb.blogspot.com/>

Joshua Marie Wilkinson: <http://eyelashfire.blogspot.com/>

[↑ Contents](#)

486. **David Buuck**
denise riley contact?

Thu 16 Mar 2006

anyone have an email for her?

b/c fine - thanks

David Buuck



[↑ Contents](#)

487. **Steve Dalachinsky**
Poetry Reading in The Village1

Fri 17 Mar 2006

steve dalachinsky & matthew shipp in duo at Flushing Town Hall Saturday April 8th 4 PM - Free

Steve Dalachinsky and Brian Boyles
read

Sunday April 9

3PM - 6PM

The Longest Running Bar Poetry Reading in The
Village

@

The Back Fence

155 Bleecker St.

(at Thompson St.)

Greenwich Village, NYC



<http://www.thebackfenceonline.com>

Hosted by Roxanne Hoffman & Sandra Ehlers

Curated by Brigid Murnaghan & Roxanne Hoffman
OPEN MIC FOR POETRY. COMEDIANS BY INVITATION ONLY.
No Cover. 1 Drink + Tip
A/C/E/B/D/F to W4 St.
#6 to Bleecker St.

You each have 15 to 20 minutes to read/perform.
Please bring books and cd's to cell and fliers for
upcoming shows.

Also, please send brief bio, 1-2 short poems, photo of
yourself to [REDACTED] or snail to
Roxanne Hoffman, 533 Bloomfield Street, 2nd Floor,
Hoboken NJ 07030 Attn: Poets Where Prada

Roxy
[REDACTED]

[↑ Contents](#)

488. **Nicky Melville**

Re: biographies

Fri 17 Mar 2006

lurker alert

if autobiography counts, check out the beautiful prose of W.G. Sebald: Vertigo,
The Emigrants, The Rings of Saturn and Austerlitz.

nick-e

[↑ Contents](#)

489. **Officer in Need of Assistance!**

Re: biographies

Fri 17 Mar 2006

& if metafictional autobiography counts, by all means see Michael Martone by
Michael Martone (FC2).

On 3/17/06, Nicky Melville <[REDACTED]> wrote:

>

> lurker alert

>

>

> if autobiography counts, check out the beautiful prose of W.G. Sebald:

> Vertigo, The Emigrants, The Rings of Saturn and Austerlitz.

>

> nick-e

>

--

<http://hyperhypo.org>

[↑ Contents](#)

490. **PR Primeau**

Re: A Candle for Rachel Corrie

Fri 17 Mar 2006

Kevin,

No, clearly I didn't know Laci Peterson. And you miss my point entirely.

Laci Peterson was brutally murdered, as was her unborn child. That's a tragedy

thru and thru. What was ridiculous about the situation was the media coverage.

As troubling as murder can be, it's hardly a national story, and it certainly

doesn't merit around the clock news coverage.

Think about it. If Laci Peterson had been a poor black woman from, say, the Detroit ghetto, do you really think that the volume and intensity of coverage would have been nearly the same? Would cable news have hosted a parade of friends, family, and "experts" to get to the bottom of the case? Was it journalism, or was it something else? The perfect drama to appeal to the soap opera sensibilities of millions of Americans.

Similarly, re: Corrie, you rarely hear so much weeping and gnashing of teeth over young Palestinian women who are killed in Israeli raids, missile attacks, and protest busts. The story was blown up and strangely exploited (by both the right and the left). I wish nothing ill against her -- RIP &c.. But her sacrifice strikes me as neither noble nor productive; her talents and passion could have been put to such better use. There seems to just be something about the idea of this righteous little American girl being run down (very possibly by accident) that is so offensive that it stirs us to call for a vigil.

Respect is one thing. Obsession and hero-worship are quite another.

[↑ Contents](#)

491. **John Gallaher**

Re: misanthropy, or, the misdirected post

Fri 17 Mar 2006

Joe wrote:

| *yeah, but then---yo, mairead, why be "mortified"?... woulda been
| better to tell us you was just foolin around, no?...*

I Reply:

I think the first couple responses to Mairead's post could feel her tone... but you're right, to add the "mortified" really took it to a tonally obscure place. I was sure it was the wonderful punch line to a rather glorious little prose piece (that book about all these books that need to be filled was pure bliss), but I was rather afraid to suggest that on the bizarre chance Mairead could have really meant it.

What I find really amazing, though, is how listserves allow for, and encourage, us away from critical thinking, subtlety, and all those wonderful things that we wish there were more of in general. This is a listserve of mostly poets, so where is that spirit of language? That antic production that's supposed to make us better language users? All that stuff I've read over the years about what we think poetry does in society... can do in society... in the face of power and the facile uses of language by those in power doesn't seem to be our primary response to things (and by "our" I also mean "mine" as I have plenty knee-jerk reactions as well).

Of course, I could be wrong. At least that's what the voices tell me.

JG

[↑ Contents](#)

492. **Paul Catafago**

Rachel Corrie's death was not an accident

Fri 17 Mar 2006

Mr. Primeau,

As a Palestinian, the last words on your last post, Re: A Candle for Rachel Corrie, struck me: There seems to just be something about the idea of this righteous little American girl being run down (very possibly by accident) that is so offensive that it stirs us to call for a vigil.

Do you have any evidence that she was killed accidentally? You diminishing Rachel Corrie's death as an accident misses the point. Even if the bulldozer operator had no intent to kill Ms. Corrie, the fact that he was there illegally razing a Palestinian home under an illegal occupation made him culpable. (my

use of the word illegal here is based on international law, and the recognition that, under that law, the 39 year occupation of Gaza- where Ms. Corrie was killed- is illegal.)

The equivalent in this country is someone dying accidentally during the commission of a felony: It's still considered, legally, murder.

I whole heartedly agree (I mean obviously) that Rachel Corrie has been used by both left and right- and that there are countless Palestinian women whose names few know who have died under the same circumstances as Miss Corrie.

However when you challenge the circumstances of her death- when you intimate that somehow it was just an innocent mistake, an accident, I would say that the occupation of Palestinian lands is not an accident, that the systematic imprisonments and assassinations of Palestinians, are not accidents.

I have my own theories about why Rachel Corrie has compelled people so much- here I would refer you to the writings of Frantz Fanon regarding skin color, psychology and power. Very simply I think it's easier for people to iconize a girl that could have been their sister, etc, than to honestly embrace the face of the other.

In any case, that's all I wanted to say,

Be well

Paul Catafago

Director

Movement One: Creative Coalition

www.movementone.org

PR Primeau <[REDACTED]> wrote:

Kevin,

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Respect is one thing. Obsession and hero-worship are quite another.

[↑ Contents](#)

493. **Officer in Need of Assistance!**

Re: misanthropy, or, the misdirected post

Fri 17 Mar 2006

Wait, the voices tell you that you're wrong? I'm afraid that I might be missing the tone, tenor, fiver, and buck of your email, sir. And I need that bus fare to get home.

On 3/17/06, John Gallaher <[REDACTED]> wrote:

>

>

> Of course, I could be wrong. At least that's what the voices tell me.

>

> JG

>

--

<http://hyperhypo.org>

[↑ Contents](#)

494. **John Gallaher**

Re: misanthropy, or, the misdirected post

Fri 17 Mar 2006

Indeed, that is the problem with voices. And they're notoriously bad with things like bus fare, as well.

JG

Officer in Need of Assistance! wrote:

It seems you cannot respect someone who could have lived her privilege in Washington state without the scorn of you & so many others, but chose something different. Maybe it wasn't effective for you. She could have used her passion & talent in more productive ways. Maybe she would have been a naysayer on the Buffalo List today if she'd have stayed in Olympia!

If anything, her case is a lesson on the limits of leveraging western privilege when it comes to US/Israel policy. It appears the human interest story of the "little American girl" did not play well in Washington DC, as the flimsy accounts of the IDF were accepted without question.

I will tell you where the story does play well. In Gaza, many Palestinians remember Rachel Corrie as one of the few Americans who gave their lives to stand with the occupied people of Palestine.

btw- the "accidental" shooting of British ISM activist (& friend of Corrie) Tom Hurndall was also reported by the IDF. Hurndall was shot in the head & killed just days after the "accidental" bulldozing of Rachel Corrie. Western privilege has more pull in Britain apparently, as Foreign Secretary Jack Straw demanded the IDF open an inquiry into the murder. Ultimately, IDF Sergeant Taysir al-Heib was convicted of manslaughter.

From: PR Primeau <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: A Candle for Rachel Corrie
Date: Fri, 17 Mar 2006 06:53:59 EST

Kevin,

No, clearly I didn't know Laci Peterson. And you miss my point entirely. Laci Peterson was brutally murdered, as was her unborn child. That's a tragedy thru and thru. What was ridiculous about the situation was the media coverage. As troubling as murder can be, it's hardly a national story, and it certainly doesn't merit around the clock news coverage.

Think about it. If Laci Peterson had been a poor black woman from, say, the Detroit ghetto, do you really think that the volume and intensity of coverage would have been nearly the same? Would cable news have hosted a parade of friends, family, and "experts" to get to the bottom of the case? Was it journalism, or was it something else? The perfect drama to appeal to the soap opera

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

[↑ Contents](#)

497. **charles alexander**

PAUL NAYLOR & DAVID ABEL books

Fri 17 Mar 2006

Chax Press would like to announce two new books:

ARRANGING NATURE

by Paul Naylor

ISBN 0-925904-54-6

\$15

92 pages

POETRY

By turns metaphysical and particularly present and accounted for, Paul Naylor weaves a work of exquisite measure in Arranging Nature. Exchanges between terse, declarative prose and cryptogrammatical verse conduce to an abidingly long view, the longest view, deep and wide as well. Odic, diaristic, playful, prayerful: a rich, multiply-aspected book. — Nathaniel Mackey

What is the meaning of nature in the wake of 9/11? Have we arranged nature so successfully that entropy replaces Arcadia? In these brilliant, sensuous poems,

Paul Naylor stays "attuned to heartsharp ear" as though to reconnect words to stone, syntax to landscape, and thus through language make matter matter. It is a considerable accomplishment. — Michael Davidson

BLACK VALENTINE

by David Abel

ISBN 0-925904-57-0

\$10

32-page handsewn chapbook

POETRY

In Black Valentine, "The unspeakable / is incorporated here / by reference" -- thus, like life, engagement is unavoidable, and painfully sharp. Though sharp may rhyme with dark, there comes with turn of time a light, and in it "objects have their / edges again." Sheer beauty may not be enough in this world, but beauty that incorporates loss and reverence, atrocities and witness, and "diamond light," remains necessary. Black Valentine is a necessary book.

Lest we forget
candles are lit

ringing roses in the basement window
as the rain gets heavier turning to snow

the white flake melted on my tongue

the night's long question had begun

ARRANGING NATURE is available from Small Press Distribution and directly from Chax Press, 101 W. Sixth St. no. 6, Tucson, AZ 85701-1000 USA. You may email us at [REDACTED] with queries or find the book on our web site at <http://chax.org> and order it there.

BLACK VALENTINE will soon be available from Small Press Distribution and is currently available directly from Chax Press. It will be available through our web site within a few days.

For those with a strong interest in the works published by Chax Press, we hope you consider beginning a standing order. Standing order patrons receive the first available copies of everything we publish, at a 30% discount. This usually means six to eight books per year, ranging in price from \$12 to \$20 (before discount); and one book every one to three years that is a deluxe handmade book, usually a "book arts" collaboration of a poet and visual artist. These handmade editions are generally published in less than 100 copies (sometimes just enough for our standing orders and the book's author and artist) and retail for prices ranging from \$80 to \$500. You can choose to establish standing orders for all books, or for all books excluding the handmade editions, or for

only the handmade editions. Just send us a note and let us know if you would like to begin a standing order. If so, we will begin your standing order with the two books announced in this message. All standing orders continue until you decide to cancel.

[↑ Contents](#)

498. **Stephen Vincent**
Re: A Candle for Rachel Corrie
Fri 17 Mar 2006

Yes, I suspect there is some odd "purity" principle among some that would forbid the oppositional or revolutionary participation of anyone who is not - in this case - a pure Palestinian. I don't there has ever been a successful movement (resistant &/or revolutionary) that did not pull part of its membership, even a partial leadership role from 'the ruling class'. The French revolution - one of the bourgeoisie - certainly benefited from the participation of rebellious nobles; the Civil Rights Movement from participation from whites, etc., etc. There is, of course, a history of upper-class folks participating and screwing things up 'royally' - take the Weathermen, and/or the folks who joined up with Cinque and the SLA. They caused much counter-revolutionary damage.

The discussion here would not have been so likely to take place if Rachel Corrie had not been murdered. If her death does not make one look beyond the fanzine quality that some want to appoint to it, and, instead, provide a means to further insight into the oppressive madness that informs most any military occupation, I think that's more a reflection on those who want to stay focused on Corrie, rather than the issues for which, at least in America, her death, sadly, has been a catalyst.

Stephen Vincent

PR-

Have you ever mentioned a young Palestinian woman on this list who gave her life resisting the occupation? I'll have to go the archives on this one, but I don't remember a post like that.

I agree with Paul's take on Fanon as it relates to this conversation. Know that his point is the basis for the work that organizations like the ISM and Voices in the Wilderness do. The Palestinian people of Gaza & the West Bank are treated as invisibles by the west, and people like Rachel Corrie go to the occupied territories to bear witness and use their western privelege as leverage against the abuses of occupation forces. The fact that you PR, don't like that she had western privelege, is no reason to minimize her death.

It seems you cannot respect someone who could have lived her privilege in Washington state without the scorn of you & so many others, but chose something different. Maybe it wasn't effective for you. She could have used her passion & talent in more productive ways. Maybe she would have been a naysayer on the Buffalo List today if she'd have stayed in Olympia!

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

[↑ Contents](#)

499. **Geoffrey Gatza**

Dan Nester premieres new book this Saturday at Rust Belt Books

Fri 17 Mar 2006

Now Available!

The History of my world Tonight

By Dan Nester

<http://www.cafepress.com/blazevox.47856387>

BlazeVOX Books and Starcherone Books present:

Dan Nester, reading his poetry

+ Saturday, 7:30pm, Rust Belt Books

Buffalo, NY

Daniel Nester is the author of *God Save My Queen* (Soft Skull Press, 2003) and *God Save My Queen II* (2004), both collections on his obsession with the rock band Queen, and, most recently, *The History of My World Tonight* (BlazeVox,

2006). He edits the online journal Unpleasant Event Schedule, is Assistant Web Editor for Sestinas for McSweeney's, and a frequent contributor to Poets & Writers. His work is also seen in the recent Starcherone Books anthology, PP/FF. He is an assistant professor of English at The College of Saint Rose in Albany, NY.

[Geoffrey Gatza]

Ted Pelton

Executive Director

Starcherone Books

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Buffalo, NY 14201



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[↑ Contents](#)

500. **Stephen Vincent**

Robert Adamson - reading at SF State

Fri 17 Mar 2006

Robert Adamson, one of the best Australian poets, gave a wonderful reading at SF State U Poetry Center yesterday. For him it was debut reading in America, conjoined with the release of his Goldfinches of Baghdad - a very nicely produced volume from Flood Editions - and, I find, a delightful book, full of seeming magical turns and surprises. Adamson described how - since the early seventies - he had been in correspondence with Duncan, Tom Raworth, Creeley, M Palmer et al. However this is his first visit here - in fact, he will meet Raworth for the first time when they read together soon in Boulder.

Anyway, if his extensive reading tour - on the Flood website - brings him close by, I heartily recommend.

Stephen V

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

501. **Gabriel Gudding**

chicago protest report -- three years of war

Fri 17 Mar 2006

[i wrote this article last year for our local indy paper about a large protest in chicago commemorating the invasion of iraq. i urge everyone who can to join the protest nearest them tomorrow]

Report: March 19 2005 Anti-War Protest in Chicago

On the morning of Saturday March 19th, fifteen members of the Bloomington-Normal Citizens for Peace and Justice piled into four large domestic cars in the parking lot of the Unitarian Church in Bloomington and drove two hours north to join about 1,000 other protestors in a march that began outside the famous Newberry Library on Dearborn and proceeded through the crisp and swank Gold Coast district, across the Chicago River, and into the Federal Plaza at Adams and Dearborn, where Jesse Jackson, Rep. Cynthia McKinney, Faridah Havandi, Lila Lipscomb (the mother from Flint, Michigan, in Fahrenheit 9/11) and many others spoke.

Our delegation joined a pre-march rally outside the Newberry Library organized by the Chicago Coalition Against War and Racism. When our party arrived at the Ruth Page Park on Dearborn, there were several hundred protestors having A REALLY GOOD TIME. The air was thick with cigarette smoke and the cacophonic stylings of a madcap brass band called The All-American Anti-War Marching Band.

The march, however, didn't start right away. Organizers had to negotiate with the police about our route. Fearing people were growing impatient, an earnest bald man bearing an official air explained into a megaphone within earshot of police officers that careful negotiations were being undertaken with the law. Then he shouted, "Just give us a few more minutes to hash this out with the pigs!" It was clear by his sincere demeanor that that he did not use term with irony. I'm sure this did not enamor him, or his cause, to the police. But it was very funny.

While we waited for the march to start, some members of the BNCPJ unfurled and manned our impressive banner announcing the presence and support of the citizens of Bloomington-Normal. I wandered around examining the uniforms and haircuts of the police officers.

There were three bodies of police in attendance: Illinois State Troopers, who looked frightened and ready to club someone; Chicago municipal police, who looked bored and mean; and the Cook County Sheriff's Police, about whom I

grew quietly fond because they had kind faces -- and many of them were slouching and smoking, and a few even had full beards! I liked this particular class of police very much! But the other class of police, the city and state class, these police were menacing.

The state troopers were decked in all black riot gear with small funny kevlar shoulder pads and fussy special gloves and black flappy shin pads of strange design. They wore matching black boots. They wore these icky black vests with little rectangles of black foam on them. They carried huge blond clubs made of ash, three feet long and as thick as a child's ankle. Their helmets were a pretty blue though -- and they each got a sparkly Lucite visor to protect their faces. Some of their visors were up and some of them were down. The ones whose visors were down looked frightened and seemed to breathe harder than the other ones. Despite how simultaneously awkward and menacing they looked, I was acutely happy nobody was taunting the police or saying mean things to them. I have been at demonstrations where ignorant protestors do this sort of thing and I find it repellant and abusive: I have no illusions about the structural function and socialization of police, but these are often just generous people at heart who've chosen a line of work that brings them to a protest or two. We should treat them with decency and generosity even if they have no idea that they are alienated and alienating dupes of the state. I do not like it when demonstrators say mean things to police. There was one sizeable mean policeman who wore a fluorescent piss-yellow cod piece and his badge read "Lt. Lucy Laverne." That last sentence was a joke.

There were crocuses coming up in the Ruth Page Place park. Dancing next to the crocuses was the above mentioned ardent group of 30 musicians bedecked in red tops. There was a trombonist, a bugler, a tall man in a dented tuba, a thin hyperactive man with a snare drum, and some random brass circling under the trees -- and several dancers waving coffee-table-sized green flags like they were signaling everyone with a kind of semaphore. A beautiful woman with very small breasts was doing cartwheels in a low cut red top up and down the line of dancers. I watched them a long time. Then I had a conversation with an earnest woman about the difference between Trotskyites and Trostkyists.

As we waited for the organizers to work our route out with "the pigs," we chatted and wandered around. It was in my wandering that I discovered that this huge, clattering collection of protestors was massed in front of a quiet and unassuming library. And not just any library: this was the Newberry Library.

"The Newberry," as it is fondly known, sits in an unpretentious brick building across the street from the little park at Ruth Page Place on Dearborn and Walton, and it is one of the great independent research libraries in the world, housing several world-famous collections of rare books and maps and

pamphlets whose cumulative age would stretch back if not to the Devonian then at least to that recent era when the first Bush patriarch decided to leave his Neanderthal brethren and try his hand at the Cro-Magnon thing.

Inside that quiet library, far back in vaults and inside a special distant room, is a pamphlet, printed January 10th, 1776. The pamphlet, called "Common Sense" and written by the great Quaker activist Thomas Paine, is in delicate condition. It was written by Paine to urge the lethargic American people to declare their independence from the British crown and its soldiers: It was his pamphlet, some feel, that changed the minds of Jefferson, George Washington, and Benjamin Franklin, all of whom had, prior to reading it, supported the crown. In any case, in that document, which I have studied, Paine wrote, "The Continent hath, at this time, the largest body of armed and disciplined men of any power under Heaven."

And, as if to prove the above were still true, 15 mounted police officers on great brown mares stood directly in front of the Newberry's steps. At first I couldn't figure out why there were great puddles under the horses. Then I realized those were huge puddles of urine. Then I saw the little clots of brown putty on the street under the horse tails. I also noted the light gray and white scuff marks made in the macadam by their steel shoes.

The horses, which looked very cute and preoccupied, also had little sparkly visors over their eyes. Despite the cacophony and the jiggling and shouting and bouncing and the waving of signs in their faces the horses stood impassive and seemed to be very patient with us all. Some of the signs read:

Draft the Bush Twins

Smoke Weed, Not Iraq

Then from a megaphone: "Exxon, Mobil, BP, Shell: Take this war and go to hell!"

Some other signs:

Send Jenna and Barbara

More Trees: Less Bush

Then from a megaphone: "The word/ united,/ will never be defeated!// The students/ united/ will never be defeated!"

And a sign:

Let's Bomb Texas: They Have Oil Too

And again from another megaphone:

"George Bush!/ We! know! you!// Daddy was a/ killer too!"

And out of another megaphone:

“Arab, Jew, Black and White: Workers of the world unite!”

There were competing megaphones: “The cops, the courts, the Nazis and the Klan: Are all a part of the Wall Street plan!”

And my personal favorite of all the signs:

USA: Fighting Terrorists since 1492

Then finally news came that the negotiation with the police had failed and that we would not be able to walk along the route we had planned. The leader with the PA system on his bald head shouted into the bullhorn, “It’s a free country and we get to do whatever the police tell us!”

So we finally got moving, but the police split our contingent into two groups: one down Dearborn and the other down Clark. We both walked, one block apart, south a dozen blocks through the most conservative heart of downtown Chicago to the Federal Plaza. We were quite a sight -- and you could probably hear us from the top of the Sears Tower. We walked through the Gold Coast canyons in a gamelan of competing bullhorns and airhorns, as if we were a bizarre many-headed emotional klezmer dragon wading through the multi-directional echoes of the turbines and rotors of the helicopters circling overhead, police sirens, cars honking, boomboxes on bicycles blaring political music, and every tenth man with a bullhorn shouting something in Spanish or about the toxicity of diaper use, and lanky young men running about with snare drums and roaring about the war. It was a lot of fun!

And even at one point in the Gold Coast a well-dressed nicely coiffured white man opening his VERY LARGE apartment window and shouting feebly into the din and laughter: “The wars stop the dictators! The wars stop the dictators!” The few people who were paying attention to his ranting just pointed at him with their mouths open.

I took notes with a semi-vintage Parker 45 fountain pen (medium nib) that I had purchased the week prior from ISU Professor Emeritus Carrol Cox. I had loaded the pen that morning with Noodler’s Black ink -- a fast drying superdark permanent ink with very low feathering qualities so that I could write on some sheets of cheap light blue foolscap paper folded in half.

When we got to the Federal Plaza at 2pm, we were met by three or four other “feeder” marches, some of them organized by the International Solidarity Movement and the Palestine Solidarity Group. As I arrived I noticed Jesse Jackson was on the stage and had apparently just given a speech. Then Fariba Murray reported to me that she saw the following sign (and I ran off desperately looking for it):

For the Love of God Won't Someone Cockslap Bush

The speeches by Cynthia McKinney, Faridah Havandi, Lila Lipscomb were overwhelming in their emotional impact. And that Faridah Havandi can really belt it out there; I think she has three or four donkey lungs: I saw some in the crowd plugging their ears she was so loud. Dazed by Havandi's oratory, I wandered around during one speech looking at faces and haircuts, and I saw a family holding signs that read, "Juan Manuel Torres: 2-7-79 7-12-04" "In Memory of My Son: Murdered by the Army - Bagram, Afghanistan." The signs also held large photographs of a deeply intelligent looking and kind-faced young man in dress greens. I approached the woman and asked her if she was his mother. She said she wasn't but that she was his mother's friend and that she had seen him grow up from a baby. I burst out crying for some reason and thanked her for coming. Embarrassed by that, I walked over to a table of pamphlets where I soon found myself in a conversation with a woman who wanted to know how anyone in his right mind could choose an Anarcho-Syndicalist worldview over a Marxist one. I told her I thought Anarchists were nicer and that I didn't know much about them beyond that, but I bought a little booklet from her for \$2 and promised to read up on the differences between Marxism and Anarchism. She seemed satisfied with that and we shook hands. I liked her face.

When I found Mollie Monroe, Faridah Havandi, and Fariba Murray again, in the soup of heads and jiggling signs, we all sat down behind the makeshift stage and the echoing racks of speakers and just enjoyed each other's presence while listening to the speeches and watching the benign confusion of the people and occasionally making jokes about the pretty helmets of the police. And at one point Fariba became quite upset while remembering how the mounted police used the horses to push against the people as they got bottlenecked at a certain moment when entering the plaza from Adams. "They pushed us out of the way with horses and shouted at us. We are living in a police state!" And, really, none of us, I think, would have disagreed with her.

As we left the ringing Plaza around mid-afternoon there were still many people slated to talk, and a band was going to sing, but we were getting cold and Fariba promised to take us to a nummy Iranian restaurant called Reza's. Before we got to the final cordon of police surrounding us, we passed two young men in business suits. One man gave me his business card that read, "50% OFF: Mobile Protest Area (for 30 minutes, \$5 for additional 30 minutes): EXERCISE YOUR RIGHT TO FREE SPEECH AT 1/2 THE COST: FREE ANTI-ESTABLISHMENT PICKET SIGN RENTAL WITH THIS COUPON (or \$3 for 30 minutes) -- Kids in FREE with Paying Adult -- [then in very small font] -- brought to you by Clear Channel." Then the other one produced a black box and pointed

it at my head and took a Polaroid of my face and held it out to me shouting:
“Commemorate your time here at this anti-establishment protest! Yours for only
8 dollars!”

I laughed very hard for a second and grew really happy and thanked them and
told them there was no fucking way I was going to give them 8 bucks for a face
I could see for free in my rearview and I asked if I could simply have the picture
instead. But like the good capitalists they were parodying, they refused. Their
inventiveness made me very happy and I ran ahead to catch up with Fariba and
Fati and Mollie to tell them about the genius men in suits behind us and
thinking about that phrase from “Common Sense,” only 13 blocks to the north,
the really cool one where Paine just busts out and says, “We have it in our
power to begin the world over again.”

Because I felt that we do have that power. And coming from the rally, gluey
echoes fading behind us, and all of us so happy if a little cold, I wanted to
remark to Mollie and Fati and Fariba about the pamphlet now 14 blocks to our
north and my hope that the Iraqis also feel they have the power to begin their
world anew and throw off their own dumb King George.

-- Gabriel Gudding

[↑ Contents](#)

502. **Aaron Belz**
happy st. pat's day poem
Fri 17 Mar 2006

O IRELAND!

What would America do
without a taste of Ireland
in L.A.? O beach bum
cum model-actress,
O Kathy! O Ireland
in Santa Barbara, actress
cum designer-spokesmodel!
Speak to me only
with thine Kmart line
and fine behind from
the morass of commerce
and beauty, deep
in that perfect morass,
because my heart bursts
at the song of your voice,
and I want to be

in your morass with you
singing Tom-o-Shanty
and Annie O'Brien.
My grandmother
was an O'Brien, Kathy
Ireland, so I've always
identified, in some sense,
but of you I'm green
with envy, emerald green
as the designer throw rug
that cushion the blows
of your giant feet,
as the lilac sectional
you slump into, drunk,
as your green glassy eyes--
you are not too much older than I.

[↑ Contents](#)

503. **Christopher Leland Winks**

Re: A Candle for Rachel Corrie

Fri 17 Mar 2006

I'm amazed this discussion is still going on, and in the case of Mr. or Ms. Primeau (probably Mr. there's a goodly degree of "masculine" post-slacker pseudo-radical snarkiness in his tone), all I can say is: a lot of times when folks invoke the abstract (to them) "poor black woman" or "young Palestinian woman" as a means of discrediting outraged attention paid to government-sanctioned murder of a Rachel Corrie or a Viola Liuzzo, or -- moving further back in time -- a Sophie Scholl, who didn't stick to their middle-class enclaves and wring their hands about those abstract (to them) poor Palestinian, Black, or Jewish folks, but took whatever direct action they saw fit to take against oppression -- such armchair "critics" betray their own smug and yes, white imagined superiority and fake enlightenment, confusing the blood on their hands for a cool tattoo and exposing -- to paraphrase Raoul Vaneigem -- the corpses in their own mouths.

[↑ Contents](#)

504. **Mairead Byrne**

Re: A Candle for Rachel Corrie

Fri 17 Mar 2006

I agree. Names are our handles into differentiation. The iconic status of Rachel Corrie, if such exists, is possible in her home culture because her name is pronounceable, as, perhaps to a lesser extent, is her image. Quibbling with the very limitations which enable the identity "Rachel Corrie" to emerge, in the United States, seems spurious, given the very unusual and in many ways exemplary character of that identity. Using the generalized example, without the personal name, often indicates that even a limited particularity is unavailable i.e., the speaker is neither well-informed nor greatly interested in the topic at hand. The unnamed example, in reference to human beings, is often not useful, and can be extremely dangerous to the identities thereby blurred. To quote myself: "Becoming a metaphor endangers your health." I'm sorry about the wordiness of this post. I don't know what got into me. Poor Mairead

>>> [REDACTED] 03/17/06 3:46 PM >>>

I'm amazed this discussion is still going on, and in the case of Mr. or Ms. Primeau (probably Mr. there's a goodly degree of "masculine" post-slacker pseudo-radical snarkiness in his tone), all I can say is: a lot of times when folks invoke the abstract (to them) "poor black woman" or "young Palestinian woman" as a means of discrediting outraged attention paid to government-sanctioned murder of a Rachel Corrie or a Viola Liuzzo, or -- moving further back in time -- a Sophie Scholl, who didn't stick to their middle-class enclaves and wring their hands about those abstract (to them) poor Palestinian, Black, or Jewish folks, but took whatever direct action they saw fit to take against oppression -- such armchair "critics" betray their own smug and yes, white imagined superiority and fake enlightenment, confusing the blood on their hands for a cool tattoo and exposing -- to paraphrase Raoul Vaneigem -- the corpses in their own mouths.

[↑ Contents](#)

505. **Mark Weiss**

Re: A Candle for Rachel Corrie

Fri 17 Mar 2006

I come at this from a different perspective. I'm also amazed that the discussion continues, and at the pietism of most of the repondents. No one was paying much attention to this thread until Nudel's little Rabelaisian fantasy, which provoked some to fantasize that just maybe he was still on the list because the

listowners were insensitive to gender issues. This prompted a lineup that would have done a pentecostal church proud of people declaring that they never had inappropriate thoughts vis a vis gender, when gender wasn't, I'd guess, the reason for the reaction in the first place--hard to imagine the list making much fuss if the butt of the joke were Lynndie England instead of Rachel Corrie.

I'll admit to finding Nudel's little scenario offensive, too. If satire offends one is probably the target.

So here are some thoughts.

1. Responsibility and culpability are separate categories. The girl who unique among people who've heard of him didn't know that Mike Tyson is dangerous bears some responsibility for what happened to her, but no culpability. If it were otherwise we couldn't educate our children nor conduct therapy. Similarly, Rachel Corrie bears some of the responsibility for her death, but no culpability. Please note that I'm not implying that they deserved what happened to them. I don't deserve to be hit by a car if I cross the street against the light.

2. There's a difference between the hurtful and the harmful. Nudel's fantasy may have been hurtful, but it's hard to imagine that it was harmful--nobody's politics were changed, for example.

3. This is a list of writers. We may know a little about politics, and we certainly have opinions and sympathies. But our focus and expertise are in the ways that language and image are employed, for good or ill. Which means that what Rachel Corrie represents as icon ought to be a subject for discussion. That we wouldn't be treated to the diary entries and emails of a black woman, or a lesbian who fit the popular caricatures, or a man who had been killed in similar circumstances is precisely of the matter for us.

So here goes. Remember when a young, petite blond National Guardswoman was captured during the drive to Baghdad? The story was floated that she had fought heroically against her captors, going down in a hail of gunfire, after which she was raped, and taken to a hospital where she was further mistreated, even tortured. Our military mounted a raid and rescued her from her fiendish captors. Turns out that little of this was true. According to her own account, in several lengthy television interviews, the heroic one was another woman soldier, who died fighting. A heavyset Latina, no where near as good for propaganda. That she wasn't raped--her captors removed her to a civilian hospital with great dispatch, where she was treated with great kindness and professional skill. The rescue unit burst into the hospital, which was unguarded, terrified everyone, and did considerable damage to the facilities, however.

I wish I remembered her name. She seemed like a nice kid. And central-casting perfect for the role the pentagon tried to place her in. America's sweetheart.

Some time in the Middle Ages most of Europe decided that the image of innocence was a fair-haired adolescent girl, and the ur-innocent, the Virgin Mary, was usually so portrayed thereafter, although she surely would have looked rather like an Arab. Wouldn't have done at all. The image of innocence has since then been colored by that portrayal, often by racists, whether nazis or white supremacists.

In the US this icon of innocence has often taken on a surreptitious prurience: Mary Pickford, Shirley Temple. America's Sweetheart may be provocative--squirmy little thing, full of curls and energy (rather like a cocker spaniel, and I suspect the memory of tussling with puppies may have something to do with the portrayal)--but she's usually not overtly sexual.

Remember the girl in the redwood? Made a lot of news. Much more cuddly than the guy who, also inhabiting a redwood, died in an accident. He made the news in California for a few days, she was the subject of tv documentaries.

Rachel Corrie isn't a perfect fit, but good enough to become useful propaganda.

I'll confess to being persuaded by the iconography. I live here too. But it doesn't hurt to be aware of it--next time around the icon is likely to be used by the other side..

In case I've left anyone unoffended, here's a gender fantasy. Think for a moment about Jeanne d'Arc, la Pucelle, who's the very embodiment of the icon. She came to the Dauphin to say that her voices had told her to crossdress and save France. Her crossdressing was way more inappropriate then than it would be now--it helped to get her burned at the stake. But imagine instead Jean d'Arc, le Puceau. He comes to the Dauphin in women's clothes, ready to save France. He would have been laughed out of court. Far less threatening to the social order. But also far less effective as icon--even had he succeeded, it's difficult to imagine that the French government would have leaned quite so hard on the Vatican to have him declared a saint, difficult to imagine that he would have been conflated in the popular imagination with Marianne, the female embodiment of the nation.

By their opposites shall ye know them. If Rachel Corrie is reduced to being the good angel of our natures, Lynndie England is the imp that we're embarrassed to admit lives within us. Sadism and crude sexuality. In my case pietism tends to call her forth, and the subject heading "A candle for Rachel Corrie" carries both its churchy meaning and its pornographic opposite.

Point is, we get demerits not for having "bad thoughts," or even for expressing them, but for acting on them. And maybe we get some demerits for dehumanizing the dead and wielding their corpses as "exemplary" weapons. Surely the sainted dead were more complex than that.

Those who disagree might want to consult Bunyan's "Faith Aboundin to the Chief of Sinners," in which he recounts his struggles with and eventual triumph over his impulse to think of a bad word.

Mark

At 04:06 PM 3/17/2006, Mairead Byrne wrote:

>I agree. Names are our handles into differentiation. The iconic
>status of Rachel Corrie, if such exists, is possible in her home
>culture because her name is pronounceable, as, perhaps to a lesser
>extent, is her image. Quibbling with the very limitations which
>enable the identity "Rachel Corrie" to emerge, in the United States,
>seems spurious, given the very unusual and in many ways exemplary
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>the personal name, often indicates that even a limited particularity
>is unavailable i.e., the speaker is neither well-informed nor
>greatly interested in the topic at hand. The unnamed example, in
>reference to human beings, is often not useful, and can be extremely
>dangerous to the identities thereby blurred. To quote myself:
>"Becoming a metaphor endangers your health." I'm sorry about the
>wordiness of this post. I don't know what got into me.
>Poor Mairead

>
>

> >>> [REDACTED] 03/17/06 3:46 PM >>>

>I'm amazed this discussion is still going on, and in the case of Mr.
>or Ms. Primeau (probably Mr. there's a goodly degree of "masculine"
>post-slacker pseudo-radical snarkiness in his tone), all I can say is:
>a lot of times when folks invoke the abstract (to them) "poor black
>woman" or "young Palestinian woman" as a means of discrediting
>outraged attention paid to government-sanctioned murder of a Rachel
>Corrie or a Viola Liuzzo, or -- moving further back in time -- a
>Sophie Scholl, who didn't stick to their middle-class enclaves and
>wring their hands about those abstract (to them) poor Palestinian,
>Black, or Jewish folks, but took whatever direct action they saw fit
>to take against oppression -- such armchair "critics" betray their own
>smug and yes, white imagined superiority and fake enlightenment,
>confusing the blood on their hands for a cool tattoo and exposing --
>to paraphrase Raoul Vaneigem -- the corpses in their own mouths.

[↑ Contents](#)

506. **Christopher Leland Winks**

Re: A Candle for Rachel Corrie

Fri 17 Mar 2006

Yet and still -- Jessica Lynch ("Saving Private Lynch," remember the tabloids?) is alive, though symbolically "dead" as a celebrity as she's been sent to the Coventry of anonymity for daring to be quoted about the lie behind her iconizing. Nobody slimed her though. Nudel, however, perpetrated a slime-job in his attempt to channel the spirit of Julius Streicher while talking about Rachel Corrie (and Edward Said for that matter, whose surname was probably enough to inspire Nudel's hatred -- he clearly hasn't read the man). And Lynndie England (along with her fellow female scapegoat perps, Megan Ambuhl and Sabrina Harman) is still among the living -- she got her slap on the wrist for carrying out her end of official US policy.

And didn't Graham Greene cause something of a stir for saying that there was something pedophilic about Shirley Temple's movies? Nothing puppyish about her appeal, according to him -- I believe he mentioned her childish butt as a, well, active element in her popular appeal. But other than that both Temple and Corrie were blonde, where's the comparison?

I mean, Corrie has parents who are living today (see today's COUNTERPUNCH website). We need to free people from being iconized, mediatized, or otherwise put into the straitjacket of celebrity culture, but that doesn't mean we should ignore their passion and death, and it doesn't mean we should keep silent when they are gratuitously -- and posthumously -- slandered. Joan of Arc -- more than five hundred years on -- cannot be usefully compared with Rachel Corrie in terms of their respective experiences. Sophie Scholl and Viola Liuzzo can.

[↑ Contents](#)

507. **Mark Weiss**

Re: A Candle for Rachel Corrie

Fri 17 Mar 2006

Jessica Lynch--thanks for the name--has become more obscure than Lynndie England because, finally, sex and decadence sell. Lynndie England may not think that punishment and punitive celebrity were a slap on the wrist--hard to imagine how one could live with that kind of exposure, unless she's sociopathic, in which case it's equally hard to know what, short of death, would have made an impression on her.

I think I was implying pretty broadly that America's Sweetheart is usually a pornographic fantasy or meant to be the inspiration of same. I was also implying that tussling with puppies has a sexual content (sorry, doglovers).

I was talking about an iconic image. Its durability is a sign of its power. To fit a woman into that straightjacket she needs first to be reduced to a cipher. It's easy to do that with the very young: Rachel Corrie's words are hardly revelatory of deep philosophical insight, and no reason they should be. And of course icons are not entitled the protections due to the real person who happen to bear the same name. Use her as a weapon on either side and she's likely to get dented.

While I'm at it, your last seemed to me to be employing a rhetoric I've encountered in survivors' groups I've run, what I call (I'm sure there's a generally accepted term that I'm not aware of) the hierarchy of moral entitlement, by which I mean that virtue is awarded to those who've suffered most, the dead therefore sanctified. Or, more simply, "who are you to criticize the dead?" Of course, if I have to be dead to speak with moral authority about the dead conversation becomes pretty limited.

Which it is, on this list at least. You and I have shot our bolts for the day, having spent our two message allotment. Any potshots anyone wants to make will of necessity go unanswered. Just remember, potshooters, you have an unfair advantage.

Back to reading Cuban poetry. Oops, I just had an inappropriate thought about Cubans.

Mark

At 05:30 PM 3/17/2006, you wrote:

>Yet and still -- Jessica Lynch ("Saving Private Lynch," remember the
>tabloids?) is alive, though symbolically "dead" as a celebrity as
>she's been sent to the Coventry of anonymity for daring to be quoted
>about the lie behind her iconizing. Nobody slimed her though. Nudel,
>however, perpetrated a slime-job in his attempt to channel the spirit
>of Julius Streicher while talking about Rachel Corrie (and Edward Said
>for that matter, whose surname was probably enough to inspire Nudel's
>hatred -- he clearly hasn't read the man). And Lynndie England (along
>with her fellow female scapegoat perps, Megan Ambuhl and Sabrina
>Harman) is still among the living -- she got her slap on the wrist for
>carrying out her end of official US policy.
>
>And didn't Graham Greene cause something of a stir for saying that
>there was something pedophilic about Shirley Temple's movies? Nothing
>puppyish about her appeal, according to him -- I believe he mentioned
>her childish butt as a, well, active element in her popular appeal.
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>comparison?
>

>I mean, Corrie has parents who are living today (see today's
>COUNTERPUNCH website). We need to free people from being iconized,
>mediatized, or otherwise put into the straitjacket of celebrity
>culture, but that doesn't mean we should ignore their passion and
>death, and it doesn't mean we should keep silent when they are
>gratuitously -- and posthumously -- slandered. Joan of Arc -- more
>than five hundred years on -- cannot be usefully compared with Rachel
>Corrie in terms of their respective experiences. Sophie Scholl and
>Viola Liuzzo can.

[↑ Contents](#)

508. **Murat Nemet-Nejat**
Re: A Candle for Rachel Corrie

Fri 17 Mar 2006

In a message dated 3/17/06 4:08:24 PM, [REDACTED] writes:

| *To quote myself: "Becoming a metaphor endangers your health."*

To Poor Mairead,

So does becoming a martyr.

Ciao,

Murat

[↑ Contents](#)

509. **Alison Croggon**
Re: A Candle for Rachel Corrie

Fri 17 Mar 2006

I'm just kind of amazed how the real issue of censorship keeps getting obscured. (OK, I accept some blame, for getting hot under the collar at the incredible misogyny displayed in some posts on this forum. And despite Mark's fondness for alleging that sexism is a side issue that is largely illusory, I reckon it does - Mark, would you be so sanguine if there was an equivalent anti-Semitism here, say, quoting Protocols of Zion libels?).

All this Rachel Corrie discussion is happening because a Royal Court play based on Corrie's private writings was pulled by a New York company with a reputation for producing politically controversial work. The Nation has a good backgrounding story on that fuss, which is ongoing -

<http://www.thenation.com/doc/20060403/weiss>

Robert Fisk of The Independent talks about the wider context and implications - how this is part of a much wider repression of open discussion about the Israel/Palestine question.

<http://www.informationclearinghouse.info/article12299.htm>

It is something that has been felt in academia too, witness the shameful campaign against Joseph Massad at Columbia, and countless other examples.

Best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

510. **Alison Croggon**

Re: A Candle for Rachel Corrie

Sat 18 Mar 2006

For the record:

On 18/3/06 12:06 PM, "Alison Croggon" <[REDACTED]> wrote:

I accept some blame, for getting hot under the collar at the incredible misogyny displayed in some posts on this forum. And despite Mark's fondness for alleging that sexism is a side issue that is largely illusory, I reckon it does - Mark, would you be so sanguine if there was an equivalent anti-Semitism here, say, quoting Protocols of Zion libels?

After some private discussion with Mark Weiss, whom I have offended deeply, I would like to say that I did not mean by my comments here that I thought Mark was a misogynist. Nor do I think that. For that unfair imputation, I apologise.

I have not in fact claimed that anyone here is a misogynist - I don't have such privileged access to the personalities of most people here - and have confined my protests to the misogyny expressed in certain postings.

As for my remark about the Protocols of Zion, which Mark also found offensive, and which I allow was careless: I did not mean that Harry Nudel's posting was equivalent to that document. I meant that if someone posted a "satirical" fantasy based on the blood libel, that would be equivalent in offensiveness and implicit violence. I stand by that.

And now I'm outta here.

All best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

511. **C Daly**

query re: readings, etc.

Sat 18 Mar 2006

I'm going to be in southern Wisconsin and North and Central Illinois March 30 - April 10, but I'm really looking for something to do April 3 & 4 - that's a Monday and Tuesday.

Also, any poets on list in Decatur, Illinois? I'll be back there Friday and Saturday night. woo hoo.

All best,

Catherine Daly

██████

[↑ Contents](#)

512. **C Daly**

illinois poets, please register

Sat 18 Mar 2006

At Illinois Center for the Book

<http://www.eliillinois.org/illinoisauthors/results.php>

LitLine Illinois Writers Directory

<http://www.litline.org/IWD/IWDsubmissionform.html>

[↑ Contents](#)

513. **Stephen Vincent**

Re: (Goddard) A Candle for Rachel Corrie

Sat 18 Mar 2006

This argument over Rachel Corrie's provocative image - using her body to contest the Israeli demolition of Palestinian homes - reminds me of Godard/Gorin's once infamous argument over Jane Fonda's use of her star image where, in their view, she was photographed in Hanoi as a grieving

Madonna figure surrounded by Vietnamese to protest both the war and the bombing of North Vietnam. Godard & Gorin - as then Maoists - found her exploitation/manipulation of that iconography as another sinister implantation of the colonial West on to the East. Their movie, *Letter to Jane*, no matter the real merits of the critical argument, has also been responded to as (also) a misogynist work. (It is suggested they also both had personal issues with Jane who was in one of their previous movies that was a box office bomb). The article quote (below) from the *Village Voice* speaks to some of this.

Rachel Corrie - at least to my limited knowledge - did not have any 'star' status associated with her political involvement with the events that led to her death - nor did she 'grandstand' her death. (I suspect, like many innocents, she believed, in spite of obvious dangers, that nothing so stupid could ever happen to her.) Unlike Fonda, all of that, her elevation, or re-demolition, as a person seems a post-mortal construction of her enemies/detractors and supporters. Ironically, she will never know the nature of what has now hit her - in celebration or abuse.

The *Village Voice* excerpt:

"...Fred Gardner, a onetime comrade of Fonda's (credited with provoking her interest in the G.I. movement), "The way people related to Jane Fonda<try though she might to be plain Jane<was not pleasant to observe. Everybody wanted something<money, an appearance, a favor, a quote, a picture, a connection, a mention, an endorsement. At the same time, they bombarded her with charges of 'elitism' designed to maximize her guilt." Thus, Fonda was punished by Godard and Gorin in their extraordinary *Letter to Jane*<a 52-minute analysis of a single news photo of Fonda taken during her trip to Hanoi.

The North Vietnamese also understood the value of stardom. Narrated by Godard and Gorin themselves in English and condescendingly addressed to "you Jane," this no-frills tract<a criticism not of Jane but of "the function of Jane"<finds her Hanoi performance somewhat lacking. As she did in *Klute*, Fonda played the "tragic actress." Her facial expression in the photograph ("an expression of an expression") isn't even her own. Godard and Gorin find it on father Henry's face in *The Grapes of Wrath* and Young Mr. Lincoln. Even John Wayne struck this thoughtful pose in *The Green Berets*. Poor Jane doesn't realize that, in dramatizing her concern, she has made herself the poster child for idealistic philosophy: "I think, therefore I am."

Alternately brilliant and obtuse, *Letter to Jane* is underscored by a willful naïveté even greater than Fonda's. Furious at being upstaged, Godard and Gorin regard the actress as the author of the photograph<responsible for everything from the camera angle to the magazine caption that erroneously describes her as asking a question. Triumphantly, the filmmakers point out that

in fact she is listening, as well she should. "I am keeping my mouth shut because I admit I have nothing to say" is the film's conclusion<a line placed in the actress's closed and unmoving mouth.

'Letter to Jane' reduced Fonda to pinup once more, but the actress was not quite through. "It was like a movie but she was living it. She was acting the part of Jane Fonda in a big adventure..." And Tom was the hero of the movie," Fonda's former husband Roger Vadim said of this period....

<http://www.villagevoice.com/news/0118,hoberman,24337,1.html>

Stephen Vincent

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

For the record:

On 18/3/06 12:06 PM, "Alison Croggon" <[REDACTED]> wrote:

I accept some blame, for getting hot under the collar at the incredible misogyny displayed in some posts on this forum. And despite Mark's fondness for alleging that sexism is a side issue that is largely illusory, I reckon it does - Mark, would you be so sanguine if there was an equivalent anti-Semitism here, say, quoting Protocols of Zion libels?

After some private discussion with Mark Weiss, whom I have offended deeply, I would like to say that I did not mean by my comments here that I thought Mark was a misogynist. Nor do I think that. For that unfair imputation, I apologise.

I have not in fact claimed that anyone here is a misogynist - I don't have such privileged access to the personalities of most people here - and have confined my protests to the misogyny expressed in certain postings.

As for my remark about the Protocols of Zion, which Mark also found offensive, and which I allow was careless: I did not mean that Harry Nudel's posting was equivalent to that document. I meant that if someone posted a "satirical" fantasy based on the blood libel, that would be equivalent in offensiveness and implicit violence. I stand by that.

And now I'm outta here.

All best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>
Home page: <http://alisoncroggon.com>

[↑ Contents](#)

514. **Matt Henriksen**

Sunday, 3/19/06 ~ Cannibal Release Party ~ Brooklyn, NY

Sat 18 Mar 2006

Let your Cannibal take over.

Sunday, March 19 ~ 6 PM

Cannibal Release Party

Jim Behrle, Anthony Hawley, & Tao Lin

Note change of time and venue.

The Fall Cafe

307 Smith Street

Between Union & Pacific

Carroll Gardens, Brooklyn

F/G to Carroll Street

Cannibal: www.flesheatingpoems.blogspot.com

The Burning Chair Readings:

www.typomag.com/burningchair

Contact Matt



Do You Yahoo!?

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

<http://mail.yahoo.com>

[↑ Contents](#)

515. **Jennifer Karmin**

Red Rover Series / Experiment #7

Sat 18 Mar 2006

Red Rover Series

{readings that play with reading}

Experiment #7:

Poetry Origami

Featuring
Catherine Daly

8pm Friday, March 31st
at the SpareRoom
2416 W. North Ave, Chicago
suggested donation \$3
<http://www.spareroomchicago.org>

CATHERINE DALY will invite the audience to make poetry objects and present her project "Paper Craft" - a series created with scissors, paper, glue, staples, wire, texts written by women, reference materials, and propaganda from the dollar store.

Catherine has been writing for 22 years. She played red rover on an asphalt church parking lot "playground" and also in an ice rink variation. As a boy, her father was a drummer in the Shannon Rovers. After living in Illinois, France, Florida, Connecticut, India, Massachusetts, and New York, she now lives in Los Angeles. She is the author of DaDaDa (Salt Publishing, 2003), Locket (Tupelo Press, 2005) and the forthcoming Secret Kitty (Ahadada), Paper Craft (Moria eBooks), To Delite and Instruct (blue lion), and Chanteuse/Cantatrice (factoryschool). More info at <http://www.catherinedaly.info>.

She will be touring around the midwest and presenting her work in: Milwaukee (Woodland Pattern Book Center on April 1), Madison (A Room of One's Own Bookstore on April 2), Lake Forest (&Now Festival from April 5-7), and Chicago (Myopic Books on April 9).

Red Rover Series is curated
by Amina Cain and Jennifer Karmin

Got ideas for reading instructions & experiments?
Email us at 

Red Rover spring break
April & May
(go smell flowers)

Coming in June
Experiment #8
with Luis Valadez

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>

[↑ Contents](#)

516. **Michael Hoerman**

Poetry reading in Lowell tonight

Sat 18 Mar 2006

Join Renovation Journal at the newly renovated Revolving Museum for an evening of poetry on March 18, starting at 7p.m. Featured readers will share their recent writing, and an open mic will allow the audience to participate as well, so bring your work.

Be among the mad people and show your support for local writers, The Revolving Museum, and Renovation Journal.

The Revolving Museum is located at 22 Shattuck St. Lowell, MA 01852.

Featured readers

Walter Bacigalupo

Sara Backer

Dhvani Kortua

LZ Nunn

Matthew Schultz

Jamie Thurber

[↑ Contents](#)

517. **Derek White**

Calamari Press News: Trilce by James Wagner now available

Sat 18 Mar 2006

Some things I thought you might be interested to know....

James Wagner's Trilce is now available for your reading pleasure. The 77 poems in James Wagner's Trilce are homophonic translations of César Vallejo's book of the same name, or at least that was the cathartic process Wagner underwent—in creating them, his versions take on a life of their own. Read and listen to some online samples, as well as what Rosmarie Waldrop and Michael Burkard have to say about Wagner's Trilce, here: <http://calamaripress.com/Trilce.htm>

You can get yourself a copy of this Trilce directly from Calamari Press, or from Powells: <http://www.powells.com/cgi-bin/biblio?inkey=1-0977072320-0>

To celebrate the release of his new book, James Wagner will be coming out to NYC for a whirlwind weekend of readings. April 29 at 2 PM he will be at the Tarpaulin Sky/Frequency Series at the Four-faced Liar. Later that evening at 7 PM, he will be at Pete's Candy Store in Brooklyn. Then on Sunday April 30 at 7 PM, he will be at the Lungfull series at Zinc bar.

Other Calamari Press news:

*** Upcoming on Sunday, March 26 at 4:30 PM : Using images from the exhibition Shoot the Family as a backdrop, Peter Markus will be reading at the Cranbrook Art Museum in Bloomfield, Michigan. More info: <http://www.cranbrookart.edu/museum/lectures.html>

*** Upcoming on April 5-7, Calamari Press & Sleepingfish will be at the &NOW Literary Festival in Chicago. Peter Markus, Steve Timm and Michael Peters will be reading/performing and artwork & books will be on display. More info: <http://www.lakeforest.edu/academics/programs/engl/andnow/>

*** Pseudo reviews of James Tate, Aase Berg and Lara Glenum in the guise of Inverse Anthropomorphisms and Animistic Animals were recently posted on 5cense Reviews: www.5cense.com

*** New stuff on the horizon: the next issue of Sleepingfish (for which we will be reading submissions for until April 1st), a new book by John Olson, a re-release of Peter Markus's Good, Brother, and a new book by yours truly if I can get my act together.

Hope you have the time to check some of this stuff out. Thanks,

Derek White

www.5cense.com

www.sleepingfish.net

www.calamaripress.com

As always, no electrons were inconvenienced in bringing you this message, but billions of electrons were horribly inconvenienced.

[↑ Contents](#)

518. **Jonathan Penton**
Siberia is the new Texas

Sun 19 Mar 2006

Greetings assorted haters! There's a new update of www.UnlikelyStories.org available, featuring:

The complete e-book of "My Daughter's Vagina," the extended essay on the gender gap by Richard Jeffrey Newman. "My Daughter's Vagina," which originally ran in Unlikely 2.0 from August to November of 2005, is now available as a 66-page downloadable .pdf file, with original cover art by Donna Kuhn. Mary Jo Malo reviews "When I Met You," the CD by Elya Finn Three songs by Elya Finn Nine digital paintings by K. R. Copeland and the second half of "Booked for Safekeeping," the 1960 New Orleans Police Department training film on handling the mentally ill.

Fear not,

--

Jonathan Penton

<http://www.unlikelystories.org>

[↑ Contents](#)

519. **derekrogeron**

Re: music

Sun 19 Mar 2006

www.kcsm.org

www.kgnu.org

that'll about do it

Derek

[↑ Contents](#)

520. **Roger Day**

Re: A Candle for Rachel Corrie

Sun 19 Mar 2006

There's an eye-opening - at least for me - article

(http://www.lrb.co.uk/v28/n06/mear01_.html

) in this weeks London Review of Books which goes into detail about the suppression of debate in this area by various organisations such as the AIPAC.

I can almost hear the LRBs inbox groaning under the influx of comments.

Roger

On 3/18/06, Alison Croggon <[\[REDACTED\]](#)> wrote:

>

> Robert Fisk of The Independent talks about the wider context and

> implications - how this is part of a much wider repression of open

> discussion about the Israel/Palestine question.
>
> <http://www.informationclearinghouse.info/article12299.htm>
>
> It is something that has been felt in academia too, witness the shameful
> campaign against Joseph Massad at Columbia, and countless other examples.
>
> Best
>
> A
>
>
> Alison Croggon
>
> Blog: <http://theatrenotes.blogspot.com>
> Editor, Masthead: <http://masthead.net.au>
> Home page: <http://alisoncroggon.com>
>
--
<http://www.badstep.net/>
<http://www.cb1poetry.org.uk/>

[↑ Contents](#)

521. **Jason Nelson**
staggering legends

Sun 19 Mar 2006

A New Series of Unscripted, Uncut, Unplanned mysterious tales and legends, shot with a cheap camera.

I grab the camera and whatever is around me and then start shooting. No plans, no directions, just odd little bits.

STAGGERING LEGENDS:

<http://secretechnology.com/staggering/>

Yahoo! Mail

Use Photomail to share photos without annoying attachments.

[↑ Contents](#)

522. **Kerri Sonnenberg**

French-American poetry in April (Chicago)

Sun 19 Mar 2006

In honor of the American National Poetry Month and the French Printemps des Poetes, the Cultural Services of the French Embassy in Chicago presents encounters, cross-cultural readings, lectures and translation seminars.

These events are dedicated to French and American contemporary poetry. We are lucky to have the participation of French poets: Jean-Michel Espitallier, Sabine Macher, Yves di Manno, Nocolas Pesques, and American poets Jerome Rothenberg, Cole Swensen, Guy Bennett and Simone Forti.

Chicago, April 10

all 8 poets present a Translation seminar *free*

2:30-4:30 p.m.

@ University of Chicago

Coulter Lounge

International House

1414 East 59th ST.



Music & Poetry 3 Arts *free*

co-sponsored by the Guild Complex and the Discrete Series

7:00-7:30 p.m. Reception

7:30-8:30 p.m. Concert: Cinq poemes des Jacques Dupin, by Betsy Jolas; soprano, Susan Klock; piano, Jean-Louis Hagenauer

8:40-9:30 p.m. Reading: Jerome Rothenberg/Yves di Manno & Simone Forti/Sabine Macher

@3 Arts

1300 N. Dearborn Parkway

Limited seating---RSVP required

call the Guild Complex at  or

email 

[↑ Contents](#)

523. **Ishaq**

INFO: new york city--baraka & osayande at brecht forum

Sun 19 Mar 2006

>>INFO: new york city--baraka & osayande at brecht forum

=====

WHEN A POEM IS FEARED MORE THAN A BOMB:

Poetry & Politics in the 21st Century

Presentation and Reading with

AMIRI BARAKA

author of Somebody Blew Up America and Other Poems

EWUARE OSAYANDE

author of Blood Luxury

Sun, Apr 2, 2006 -- 4 PM

The Brecht Forum

451 West Street

New York, NY 10014

(Westside Highway and Bank St)

suggested donation: \$6/10

(no one turned away)

arrive early: limited seating!

for more info: [REDACTED]

Ewuare Osayande

Author of Blood Luxury

<http://www.amazon.com/gp/product/1592214061/qid34071853/sr=8-1/ref=pd_bbs_1/103-0586266-7163064?nP7846&s=books&v=glance>

<http://www.osayande.org>

Stay Strong

"Be a friend to the oppressed and an enemy to the oppressor" --Imam Ali Ibn Abu Talib (as)

"We restate our commitment to the peace process. But we will not submit to a process of humiliation." --patrick o'neil

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

"...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>

<http://radio.indymedia.org/news/2005/10/7255.php>

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

http://radio.indymedia.org/uploads/en_fins__clichy-sous_bois_amixquiet-_lordpatch_the_giver_.mp3

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

[↑ Contents](#)

524. **Alan C Golding**
Lisa Samuels' e-ddress

Sun 19 Mar 2006

Does anyone have Lisa Samuels' new e-mail in NZ?

Thanks,

Alan Golding

[↑ Contents](#)

525. **Charles Bernstein**
Listen Up (Tom Raworth)

Sun 19 Mar 2006

Three years ago, on the occasion of the U.S. invasion of Iraq, Tom Raworth published "Listen Up" in Counterpunch. Raworth read the poem at Penn on Monday and you can now download it from PennSound:

<http://epc.buffalo.edu/authors/bernstein/blog>

Charles Bernstein

[↑ Contents](#)

526. **Ishaq**

Great Things Happenin'/ March & April

Sun 19 Mar 2006

██████████ <mailto:██████████>.

Please Post & Spread:

Great Things Happenin'

March & April, 2006

Table of Contents

Part I: HEADS UP Premiere Concert

1. Jazz in Jail Concert: Salim Washington Sextet w/ Louis Reyes Rivera

Part II: Events for March

2. Sekou Sundiata at Writers Workshop
3. Special Event: Jazz! The Women's ViewPoint
4. Carla Cook in Concert
5. Writers Celebrate Zora Neale Hurston
6. Alicia Crowe: Real Dads Stand Up!
7. Mark Taylor Quartet + Poets Les Lopes & E.J. Antonio
8. Tulivu Donna Cumberbatch in Concert
9. Bellyfeast: with Nzinga Rejtuiniah + Open Mic
10. Pedro Pietri Way

Part III: Events for April

11. 1st & 3rd Saturdays Writers Workshop
12. JazzFest @ Sistas' Place
13. Brooklyn Jazz Festival Highlights

Part IV: Upcoming Forums

14. Frigginâ€™ Writers Meet Prof. Ifeona Fulani
15. The Small Press Alternative (an NWU Discussion)

Part V: Other Noteworthy Items

16. A Poet in Need!
17. Want to go to Harvard?
18. June Bookfair in Park Slope

Part VI: Contacting Louis Reyes Rivera

19. Contacting Louis Reyes Rivera
20. Books and CDs available

Part I: HEADS UP Premiere Concert

1. Jazz in Jail Concert: Salim Washington & Louis Reyes Rivera

Thursday, Apr. 20, at 7pm

Sistas' Place

456 Nostrand Ave. (at Jefferson Ave.), 7pm, \$ 20.

For Reservations and information: [REDACTED]

Saxophonist/Composer Salim Washington Sextet premieres Suite 1 of epic poem, *Jazz in Jail*, by & with poet Louis Reyes Rivera. Original and Classic Jazz composed &/or arranged by Salim Washington. Everyone who has thus far heard various portions of this poem-in-progress has hailed it as a milestone in poetry and a compelling tribute to the music. Not to be missed!

Part II: Events for March

2. Sekou Sundiata at Writers Workshop

Sat., Mar. 18, at 12 noon

Sistas' Place

456 Nostrand Ave. (at Jefferson Ave.) beginning at 12 noon, no cover

For information: [REDACTED]

The 1st & 3rd Saturday Writers Workshop departs from its usual format to welcome internationally renown poet Sekou Sundiata reading from his work and discussing his development as performance poet, dramatist, screenwriter and band leader. Since 1969, Sekou Sundiata has developed the poem into all arenas of the Spoken Word: (a) standard solo recital; (b) collaborative performance; (c) transforming poetry for both stage and screen; & (d) always within the construct of poetry and music together. Sundiata will read from his work and engage participants in full dialogue. Donations accepted and CDs available. For information, contact [REDACTED] <mailto:[REDACTED]>.

3. Special Event: Jazz! The Women's ViewPoint

Sat., Mar. 18, from 1 to 4pm
Bedford Stuyvesant Restoration Corporation
Multi-Media Room, 1st fl.
1360 Fulton Street (btwn Brooklyn & New York Aves.)
\$20 Donation. For information call: [REDACTED]

Jazz! The Women's ViewPoint is an annual CBJC pre-festival panel discussion and performance event. This year's guests include: Jayne Cortez, Barbara King, Lakecia Benjamin, Tia Fuller Quintet, Paula Hampton and Gha'il Rhodes Benjamin. Moderated by Sheila Anderson (WBGO)

4. Carla Cook in Concert

Sat., Mar. 18, with two sets (9 & 10:30pm)
Sistas' Place
456 Nostrand Ave. (at Jefferson Ave.). Two sets (9 & 10:30pm), \$20.
For information: [REDACTED]

5. Writers Celebrate Zora Neale Hurston

with Thomasenia Myers, Brenda Connor-Bey, Jacqueline Johnson, Therese Folkes Plair and E.J. Antonio.

Sun., Mar. 19, beginning at 4:30pm
Hudson Valley Writers' Center
300 Riverside Drive, Sleepy Hollow, NY 10591, at 4:30pm, \$5.
For information: [REDACTED]

6. Alicia Crowe: Real Dads Stand Up!

Tues., Mar. 21, starting at 6pm
Medgar Evers College
3rd fl. Atrium, S-Building
1637 Bedford Ave. (Carroll St.). Books available.

Attorney/author Alicia Crowe is back in Brooklyn with booksigning and discussion. Hosted by the Male Development & Empowerment Center at Medgar Evers. Real Dads Stand Up! grew out of the author's years of experience representing fathers and covers what everyone needs to know about being put through Family Court. Excellent gift!

7. Mark Taylor Quartet + Poets Les Lopes & E.J. Antonio

Thurs., Mar. 23, at 6pm

Cornelia St. Caf  

29 Cornelia Street, Manhattan. \$6 (includes one drink).

For information: [REDACTED]

8. Tulivu Donna Cumberbatch in Concert

Sat., Mar. 25, with two sets (9 & 10:30pm)

Sistas' Place

456 Nostrand Ave. (at Jefferson Ave.). \$20.

For information: [REDACTED]

9. Bellyfeast: with Nzinga Rejtuiniah + Open Mic

Sun., Mar. 26, from 5 to 8pm

Iowan's BellyFeast

164 Lefferts Place (btwn Classon & Franklin Aves.)

[A or C train to Classon Ave.]

Contact: [REDACTED] <mailto:[REDACTED]>

10. Pedro Pietri Way

Thurs., Mar. 30 & Sat., Apr. 1: In a collaborative effort spearheaded by the Federation of East Village Artists, former Councilwoman Margarita L  pez, Councilwoman Rosie Mendez, The Nuyorican Poets Caf  , local merchants, residents and artists, the City of New York will rename East 3rd Street (btwn Avenues B & C) Rev. Pedro Pietri Way, on Saturday, April 1, 2006.

As part of this commemoration, three programs: (a) WBAI's (99.5fm) Perspective with Louis Reyes Rivera will feature a discussion on Pedro Pietri, Thursday, March 30 at 2pm, with poets, family, and friends: Jesus Papoleto Melendez, Lois Elaine Griffith, Joe Pietri, Adal Maldonado, Sam Diaz and Nancy Mercado.

(b) Also, on Thursday evening, March 30, beginning at 6pm, El Museo del Barrio (104th St. & 5th Avenue) hosts The Literacy of Pedro's Literature: Poets' Reading of the Works of El Reverendo Pedro Pietri, with Amiri & Amina Baraka, Jesus Papoleto Melendez, Sandra Maria Esteves, Nancy Mercado, Mariposa, Reo III, Louis Reyes Rivera, Frank Perez.

(c) On Saturday, April 1, 2006, the Nuyorican Poets Caf   (236 East 3rd St., btwn Avenues B & C) will host an all-day event (from Noon to 8pm) as part of the street naming ceremony, with performances by poets & musicians.

Part III: Events for April

11. 1st & 3rd Saturdays Writers Workshop

Sat., Apr. 1 & Sat., Apr. 15

Sistas' Place

456 Nostrand Ave. (at Jefferson Ave.). Starting at 12 noon.

For information:

<mailto: [REDACTED]> or call [REDACTED]

Louis Reyes Rivera's Writers Workshop covers it all: poetry, fiction, drama, non-fiction, essays. For advanced and beginners alike. Donations.

12. Jazz Fest @ Sistas' Place

Sat., Apr. 1 thru Sat., Apr. 29, 2006

Sistas' Place

456 Nostrand Ave. (at Jefferson Ave.). Times vary (see schedule) Reservations encouraged ([REDACTED]). All events listed here are \$20.

Sat., Apr. 1: Harry Constant's Group, 9 & 10:30pm

Sat., Apr. 8: Ahmed Abdullah's Ebonic Tones, 9 & 10:30pm
with Billy Bang, Alex Harding, D.D. Jackson, Alvin
Atkinson.

Sat., Apr. 15: Eddie Gale with Dick Griffin, 9 & 10:30pm

Mon., Apr. 17: James Spaulding Quintet, 7pm

Tues., Apr. 18: Kyra Gaunt & Farah Jasmine Griffin with Ahmed Abdullah,
Monique Ngozi Nri, Louis Reyes Rivera
discussing Jazz: A

Music of the Spirit -- Female Progenitors! 7pm

Thurs., Apr. 20: Salim Washington Sextet with Louis Reyes Rivera, 7pm Fri.

Apr. 21: Andrew Cyrille & Odean Pope Duo, 9 & 10:30pm

Sat., Apr. 22: Charles Tolliver Quartet, 9 & 10:30pm

Sat., Apr. 29: Vanessa Rubin & Trio, 9 & 10:30pm

13. Brooklyn JazzFest Highlights

Wed., Mar. 29: Opening Gala Fest
Billy Harper Quintet, featuring Judy Bady
Sugarhill Restaurant & Supper Club
609 DeKalb Ave. (at Nostrand Ave.)
7pm, \$20 cover
For information: [REDACTED]

Sat., Apr. 1: Black & White Benefit Show & Dance
Ron Anderson & The Versatiles
Janes United Methodist Church
660 Monroe St. (Malcolm X Blvd.)
7 to 12pm, \$55
For information: [REDACTED]

Sat., Apr. 1: Afroarts Design:
The Fine Art of Al Johnson with the Jeff King Band
Afroarts
316 Stuyvesant Ave. (Halsey St.), 3 to 8pm, No Cover.
For information: [REDACTED]

Thurs., Apr. 6: A Jazz Jam with Eric Frazier Trio
Solomon's Porch
307 Stuyvesant Ave. (Halsey St.), 8pm, \$10.
For information: [REDACTED]

Fri., Apr. 7: Billie's Bounce: Billie Holiday Birthday Celebration
The Ray Abrams Big Band
JAZZ 966
966 Fulton St. (Grand St.)
For information: [REDACTED]

Sat., Apr. 8: Non-Stop Productions Youth Band (Youth Poets Cafe)
Stuyvesant Heights Christian Church
69 MacDonough St. (Tompkins Ave.), 3 to 6pm, \$10.
For information: [REDACTED]

Sat., Apr. 15: Sabado De Gloria: Salute To Afro Caribbean Jazz
with Giovanni Hidalgo, Dave Valentin, Hilton Ruiz, Papo Vazquez, et al
Kumbe Theater for the Performing Arts
Long Island University Brooklyn Campus
Fulton & Flatbush, 7:30 to 9:30pm,
Tickets: \$60, \$45, \$25.
For information: [REDACTED]

Tues., Apr. 18: Jazz & The Spoken Word
Louis Reyes Rivera: The Jazzzoets (Atiba Kwabena, Ngoma, et al), with

Lisa Muhammad & others (TBA). Dinner & Performances.
Long Life Information and Referral Network
Brooklyn Borough Hall
Joralemon & Court Streets, 4 to 8:30pm. Free.
For information: [REDACTED]

Tues., Apr. 25: Vocalist Cynthia Holiday
Sugarhill Restaurant & Supper Club,
609 DeKalb Ave. (Nostrand Ave.), 7 to 9pm, Cover (TBA)
For information: [REDACTED]

Sat., Apr. 25: Youth Jazz Jamboree
Bedford Stuyvesant Family Health Center & Youth Arts Academy
Bedford Stuyvesant Restoration Plaza Amphitheater
1360 Fulton Street (btwn New York & Brooklyn Avenues), 1 to 4pm. Free.

Sat., Apr. 25: James Spaulding: Celebrating Duke Ellington
Solomon's Porch
307 Stuyvesant Ave. (Halsey St.), 8 to 11pm, \$20 (BYOBB)
For information: [REDACTED]

Part IV: Upcoming Forums

14. Friggin'™ Writers Meet Prof. Ifeona Fulani

Tuesday, April 11, from 7 to 9pm. Free.

National Writers Union Conference Room

113 University Place, 5th floor (btwn 12th & 13th Streets, Manhattan)

Doors open at 6pm. Limited seating.

Friggin' Write and the National Writers Union (NWU-NY) host an evening of storytelling and shop talk with special guest Ifeona Fulani who'll read from her works and engage Q&A. With an MFA in Creative Writing and a PhD in Comparative Literature, Ms. Fulani's credits include *Seasons of Dust* (1997), and a series of short stories in *Black Renaissance/ Renaissance Noir*, among others. She has conducted workshops in the US and the UK, and is currently at NYU.

Sponsors: Friggin'™ Write (www.FrigginWrite.com

<<http://www.frigginwrite.com/>>) is a group of fiction and creative non-fiction writers (short stories, novels, scripts, essays) with a mission to help members achieve their writing goals and define voice and style. The National Writers Union is a trade union for freelance writers of all genres and committed to

improving economic and working conditions facing freelance writers through collective action. NWU offers contract advice and grievance resolution, member education, job banks, networking, social and professional events, et al. Its members are journalists, book and academic authors, poets, copywriters, cartoonists, and technical and business writers.

15. The Small Press Alternative (an NWU Discussion)

Mon., Apr. 17, from 6:30-8:00pm. Free.

Coliseum Books

11 West 42 St. (btwn 5th & 6th Ave., Manhattan)

Contact: www.nwu.org <<http://www.nwu.org/>> or [REDACTED]
<[mailto:\[REDACTED\]](mailto:[REDACTED])>.

Large publishing houses may offer a few authors a big advance and a big print run, but if initial sales disappoint the home office, books are quickly remaindered, and editors tend not to return your phone calls. Not so with the small, independent presses. Their editors are true book lovers, not cold-hearted bean counters. The independents offer help with publicity, support for first time authors, and access to foreign and theatrical rights.

Join this third in a series of panel discussions jointly sponsored by the NWU's New York Chapter and Coliseum Bookstore as they welcome alternative publishers Johnny Temple (Akashic Books), Laura Hruska (SoHo Press), Dr. Sam Chekwas (Seaburn Books), and Ellen Moynihan (Asst. Director, Small Press Center) as they discuss the advantages of independent alternative publishers. Panel discussion moderated by NWU's Education Committee co-chair Tim Sheard.

Part V: Other Noteworthy Items

16. A Poet in Need!

Noted poet/artist Akua Lezli Hope became paralyzed as of last November 14, 2005, and had been hospitalized. She'd moved to Rochester to accept a position as Director of Marketing and Development for the Writers & Books literary center at the time of her illness.

Akua was diagnosed with idiopathic transverse myelitis (a neurologic syndrome caused by inflammation of the spinal cord) and has gone through dozens of painful tests. She needs the assistance of friends and colleagues, some of whom

have come together to rally support. Contributions are being accepted into her account at the Corning Credit Union, One Credit Union Plaza, PO Box 1450, Corning, NY 14830. Contributions may be made payable to Lezli White (please indicate Account No. 700966580 in the body of your letter or on the face of your check).

Akua can be reached via e-mail at [REDACTED] <mailto:[REDACTED]>. Please spread the word. And for those writers who recall Akua from her days in New York City who may want to help organize a fundraiser on her behalf, contact Louis Reyes Rivera at the following email address: [REDACTED] <mailto:[REDACTED]>.

17. Want to go to Harvard?

President Lawrence H. Summers of Harvard University recently announced that from now on undergraduate students from low-income families will pay no tuition. High School seniors who have made the Honors Roll and whose families earn less than \$40,000 a year are eligible to apply. If accepted, this form of scholarship features no tuition and no student loans!

To find out more about Harvard's offer, visit Harvard's financial aid website at: fao.fas.harvard.edu or call the school's financial aid office at [REDACTED].

18. June Bookfair in Park Slope

Sat., Jun. 17/ Deadline April 30

Camp Friendship

339 Eighth Street, Brooklyn, from 10am to 4pm

The Fifth Annual Brooklyn Alternative Small Press Fair is presently seeking participants and additional sponsors. The bookfair is a six-hour event where press publishers, poets and writers exhibit their work and provide information about their organizations. Participants perform samples of their work live.

The participant fee is \$10. Deadline for reserving limited space is April 30, 2006. Participants with suggestions for program features are encouraged to become actively involved in the planning process. For more information call [REDACTED] or email: [REDACTED] <mailto:[REDACTED]>.

Part VI: Contacting Louis Reyes Rivera

19. Contacting Louis Reyes Rivera

Poet/essayist Louis Reyes Rivera is available for lectures, readings and performances. Considered by many as a necessary bridge between African and

Latino Americans, he works with Jazz bands and lectures on African, African American, Caribbean and Puerto Rican literature and history.

Interested parties may contact him at the following addresses/ snail mail:
Shamal Books, GPO Box 16, New York City 10116.

Email: [REDACTED] <mailto:[REDACTED]>.

20. Books and CDs available

(a) Live @ Sistas' Place: A Jazzoetic Jam, produced by Louis Reyes Rivera & Atiba Kwabena Wilson. This new CD anthology of original music and poetry is sure to be the yardstick for performance poets everywhere. With such writers as Sandra Maria Esteves, Layding Kaliba, Tom Mitchelson, Malkia M'buzi Moore, Ngoma, A. Wanjiku H. Reynolds, Tanya Tyler, Ted Wilson, along with Rivera, Wilson & the Songhai Djeli Ensemble.

(b) Scattered Scripture (by Louis Reyes Rivera) is an award-winning 162-page document that includes 125 pages of fine poetry translated from the hardly noted historical annals that have shaped the substance of our true story, and 38 pages of footnotes with 75 sources cited. A must-read for students of poetry as well as of Caribbean and U.S. history.

(c) Ahmed Abdullah's Dispersions of the Spirit of Ra: Traveling the Spaceways: A most remarkable homage to the music of Sun Ra, this CD is a fine blend of musicians, poets and lyricists: Ahmed Abdullah, Billy Bang, Craig Harris, Salim Washington, Alex Harding, Owour Arunga, Masujaa, Radu, Cody Moffett, Monique Ngozi Nri, Miles Griffith, Louis Reyes Rivera.

Tune in on WBAI (99.5 FM or at wbai.org on the web) Thursdays at 2pm for Perspective, with Louis Reyes Rivera.

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

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[↑ Contents](#)

527. **Reb Livingston**

No Tell Motel at Grace Church

Sun 19 Mar 2006

Sign of the apocalypse or just a really hot reading?

Tuesday, March 21 at 7:30 p.m.

Grace Church Poetry Coffeehouse, 1041 Wisconsin Avenue, NW,
Washington, DC

<http://www.gracedc.org/pages/poetrycoffeehouse.html>

Readers include:

Kim Roberts is the author of a book of poems, *The Wishbone Galaxy*, and editor of *Beltway Poetry Quarterly*, an on-line journal and resource bank serving the greater Washington DC region (<http://washingtonart.com/beltway.html>). She has published poems in the US, Brazil, Canada, Ireland, and France, in journals beginning with every letter of the alphabet. She has been a writer in residence at ten artist colonies.

Remica L. Bingham, a native of Phoenix, Arizona, received her Master of Fine Arts degree in Writing and Literature from Bennington College. She has attended the Callaloo Creative Writing Workshops and is a Cave Canem fellow. She recently completed her first book of poetry entitled *Conversion*. In addition to other journals, her work has been featured in *5 AM*, *PMS*, *Crab Orchard Review*, *Gulf Coast* and is forthcoming in *Essence*. She is the recipient of the 2005 Hughes, Diop, Knight Poetry Award and was nominated for a 2006

Pushcart Prize. She is the Writing Competency Coordinator at Norfolk State University in Norfolk, Virginia.

Maureen Thorson's poems have appeared or are forthcoming in The Hat, LIT, and Unpleasant Event Schedule. Her chapbook, Novelty Act, is available from Ugly Duckling Presse.

Christy J. Zink is an assistant professor of writing at The George Washington University. Her work has appeared in such publications as American Literary Review, The Gettysburg Review, The Spoon River Poetry Review, and The Washington Post. She has received fellowships from the DC Commission on the Arts and Humanities and the Virginia Center for Creative Arts.

Carly Sachs teaches creative writing at George Washington University. Her first book of poems, the steam sequence will be published by the Washington Writers Publishing House in Fall 2006. With Reb Livingston, she curates the Burlesque Poetry Hour at Bar Rouge in Washington, DC.

Ravi Shankar, founding editor of the international journal of the arts Drunken Boat and poet-in-residence at Central Connecticut State, has published a book of poems, Instrumentality (Cherry Grove), named a finalist for the 2005 Connecticut Book Awards. He has appeared as a commentator on NPR, written poems, reviews and essays for such publications as The Paris Review, Fulcrum and Poets & Writers, and read his work in many places, including the Asia Society and the National Arts Club. Along with Tina Chang and Nathalie Handal, he is currently editing an anthology of contemporary Arab and Asian poetry.

Reb Livingston is the co-editor of No Tell Motel and the anthology The Bedside Guide to No Tell Motel. Her online chapbook, Pterodactyls Soar Again, is forthcoming from the Whole Coconut Chapbook Series. Her poems have recently appeared or will soon in Best American Poetry 2006, Coconut and MiPOesias.

[↑ Contents](#)

528. **Pam Grossman**

harry belafonte

Sun 19 Mar 2006

i helped out at an event last night that featured mr. belafonte speaking. his words were like balm on a wound, his ways of expressing things so compassionate and thoughtful; i was deeply touched.

every time he was asked a question to which he could have easily, even justifiably responded with derision or bitterness, he answered instead with

reflection, following the path of "how might i be responsible for [the problem at hand]? how might any of us be? and what can we do about it?"

i realized at the end of the evening that various recent threads from this list seemed to be coming together for me in that night. ie:

what music i'm listening to (and i loved that question, and the responses, thanks!): i will very shortly be purchasing from my local indie record store the belafonte albums that i don't already have. (beyond that, a brief sample: yesterday wire and a new band called the dust dive; today slint and pop radio. most every day, cds from various friends of mine. music is playing here all the time.)

re rachel corrie: i learned last night that "rachel's words" is going to be performed on march 22 at riverside church (490 riverside drive) here in nyc. www.rachelswords.org for tickets.

and re biography, i am actually reading a biography that a friend gave me on anna wintour (called "front row"). it was given as kind of a joke since i work sometimes with magazines like anna's. i thought i might find it amusing, but actually it's pretty depressing: child from cold and unloving but wealthy household becomes cold, unloving, and in fact particularly hateful (and hated)--but wealthy!--adult who drapes herself in dead animals whenever there's the slightest chill in the air. no breakthrough, no reflection, no redemption--the sad cycle of her childhood repeated, and amplified.

on this sad 3-year anniversary, i vow to do my best in life to follow harry's thought paths and reject anna's. less bitterness, more reflection; less hostility, more forward-looking determination. to recast one more recent thread: "does one person matter?" we're all limited in our power. but we must work with, do our best with, what we have. best, pam

[↑ Contents](#)

529. **cris cheek**

Re: Listen Up (Tom Raworth)

Sun 19 Mar 2006

in addition you can download a qt movie file or Tom reading this poem from the 'meshworks' site:

http://www.orgs.muohio.edu/oxmag//meshworks/MU/raworth_tom.html

recorded Miami University, Leonard Theater, Oxford, Ohio. 9/22/2005

then compare the two versions;)

love and love

cris

On Mar 19, 2006, at 11:56 AM, Charles Bernstein wrote:

Three years ago, on the occasion of the U.S. invasion of Iraq, Tom Raworth published "Listen Up" in Counterpunch. Raworth read the poem at Penn on Monday and you can now download it from PennSound: <http://epc.buffalo.edu/authors/bernstein/blog>

Charles Bernstein

[↑ Contents](#)

530. **Rob McLennan**

Re: Lisa Samuels' e-ddress

Sun 19 Mar 2006

new zealand? is that why she doesnt respond anymore?
can i get it too?
rob

Does anyone have Lisa Samuels' new e-mail in NZ?

Thanks,

Alan Golding

-- 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/>

[↑ Contents](#)

531. **C Daly**

Poets & Poetry in So. California - Monday, March 27 @ 7:30 pm

Sun 19 Mar 2006

"LIVING FOR WORDS: POETS AND POETRY IN SOUTHERN CALIFORNIA"

IWOSC General Meeting

Monday, March 27

7:30 p.m.

Veterans Memorial Building, 4117 Culver Blvd. (Culver City)

On the eve of National Poetry Month, the Independent Writers of Southern California (IWOSC) hosts a panel of poets discussing the poetic life in Los Angeles.

Please join Keven Bellows, a Los Angeles teacher, and author of the poetry collection, "Taking Your Own True Name," Sarah Maclay, the prize-winning author of three limited-edition chapbooks and the book "Whore," Deborah Edler Brown, an award-winning poet and journalist, performer and storyteller, author and teacher, 1997 Head-to-Head Haiku champion, member of the 1998 Los Angeles Poetry Slam team and the 2005 recipient of the Sue Sanial Elkind Poetry Prize, and Catherine Daly, the author of two books of poetry, the trilogy "DaDaDa" (part of a long project entitled "CONFITEOR") and the collection "Locket."

The panel discussion will be moderated by Jim Natal, the curator and co-host of the long-running Poem.X monthly poetry series in Santa Monica.

The poets on the panel will share their work and shed some light on the life of a poet in Southern California. They will discuss the poetry (and readings) scene here, the business and publishing side of poetry (as in, can a poet earn a living at writing?), and how the discipline of writing poetry can improve other forms of writing.

Inaugurated by the Academy of American Poets in April 1996, National Poetry Month (NPM) brings together publishers, booksellers, literary organizations, libraries, schools, and poets around the country to celebrate poetry and its vital place in American culture. Poetry Month highlights the extraordinary legacy and ongoing achievement of American poets, brings poets and poetry to the public in immediate and innovative ways, and makes poetry a more important part of the school curriculum.

Deborah Edler Brown's poetry has appeared in three anthologies, as well as in various journals such as *Nimrod* and *Kalliope*. She is a reporter for *Time* magazine and co-author of "Grandparents as Parents: A Survival Guide to Raising a Second Family." As a performer, Brown tells poems and stories in theaters, libraries, bookstores and bars across the country. Her other workshops include "How to Tell a Poem and Other Solo Acts," and "Loving the Clock: Celebrate Yourself at Every Age" (a workshop for women). She holds a degree in creative writing from Brown University.

Keven Bellows has been writing poetry for the last 20 years and has studied recently with poets Suzanne Lummis, Jack Grapes, and David St. John. She is a communications executive, and was educated at Wellesley College where she was taught by Pulitzer Prize-winning poet Richard Wilbur and poets Phillip Booth and David Ferry. Bellows is married to legendary journalist Jim Bellows.

Sarah Maclay's poems, reviews, and essays have appeared in *Ploughshares*, *FIELD*, *Hotel Amerika*, *The Writer's Chronicle*, *Solo*, *Pool*, *ZZYZYVA*, *lyric*, *Ninth Letter*, *The Laurel Review*, and numerous other publications including *Poetry International*, where she serves as book review editor. "Whore," her debut full-length poetry collection, won the Tampa Review Prize for Poetry, and she has received an Albert and Elaine Borchard Fellowship and several Pushcart nominations. She was also a winner of the dA Center for the Arts Poetry Contest, a finalist for the Blue Lynx Prize, and a semi-finalist for the Kenyon Review Poetry Prize, the Cleveland State University Poetry Prize, and the Tupelo Press First Book Prize. The author of three limited edition chapbooks, "Ice from the Belly," "Shadow of Light," and "Weeding the Duchess," Maclay holds degrees from Oberlin College and Vermont College, and has most recently been teaching in Los Angeles at LMU, USC and FIDM, as well as conducting workshops both privately and, periodically, at Beyond Baroque.

With humor, sensibility and style, Catherine Daly writes about the recognizable signposts of life, love and loss. An Illinois Scholar at Trinity College and Merit Fellow at Columbia University, Daly has worked as a technical architect, officer in a Wall Street investment bank, engineer supporting the space shuttle orbiter, software developer for motion picture studios, teacher, critic, editor, and curator. She has four books forthcoming this year, "Secret Kitty," "Paper Craft," "To Delite and Instruct," and "Chanteuse / Cantatrice." When she began working developing online business environments, she began publishing her work online; she also developed UCLA Extension's first online poetry workshop. Now Daly is launching herself as a publisher of other poets' e-chapbooks and of eBooks of modernist poetry. Two of her

books will be offered in free eBooks and in print-on-demand paper formats because the way the poems are read / the nature of these particular poems changes online and in print, bound and unbound.

Jim Natal's first full-length collection, "In the Bee Trees," was a finalist for the Pen Center West and Publishers Marketing Association Ben Franklin Awards in 2000. A second collection, "Talking Back to the Rocks," was published in 2003. His poetry has been published in numerous publications including The Cafe Review, Runes, Pool, The Paterson Literary Review, The Yalobusha Review, Solo, and ArtLife. Natal's work also has appeared in the anthologies "What Have You Lost?," "Fresh Water," the new anthology of California poets, "So Luminous the Wildflowers," and the upcoming "Mischief, Caprice and Other Poetic Strategies." Natal has been the featured poet at dozens of California venues.

General public \$15; IWOSC members free. Reservations required -- space is limited. Reservations will be held until ten minutes before the program begins. Contact [REDACTED] or 1-877-799-WRITE [REDACTED].

[↑ Contents](#)

532. **Pierre Joris**
Re: Listen Up (Tom Raworth)
Sun 19 Mar 2006

or watch him read it this past thursday at bard college in the video (slow download, cause large, but worthwhile the wait) on my blog's entry for yesterday:

<http://pjoris.blogspot.com>

& now you have three to compare,

Pierre

On Mar 19, 2006, at 3:13 PM, cris cheek wrote:

in addition you can download a qt movie file or Tom reading this poem from the 'meshworks' site:

http://www.orgs.muohio.edu/oxmag//meshworks/MU/raworth_tom.html

recorded Miami University, Leonard Theater, Oxford, Ohio. 9/22/2005

then compare the two versions;)

*love and love
cris*

On Mar 19, 2006, at 11:56 AM, Charles Bernstein wrote:

Three years ago, on the occasion of the U.S. invasion of Iraq, Tom Raworth published "Listen Up" in Counterpunch. Raworth read the poem at Penn on Monday and you can now download it from PennSound: <http://epc.buffalo.edu/authors/bernstein/blog>

Charles Bernstein

=====
"Blasphemy is a victimless crime." -- a t-shirt sent to Salman
Rushdie in the days of the Satanic Verses fatwa.
=====

Pierre Joris
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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>
=====

[↑ Contents](#)

533. **Slaughter, William**
Notice: Mudlark (Bradford)
Sun 19 Mar 2006

New and On View: Mudlark Flash No. 37 (2006)

Oracular by Timothy Bradford

Timothy Bradford's poetry and other writings have appeared in Bombay Gin, Diagram, Forward, H_NGM_N, JBooks, No Tell Motel, Poems & Plays, Runes, and Terminus. He is the author of the introductory text for Sadhus, a photography book on the ascetics of South Asia published by Cuerpos Pintados in 2003, and his novella-in-progress, based on the history of the Velodrome d'Hiver in Paris, garnered the support of the Koret Foundation's Young Writer

on Jewish Themes Award for 2004-2005. In the fall of 2005, he was a writer-in-residence and visiting lecturer at Stanford University.

An excerpt from Oracular, the first stanza:

The other day, my youngest son in the carrier
on my back and my body warm with the rhythm
of filling, shovelful by shovelful, the third
wheelbarrow load that would go to the garden,
I thought of how some dubiously elected
world leaders would benefit from mucking stalls.
The sun was out for the first time in weeks,
a bright hydrogen-supported star burning
and roiling roughly ninety-two million miles
away, one astronomical unit, A.U., the perfect
distance for such a golden thing
as opposed to just over one's head.
Curious the difference distance can make,
like Kokura was almost Nagasaki....

Read all of Oracular in Mudlark, and hear Timothy Bradford read it too, via streaming audio.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: 

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

[↑ Contents](#)

534. **Slaughter, William**

Notice: Mudlark (Hartzler)

Sun 19 Mar 2006

New and On View: Mudlark Poster No. 60 (2006)

The Teachings by Christine Hartzler

The Gardener | Upon His Manifestation of Sickness

The Compounded Realm | Producing the Superknowledges

After Eating the Buddha-Food from the Buddha-Field of Summer

The Consolation of the Invalid | Consolation | Purification

of the Buddha-Field | An Example of Liberative Technique
Lesson of the Destructible and Indestructible

Christine Hartzler's poetry has appeared in Painted Bride Quarterly, Touchstone, and Michigan Quarterly Review; an essay is forthcoming in Cream City Review. She has an MFA in Poetry from the University of Michigan.

Spread the word. Far and wide,

William Slaughter

MUDLARK

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Never in and never out of print...

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

[↑ Contents](#)

535. **Aaron Belz**
epigramitis review

Sun 19 Mar 2006

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

[↑ Contents](#)

536. **Mairead Byrne**
Re: harry belafonte

Sun 19 Mar 2006

I suppose everyone knows the great Belafonte story about when he was a young man, trying to educate himself, going into a big library and insisting the librarian bring him certain works by Ibid (from a list he had compiled from footnotes in Du Bois) and getting angry when told there was no such author, convinced the librarian was trying to keep him in darkness. That he told this story about himself bears out what you say below, Pam. He said all his choices have been deliberate, which speaks to the sense of responsibility you mention. Mairead

>>> Pam Grossman <[REDACTED]> 03/19/06 2:18 PM >>>

i helped out at an event last night that featured mr. belafonte speaking. his words were like balm on a wound, his ways of expressing things so compassionate and thoughtful; i was deeply touched.

every time he was asked a question to which he could have easily, even justifiably responded with derision or bitterness, he answered instead with

reflection, following the path of "how might i be responsible for [the problem at hand]? how might any of us be? and what can we do about it?"

i realized at the end of the evening that various recent threads from this list seemed to be coming together for me in that night. ie:

what music i'm listening to (and i loved that question, and the responses, thanks!): i will very shortly be purchasing from my local indie record store the belafonte albums that i don't already have. (beyond that, a brief sample: yesterday wire and a new band called the dust dive; today slint and pop radio. most every day, cds from various friends of mine. music is playing here all the time.)

re rachel corrie: i learned last night that "rachel's words" is going to be performed on march 22 at riverside church (490 riverside drive) here in nyc. www.rachelswords.org for tickets.

and re biography, i am actually reading a biography that a friend gave me on anna wintour (called "front row"). it was given as kind of a joke since i work sometimes with magazines like anna's. i thought i might find it amusing, but actually it's pretty depressing: child from cold and unloving but wealthy household becomes cold, unloving, and in fact particularly hateful (and hated)--but wealthy!--adult who drapes herself in dead animals whenever there's the slightest chill in the air. no breakthrough, no reflection, no redemption--the sad cycle of her childhood repeated, and amplified.

on this sad 3-year anniversary, i vow to do my best in life to follow harry's thought paths and reject anna's. less bitterness, more reflection; less hostility, more forward-looking determination. to recast one more recent thread: "does one person matter?" we're all limited in our power. but we must work with, do our best with, what we have. best, pam

[↑ Contents](#)

537. **kari edwards**

Shameless self promotion - 5 days five poems @ Notellmotel

Mon 20 Mar 2006

please forwards

Shameless self promotion - 5 days five poems @ <http://www.notellmotel.org/>

I also want to thank all of you organized the readings I was in in NYC and philly and thank those for coming out and listening.. it was wonderful to meet you all..

peace

kari

--

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>

[↑ Contents](#)

538. **Pierre Joris**

Rachel Corrie, & more

Mon 20 Mar 2006

Here's an extract from a longish post I wrote this morning on Nomadics blog (<http://pjoris.blogspot.com>) that comes from and is a prolongation of this thread, and goes on to a recently published piece of research on the Israel Lobby & US Foreign policy:

"This past saturday's post (concerning an upcoming gig) got a "comment" from an anonymous mailer with the handle "why palestinians usually get it wrong," and which concerned Rachel Corrie and the suppressed play based on her writings. Here are two extracts from this "comment":

"Three years ago Thursday, Rachel Corrie was accidentally killed by an Israeli bulldozer after she entered a closed Israeli military zone to protect Palestinian homes that were sitting on top of tunnels used by Palestinian terrorists to smuggle illegal weapons to be used against Israeli civilians. Rachel Corrie was a member of the International Solidarity Movement (ISM), a firm supporter of Palestinian terrorism (what the ISM calls "resistance"), "by any means necessary.".... Palestinian terrorism insures that Israeli bulldozers have very little visibility because of the need to protect the driver with metal shielding. Ms. Corrie chose to lay down in front of a bulldozer. Her act was not

one of peace, but of suicide. Clearly Ms. Corrie spent too much time in the company of suicide killers and their supporters.'

Now, a few weeks ago I had indeed mentioned the fact that the play based on Rachel Corrie's writings had been censored in New York. This I had learned from a post by the Australian writer Alison Croggon on the Buffalo Poetics list — a post which generated a long and heated debate, with some of the truly ugliest posts I have witnessed since the inception of that list. Surprised? No. Whenever it comes to Palestine and the cynical, imperialist and repressive politics of the state of Israel, this place (the U.S. of A) acts like a famously stupid bird: it stuffs its head in the sand & refuses to acknowledge what is clear to the vast majority of people around the world.

And if the good denizens are not performing this act of self-blinding fast enough, they get help by having their heads shoved into the sand by a range of more or less anonymous orgs, both long-standing and ad hoc, with both access to the largest US media outlets and with an eye on the smallest places of resistance, such as my little-visited blog. Thus this "why palestinians usually get it wrong" post mentioned above. ..."

Read on

Pierre

On Mar 18, 2006, at 3:59 AM, Alison Croggon wrote:

For the record:

On 18/3/06 12:06 PM, "Alison Croggon" <[REDACTED]> wrote:

I accept some blame, for getting hot under the collar at the incredible misogyny displayed in some posts on this forum. And despite Mark's fondness for alleging that sexism is a side issue that is largely illusory, I reckon it does - Mark, would you be so sanguine if there was an equivalent anti-Semitism here, say, quoting Protocols of Zion libels?

After some private discussion with Mark Weiss, whom I have offended deeply, I would like to say that I did not mean by my comments here that I thought Mark was a misogynist. Nor do I think that. For that unfair imputation, I apologise.

I have not in fact claimed that anyone here is a misogynist - I

*don't have
such privileged access to the personalities of most people here -
and have
confined my protests to the misogyny expressed in certain postings.*

*As for my remark about the Protocols of Zion, which Mark also found
offensive, and which I allow was careless: I did not mean that
Harry Nudel's
posting was equivalent to that document. I meant that if someone
posted a
"satirical" fantasy based on the blood libel, that would be
equivalent in
offensiveness and implicit violence. I stand by that.*

And now I'm outta here.

All best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

=====
"Blasphemy is a victimless crime." -- a t-shirt sent to Salman
Rushdie in the days of the Satanic Verses fatwa.
=====

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o: 518 442 40 85
Euro cell: 011 33 6 79 368 446
email: [REDACTED]
<http://pierrejoris.com>
Nomadics blog: <http://pjoris.blogspot.com>
=====

[↑ Contents](#)

539. **Ron Silliman**

Silliman's Blog

Mon 20 Mar 2006

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

RECENT POSTS

Erica Carpenter " "

Perspective Would Have Us

Jim Behrle on VH1

Some things to read

in the new Brooklyn Rail

(Kenny Goldsmith, Charles Bernstein,

Ann Lauterbach, Amy King)

What is exotic?

The Barbara Jane Reyes comments stream

Epigrammatitus " "

Kent Johnson at war with poetry

and desperately in love

Banned in Viet Nam " "

the poetry of Phan Nhien Hao

Brecht on the New Sentence

Mario Savio on Battlestar Galactica,

Barbara Guest as a language poet

in the LA Times

and a test of translation of Tom Meyer

At War with the U.S.

- the view from Canada by George Bowering

Who really won Project Runway

Narrative markers in "reality TV"

Ear! Ear!

Chris McCreary Dismembers

Poeta en San Francisco

Barbara Jane Reyes in English, Spanish, Tagalog

Walkin'™ to New Orleans

The New York Times
condescends to do an obit
of Barbara Guest

Joel Lewis on Ted Berrigan
from the Poetry Project Newsletter

Seido Ray Ronci
Zen as solid practice

An Oulipo Compendium,
right down to the meeting minutes

The project of Kenny Goldsmith
is Kenny Goldsmith

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

[↑ Contents](#)

540. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 3-20-06

Mon 20 Mar 2006

JUST BUFFALO INTERDISCIPLINARY PROGRAM

Spotlight on Youth Open Mic/Coffee House

Wednesday, March 22, 6:30-8:30 p.m.

Planned Parenthood Meeting Room, 2697 Main Street (Amherst Station subway stop)

Admission: Free

A forum for young people ages 12-21 to share poetry, song, dance, rap, drawings or other creative talents. All are welcome and no prior performance experience is necessary. Adults and members of the community are welcome. Sponsored by Just Buffalo Literary Center, Compass House, Fillmore Leroy Area Residents, Gay & Lesbian Youth Services, Native American Community Services, Planned Parenthood, and the YWCA.

OPEN READINGS, hosted by Livio Farallo

The Book Corner

1801 Main St., Niagara Falls (Meets monthly on the third Thursday)

Featured: Jane Adam

Thursday, March 23, 7 P.M.

10 slots for open readers

WORKSHOPS

THE WORKING WRITER SEMINAR

In our most popular series of workshops writers improve their writing for publication, learn the ins and outs of getting published, and find ways to earn a living as writers.

Individual workshops: \$50, \$40 members

Materials are included at no additional cost.

Travel Writing

Saturday, April 8, 12 - 4 p.m.

Boost Your Freelance Writing Income

Saturday, April 29, 12 - 4 p.m.

Power of the Pen

Saturday, May 13, 12 - 4 p.m.

Kathryn Radeff's work has appeared in local, regional and national magazines and newspapers, including Woman's World, Instructor, American Fitness, Personal Journaling, They Daytona Beach News Journal, and The Buffalo News and Buffalo Spree. For the past 25 years, she has worked extensively as an educator emphasizing a creative approach to getting published.

APRIL WORKSHOP

Between Word and Image

A multimedia workshop with Kyle Schlesinger and Caroline Koebel

Saturday, April 22, 12-4 p.m.

\$50, \$40 members

3RD ANNUAL BOOMDAYS POETRY CONTEST

BOOMDAYS is a celebration of the advent of Spring, commencing each year with the lifting of the Lake Erie-Niagara River Ice Boom. It will be held on Friday, April 7th at the CPO Club (at the Foot of Porter next to the Buffalo yacht Club) from 4:30 p.m. until 10:30. Contest: Write a poem about the Ice Boom. All forms of poetry are acceptable. First Prize- \$200.00; Second Prize- \$150.00; Third Prize- \$100.00. Winning poems will be published in ArtVoice and winners must read their work at the BOOMDAYS kickoff event. All ages welcome to apply. Poems should be typed, should not exceed a single page in length. Each entrant may submit only one poem. Please include name, address, and telephone number. Submissions must be postmarked by March 24, 2006 to be considered. Winners will be notified by phone on March 30. Send entries to: BOOMDAYS Poetry Contest, Just Buffalo Literary Center 617 Main St., Suite 202A, Buffalo, New York 14214. For further information on Boomdays and a

history of the Ice Boom, go to www.boomdays.com. Sponsored by Just Buffalo Literary Center.

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: Writer Alexis De Veaux, March 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>

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

THE WRITER THING AT MEDAILLE COLLEGE

R.M. Berry

Fiction Reading

Wednesday, March 22, 7 p.m.

The Library at Huber Hall Medaille College, 18 Agassiz Cir.

Call [REDACTED] for more info

EXHIBIT X FICTION

Lance Olsen

Fiction Reading

Thursday, March 23, 8 p.m.

Trinity Episcopal Church, 371 Delaware Ave.

Call [REDACTED] for info

AND

Samuel R. Delany

Fiction Reading

Friday, March 24, 8 p.m.

Trinity Episcopal Church, 371 Delaware Ave.

Call [REDACTED] for info

TALKING LEAVES BOOKS

Jason Ockert and Jeff Parker

Booksigning: Rabbit Punches and The Drinking Game

Friday, March 24, 6 p.m.

Talking Leaves Books, 3158 Main St.

Call [REDACTED] for info

STUDIO ARENA

All the Great Books Abridged

March 17-April 9

Patrons attending the play are encouraged to drop off new or gently used books in the

Studio Arena Theatre lobby near the box office during the run of the play.

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](#)

541. **justin sirois**

Tom Raworth's "War on Terror" MP3

Mon 20 Mar 2006

Tom Raworth's music (box?) abstraction

'War on Terror'

live from the ie reading series in Baltimore. MD.

@

www.narrowhouserecordings.com

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<http://www.narrowhouserecordings.com/>
a record label primarily interested in contemporary writing, poetics and the political

Do You Yahoo!?

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

[↑ Contents](#)

542. **Small Press Traffic**

3/24: Alicia Cohen on Lyric Creatures: new poetics and the animal

Mon 20 Mar 2006

Small Press Traffic is pleased to present
the final event in our New Experiments Poetry Talk series
Alicia Cohen on Lyric Creatures: new poetics and the animal
Friday, March 24, 2006 at 7:30 p.m.

Cohen writes: ?What is our obligation as lyric poets to other beings? How are contemporary lyric poems, as they plumb and/or rewire our subjectivities, opening up new modes of ethical relation with the world and other beings? In the lyric?s fantastical mirror animals often serve as figures for human nature. Indeed, our sense of human being is dependent upon an animal Other for its sovereignty?the man/beast dichotomy. We share an undeniable intimacy with animals, but there is a massive gulf between us. In part we are troubled that animals may be watching us and, at the same time, we are troubled that, perhaps, they are not. If only they had language, it would seem, we might understand them?or, because they don?t have language, the common thinking goes, they are fundamentally different than people and can, therefore, be treated inhumanely. But it?s not just language that makes us human, it is also the ability to recognize ourselves in the mirror. In fact, according to Jacques Lacan, for whom language is so central to understanding the human, we enter the phallic order of culture not through **talking** but through gazing at ourselves in **mirrors** as toddlers. And, similarly, in Ethology and the animal rights movement, some animals? ability to recognize themselves in mirrors (not their ability to use language) has become key in the debate about animal self-consciousness. What do animals have to tell us about our mirrored selves? If mirrors open a passageway into the order of human history and law, then is there a way to look into mirrors?or lyric poems?that would open us to non-human voices and systems??

Alicia Cohen is a poet, artist, critic, and teacher. Her book of poems, *Bear*, was published by Handwritten Press in 2000. In 2003 she wrote, directed, and produced a multimedia opera and gallery installation about Portland, Northwest Inhabitation Log. She holds a PhD in Poetics from SUNY Buffalo and was recently a visiting professor of English at Reed College. She is a co-founder of the art space collective Pacific Switchboard in Portland, Oregon, where she lives with her husband and new baby.

Elizabeth Treadwell, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107

<http://www.sptraffic.org>

[↑ Contents](#)

543. **Mark Weiss**
Samuel Palmer

Mon 20 Mar 2006

Anyone who makes it to NY might want to get to the Met Museum and leave plenty of time after the Rauschenberg exhibit to check out a major show of Samuel Palmer's work. Palmer became a friend of Blake's three years before the latter's death, and his work shows some of Blake's influence, but that's the least of it. His small watercolors and oils, his etchings, and his astonishing drawings pack tremendous power into very small amounts of space. His work anticipates Barbizon, Pre-Raphaelites and Post-Impressionism, but forget art history: the work is *sui generis*.

Mark

[↑ Contents](#)

544. **Joe Amato**
Re: epigramitis review

Mon 20 Mar 2006

i think kent's most recent book is occasionally mean-spirited and on this basis (knowing kent) beneath him at times, and even occasionally (factually) wrong... it's not that there is no place for mean-spiritedness in writing/poetry, you understand---it's more a matter of who is being picked on, and for what reasons, and occasionally i get the impression that the wrong person is being picked on for the wrong reasons... still, you have to contextualize each entry, and you have to consider, too, the tradition out of which kent is self-avowedly writing...

there's a lot of praise, unabashed praise, scattered in these pages, and it's funny as hell at times...

i should add too that since i'm not myself an entry in the book, i can't speak to how it feels to be personally skewered...

that said, and for the most part, i think the book is a conceptually alive, inspired artifact, and i think we'd all do well to read it... and hey, for what it's worth: once you start reading it, you can't put it down (and it's a quick read)... i wouldn't (with ron s) align it with porn (ron?)---it's far too measured to label it so, and it doesn't really pander, finally, even in its praise (some of which is of the easter-bunny variety, for that matter, and something of a send-up in such terms)---but i would say that its intended audience is poets, and its intended target is poetic celebrity and variations thereof... ultimately it would seem to mount a challenge to the idea of artistic community and ethos... inadvertently (?), it might be forging an imagined community by situating itself outside of any mainstream/avant divide... which isn't to suggest that kent himself is not part of an "inside" as such...

see chris daniels's review, very astute (i might quibble with items here, but it's a smart appraisal):

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

and francois luong's review, also insightful:

http://www.mipoesias.com/Columns/Luong-Francois_johnson_kent.html

herewith i add my own epigram to kent's collection -- of myself, having failed to rate a mention (ok, i'm just pretending to be passive-aggressive!):

Joe Amato

He says a-mahto
you say a-mayto:
he talks, and talks
and doesn't seem to know
where his words end
and his tomatoes begin.

///

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

--

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

██████████ (voice)

██████████ (fax)

██████████

[↑ Contents](#)

545. **Kerri Sonnenberg**

Hillman, Sims & Hawley read this Friday (in Chicago)

Mon 20 Mar 2006

THE DISCRETE SERIES

presents poets BRENDA HILLMAN, LAURA SIMS and ANTHONY HAWLEY

Friday, March 24, 7:00pm

The Spareroom, 2416 W. North Avenue

\$5 suggested donation

Brenda Hillman was born in Tucson, Arizona in 1951. After receiving her B.A. at Pomona College, she attended the University of Iowa, where she received her M.F.A. in 1976. She serves on the faculty of Saint Mary's College in Moraga, California, where she teaches in the undergraduate and graduate programs; she is also a member of the permanent faculties of Napa Valley Writers' Conference and of Squaw Valley Community of Writers. Her seven collections of poetry -- *White Dress* (1985), *Fortress* (1989), *Death Tractates* (1992), *Bright Existence* (1993), *Loose Sugar* (1997) and *Cascadia* (2001), *Pieces of Air in the Epic* (2005)-- are from Wesleyan University Press; she has also written three chapbooks, *Coffee*, *3 A.M.* (Penumbra Press, 1982), *Autumn Sojourn* (Em Press, 1995), and *The Firecage* (a+bend press, 2000). Hillman has edited an edition of Emily Dickinson's poetry for Shambhala Publications, and, with Patricia Dienstfrey, has co-edited *The Grand Permisson: New Writings on Poetics and Motherhood* (2003). Among the awards Hillman has received are Fellowships from the National Endowment for the Arts and the Guggenheim Foundation. She resides in the San Francisco Bay Area; she is married and has a daughter.

Laura Sims's first book of poetry, *Practice, Restraint*, recipient of the 2005 Fence Books Alberta Prize, was published in November. She was recently awarded a JUSFC / NEA Creative Artist Exchange Fellowship to spend six

months in Japan in 2006. She has published two chapbooks: Bank Book (Answer Tag Press) and Paperback Book (3rd Bed), and her poems have appeared in the journals First Intensity, 26, How2, 6X6, and 3rd Bed, among others. She lives in Madison, Wisconsin, where she teaches creative writing and composition.

Born in 1977, Anthony Hawley grew up in New England and was educated at Columbia University. He is the author of the chapbooks Afield (Ugly Duckling Presse) and Vocative (Phylum Press), and his poems have appeared in various publications including The Canary, Denver Quarterly, The New Republic, The Paris Review, 26, and Volt. He currently lives in Nebraska with his wife and daughter and is on the faculty of the University of Nebraska-Lincoln.. *The Concerto Form* is his first full-length collection.

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.discreteseries.com

Discrete in April--

4/10, 7 p.m. Co-sponsors an event with the Guild Complex and the French Consulate of Chicago featuring a performance of Cinq poemes des Jacques Dupin, by Betsy Jolas and readings by Jerome Rothenberg, Yves di Manno, Simone Forti and Sabine Macher.

@ The 3 Arts

1300 N. Dearborn Parkway

*Limited seating for this event, call [REDACTED] to make a reservation

[↑ Contents](#)

546. **Frank Sherlock**

Re: kari in philly

Mon 20 Mar 2006

I saw/heard kari read in Philly at Robin's Books yesterday. It was amazing. If you don't have her new book Disobedience yet, do yourself a favor & get it soon. I couldn't put the book down until I finished, reading through it last night in one sitting. What an experience!

The week began with Tom Raworth's burnin' down the house reading at Kelly Writers House. Jonathan Skinner read from great new work on Saturday night at The Khyber. kari ended it on a hot note. What a great week for poetry in Philadelphia.

- Frank

From: kari edwards Reply-To: UB Poetics discussion group To:

[REDACTED] Subject: Shamless self promotion - 5 days five

poems @ Notellmotel Date: Mon, 20 Mar 2006 07:42:03 -0500

please forwards

Shameless self promotion - 5 days five poems @ <http://www.notellmotel.org/>

I also want to thank all of you organized the readings I was in in NYC and philly and thank those for coming out and listening.. it was wonderful to meet you all..

peace kari

--

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>

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

[↑ Contents](#)

547. **John Gallaher**
Re: epigramitis review
Mon 20 Mar 2006

Joe writes:

i should add too that since i'm not myself an entry in the book, i can't speak to how it feels to be personally skewered...

<SNIP>

Joe Amato

*He says a-mahto
you say a-mayto:
he talks, and talks
and doesn't seem to know
where his words end
and his tomatoes begin.*

Two thoughts:

Digging at celebrity reinforces celebrity, of course. So, that said, oh to be a celebrity! The sun glasses, the cool outfits. Kent Johnson, have you no heart? So many Amato/potato possibilities! And how about "John Gallaher should have more hair"? The slant rhyme is delicious! And mentioning Silliman, you had to know he would just count the entries! Ah, me. It's so glitzy, this world of poetry. Belz smelz? Ah, but tells... don't forget. And he bought me lunch just last week. And then all these possibilities to vent, saying Kent is bent. You just had to know. You just had to.

Or maybe that was just one thought. Or three.

JG

[↑ Contents](#)

548. **David Goldstein**

Eleni Sikelianos at the University of Tulsa

Mon 20 Mar 2006

The University of Tulsa Reading Series in Poetry Presents

Eleni Sikelianos

Today, March 20

7 PM

McFarlin Library Faculty Study

The University of Tulsa

Eleni Sikelianos, whose numerous awards include a Fullbright Writers' Fellowship and an NEA, is the author of *The California Poem*; a memoir of her father entitled *The Book of Jon*; and *The Monster Lives of Boys and Girls*, which won the National Poetry Series Award in 2004. She teaches creative writing at the University of Denver.

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 in English and Creative Writing
The University of Tulsa



[↑ Contents](#)

549. **Geoffrey Gatza**
Re: epigramitis review

Mon 20 Mar 2006

Stanley Kunitz
By Kent Johnson

From the ear of the
horseless carriage . nay, ere
the era of the buggy, the debris
of forgetfulness has been covering,
in strata, the obits. Aye,
a lot has happened in American
poetry since the birth of
Stanley Kunitz.

Buy it now!
<http://www.blazevox.org/bk-kj.htm>

Kent Johnson, *Epigrammatitis: 118 Living American Poets*.
BlazeVOX [books], 2006. 267 pages, paperback. \$20.

Best, Geoffrey

Geoffrey Gatza
BlazeVOX [books]
www.blazevox.org

[↑ Contents](#)

550. **Sarah Mangold**
Announcing Bird Dog 7

Mon 20 Mar 2006

Bird Dog is pleased to announce the release of issue #7.

New work from:
derek beaulieu, Raymond L. Bianchi, Anne Boyer, Valerie Coulton,
Gale Czerski, Patrick F. Durgin, Lisa Fishman, Brad Flis, Karla Kelsey,

Sueyeun Juliette Lee, Michael Leong, Cleveland Moffett, Doug Nufer,
John Olson, Danielle Pafunda, Nate Pritts, Francis Raven, Edward
Smallfield

Joshua Marie Wilkinson, Max Winter,
Art work from Patricia Hagen
and cover design by C.E. Putnam

ISSN 1546-0479

7 x 9, perfect-bound, tipped-in art

Subscriptions \$15 for two issues. Individual copies \$8.

(International shipping, please add \$8)

Checks payable to Sarah Mangold

Deadline for Issue 8: September 15, 2006

Submissions, Subscriptions, Queries:

Bird Dog

c/o Sarah Mangold

1535 32nd Ave, Apt. C

Seattle, WA 98122

www.birddogmagazine.com

Bird Dog: A dog used to retrieve game birds. To follow a subject of interest
with persistent attention. A scout...

Seeking innovative writing and art: collaborations, interviews, long poems,
reviews, collage, poetry, poetics, graphs, charts, non-fiction, cross genre...

[↑ Contents](#)

551. **Carol Novack**

Reading in Greenwich Village March 25th

Mon 20 Mar 2006

Apologies to those of you who've already received this announcement in
abbreviated form. Here are the details. Thanks! --- Carol

FREQUENCY READING SERIES

Saturday March 25th at 2:30 PM

at the Four-Faced Liar

165 West 4th St. [REDACTED]

A,C,E,F, or V to West 4th

FREE

Saturday, March 25th will feature Chris Tonelli, Justin Marks, and Carol
Novack.

Chris Tonelli lives in Cambridge, MA. His work has recently appeared or is forthcoming in Verse, LIT, GutCult, New York Quarterly, Drunken Boat, Sonora Review, Asheville Poetry Review, and Redivider. His chapbook, *Wide Tree*, is available from Kitchen Press.

Justin Marks has poems in, or forthcoming from, Fulcrum, The Literary Review, McSweeney's, Typo, Word For/Word, RealPoetik, canwehaveourballback?, Black Warrior Review, Coconut and others. His chapbook, *You Being You* by Proxy, is out on Kitchen Press (<http://www.kitchenpresschapbooks.blogspot.com/>). His full length manuscript, *Twenty Five Hours in Iceland and Other Poems*, was a finalist for the 2006 May Swenson Poetry Award. He is Editor of LIT magazine and lives in New York City.

Carol Novack's writings can or will be found in many publications, including The Penguin Book of Australian Women Poets, Anemone Sidecar, Big Bridge, Diagram, elimae, Milk Magazine, Muse Apprentice Guild, Opium, Pindeldyboz, Retort, Ravenna Hotel, Word Riot, & many others. Her prose poem/fusion "Destination" was selected as a "best" of Web Del Sol fiction at Sol eScene (Series 20). Carol publishes and edits the multimedia journal Mad Hatters' Review: <http://www.madhattersreview.com> and is co-editing an anthology of innovative, "intoxicating" fiction. She's launching the Mad Hatters' Poetry, Prose & Anything Goes Reading Series at the KGB Bar on April 7th. Her blog, <http://carolnovack.blogspot.com>, provides additional details.

[↑ Contents](#)

552. **Christopher Leland Winks**

Fwd: Baruch College Russian-American Poetry Night

Mon 20 Mar 2006

This is a multi-part message in MIME format.

-----3bc903eec2bf2e821fbf

by mail.alt.home.nyu.edu (Sun Java System Messaging Server 6.2-4.03 (built Sep

22 2005)) with ESMTP id <[REDACTED]> for

[REDACTED]; Sun, 19 Mar 2006 13:04:34 -0500 (EST)

by mail.nyu.edu (iPlanet Messaging Server 5.2 HotFix 2.09 (built Nov 18 2005))

with ESMTP id <[REDACTED]> for [REDACTED]

(ORCPT [REDACTED]); Sun, 19 Mar 2006 13:04:34 -0500 (EST)

by mx3.nyu.edu (8.12.10/8.12.10) with ESMTP id k2JI4VJW011597 for <[REDACTED]>; Sun, 19 Mar 2006 13:04:31 -0500 (EST)

id p.2ff.f5314f (16035) for <[REDACTED]>; Sun,

19 Mar 2006 13:04:28 -0500 (EST)
by air-id10.mx.aol.com (vx) with ESMTP id MAILINID102-3ea3441d9d2b18c;
Sun,
19 Mar 2006 13:04:27 -0500
with HTTP (WebMailUI); Sun, 19 Mar 2006 13:04:27 -0500
Date: Sun, 19 Mar 2006 13:04:27 -0500
From: [REDACTED]
Subject: Baruch College Russian-American Poetry Night
<LYRIS-1543201-3834534-2006.03.17-15.26.31--trubikhina#[REDACTED]>
To: [REDACTED]
References:
<LYRIS-1543201-3834534-2006.03.17-15.26.31--trubikhina#[REDACTED]>
Original-recipient: rfc822;[REDACTED]

Hi Chris,

How are you? Could you please forward this for me to you impressive=20
mailing list (I don't want to poach it:), as well as the Slavic Dpt of=20 your
college? (Let me know if you'll do this--and many thanks!) Goes=20 without
saying that I would love to see you in person in the audience.=20 I think the list
of the participants speaks for itself. I am helpiing=20 to organize this event
and I hope it is going to be terrific. Oh, by=20 the way, check out the website
at the end of the announcement for other=20 wonderful stuff at this festival
dedicated to the Shostakovich=20 centennial (film series, a whole week of
terrific concerts performed by=20 the renowned Alexander String Quartet, etc.)

Best

Julia

You are cordially invited to:
Baruch Russian Art Festival (March 7th-May 1)

EVENING OF POETRY (MONDAY, APRIL 3 @ 7pm, FREE, reservations at
[REDACTED]) featuring=20 distinguished Russian poets Vladimir Gandelsman,
Julia Kunina, Irina=20 Mashinski and Vera Pavlova reading from their own
work. Distinguished=20 American poets Carol Muske-Dukes, Grace Schulman,
and Mark Strand will=20 read the English translations, as well as their favorite
Russian poems=20 and their own work. Baruch Performing Arts Center,
Engelman Recital Hall. Reception=20 follows.

Engelman Recital Hall is located at 55 Lexington Ave.
at 25th St. (b/w Lexington and 3rd Aves.) Please enter from 25th=20
Street.

The website for the festival:
<http://www.baruch.cuny.edu/bpac/RussianFestival1.htm>

Julia Trubikhina

Assistant Professor of Russian
Russian Program Coordinator
Department of Modern Languages and Literatures
Montclair State University
Dickson Hall, Room 138
Montclair, NJ 07043

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

From: Christopher Leland Winks <[REDACTED]>
To: Comparative Literature Students <[REDACTED]>
Sent: Fri, 17 Mar 2006 15:26:27 -0500
Subject: Fwd: DAVID MELTZER - Rare NY Appearances: Be there, or be=20 square! Grad center on 3/20; Poetry Project 3/22 SPREAD THE WORD!

Attached Message From: Ammiel Alcalay <[REDACTED]> To: Ruth Fuglistaller <[REDACTED]>; Mahnaz=20 <[REDACTED]>; bruce andrews <[REDACTED]>; Suzanne Wise=20 <[REDACTED]>; Emna Zghal <[REDACTED]>; Oded Halahmy=20 <[REDACTED]>; Kris <[REDACTED]>; Duncan Faherty=20 <[REDACTED]>; Noam Scheindlin <[REDACTED]>;=20 Ph.D. <[REDACTED]>; Miles Champion <[REDACTED]>; Rachel=20 Levitsky <[REDACTED]>; Radhika Subramaniam=20 <[REDACTED]>; alexandra zobel <[REDACTED]>;=20 Ipek Celik <[REDACTED]>; Mitch Abidor <[REDACTED]>;=20 Kristen Case <[REDACTED]>; Jacob Kramer <[REDACTED]>;=20 wade savitt <[REDACTED]>; Caroline Hellman=20 <[REDACTED]>; Carlos Yu <[REDACTED]>; lisa siegel=20 <[REDACTED]>; Waiel Abdelwahed <[REDACTED]>; KT=20 Maciaszek <[REDACTED]>; Flavio Rizzo <[REDACTED]>;=20 Richard Teitelbaum <[REDACTED]>; Monica Hanna=20 <[REDACTED]>; john yau <[REDACTED]>; Marc=20 <[REDACTED]>; Peter Carravetta <[REDACTED]>; Drew=20 Gardner <[REDACTED]>; Moustafa Bayoumi=20 <[REDACTED]>; Paul Catafago <[REDACTED]>;=20 Tony Alessandrini <[REDACTED]>; Jennifer=20 <[REDACTED]>; Albert Mobilio <[REDACTED]>; Louis=20 Bury <[REDACTED]>; Amy Scholder <[REDACTED]>;=20 nathalie handal <[REDACTED]>; Christopher Leland Winks=20 <[REDACTED]>; [REDACTED] <[REDACTED]>; M=F3nica de la=20 Torre <[REDACTED]>; hannah assadi <[REDACTED]>; Lucy=20 Raven <[REDACTED]>; Jill Schoolman <[REDACTED]>;=20 Hank Williams <[REDACTED]>; lee bricetti=20 <[REDACTED]>; Charles Bernstein=20 <[REDACTED]>; Pierre Joris <[REDACTED]>;=20 matthew lau <[REDACTED]>; Tim Keane <[REDACTED]>; James=20 <[REDACTED]>; Justin Rogers-Cooper=20 <[REDACTED]>; Anna Moschovakis <[REDACTED]>;=20 Aaron Kiely <[REDACTED]>; roy nathanson <[REDACTED]>;=20 Laura Ryan <[REDACTED]>; amiri baraka <[REDACTED]>; pamela=20 jean albanese <[REDACTED]>; Jay Murphy <[REDACTED]>;=20 david henderson <[REDACTED]>; Arielle Guy=20 <[REDACTED]>; irene garmash <[REDACTED]>;=20 Anton

<[REDACTED]>; Bhakti Shringarpure=20 <[REDACTED]>; claudia pisano <[REDACTED]>; Amy=20 Conoly <[REDACTED]>; Kevin Kinsella=20 <[REDACTED]>; lauren klein <[REDACTED]>; Greg=20 Ruggiero <[REDACTED]>; Nancy Agabian <[REDACTED]>;=20 Lytle Shaw <[REDACTED]>; Veruska Cantelli <[REDACTED]>;=20 Tracy K. Smith <[REDACTED]>; michele henjum=20 <[REDACTED]>; Kai Krienke <[REDACTED]>; D.=20 H. Melhem <[REDACTED]>; Catherine Bohne=20 <[REDACTED]>; olgu aytac <[REDACTED]>;=20 Ana Marton <[REDACTED]>; Emily Lauer <[REDACTED]>;=20 Shareah Taleghani <[REDACTED]>; debarati biswas <[REDACTED]>;=20 helena ribeiro <[REDACTED]>; Don Byrd <[REDACTED]>;=20 mahwash shoaib <[REDACTED]>; tony kushner=20 <[REDACTED]>; Jessamine Buck <[REDACTED]>; lucy mcnair=20 <[REDACTED]>; robina khalid=20 <[REDACTED]>; Verna Gillis/Soundscape=20 <[REDACTED]>; Sinan Antoon <[REDACTED]>;=20 [REDACTED]; [REDACTED]; George Quasha=20 <[REDACTED]>; michael brownstein <[REDACTED]>;=20 Chris Butters <[REDACTED]>; Zachary Berman=20 <[REDACTED]>; monica hanna <[REDACTED]>; taoufiq ben=20 amor <[REDACTED]>; roy nathanson <[REDACTED]>;=20 Andrew Levy <[REDACTED]>; A Solomon <[REDACTED]>; Devin=20 Zuber <[REDACTED]>; Dan Machlin <[REDACTED]>;=20 Karen <[REDACTED]>; noelia diaz <[REDACTED]>;=20 Jon Hartmann <[REDACTED]>; bkatchor <[REDACTED]>; Joel=20 Lewis <[REDACTED]>; Rachel Levitsky=20 <[REDACTED]>; Jeffrey Alan Sacks <[REDACTED]>;=20 elliot sharp <[REDACTED]>; paul chan <[REDACTED]>;=20 COOLEY NICOLE <[REDACTED]>; Rachel McKeen=20 <[REDACTED]>; Aoibheann Sweeney <[REDACTED]>;=20 Ramsey Scott <[REDACTED]>; brian & tirtza=20 <[REDACTED]> Subject: DAVID MELTZER - Rare NY Appearances: Be there, or be square!=20 Grad center on 3/20; Poetry Project 3/22 SPREAD THE WORD! Date: Fri, 17 Mar 2006 14:02:08 -0500

Monday

3/20 DAVID MELTZER at the Grad Center, with Michael Rothenberg &=20 Ammiel Alcalay

5:00pm - 7:30pm Study Abroad on the Bowery! Visiting Professor David=20 Meltzer @ CUNY Grad Center \$10/\$5 student/Free SAB + Poetry Project=20 Meltzer has long been a vital force in US poetics. David's Copy, 2005,=20 spans a career in a bohemian underground rich with diverse social=20 experiments. The youngest poet to have his work included in Donald=20 Allen's The New American Poetry (1960), Meltzer emerged alongside Jack=20 Kerouac & Gary Snyder. Care for language is not to make it obscure but=20 to use as a tool for discovery: "The heart sees / what the mind sees /=20 what the eyes see / differently." David's Copy is full of impassioned=20 arguments for the contradictions and entanglements of personal and=20 social life in this country. He will be interrogated by #1 poet Michael=20 Rothenberg & introduced by Ammiel Alcalay

Wednesday, March 22, 8:00pm THE POETRY PROJECT

David Meltzer & Michael Rothenberg

David Meltzer was raised in Brooklyn during the War years; performed on radio & early TV on the Horn & Hardart Children's Hour. Was exiled to L.A. at 16 & at 17 enrolled in an ongoing academy w/ artists Wallace Berman, George Herms, Robert Alexander, Cameron; migrated to San Francisco in 1957 for higher education w/ peers & maestros like Jack Spicer, Robert Duncan, Joanne Kyger, Diane DiPrima, Michael McClure, Lew Welch, Philip Whalen, Jack Hirschman, a cast of thousands all living extraordinary ordinary lives. Lists suck in their exclusionary momentary temerity of blank. Beat Thing [La Alameda Press, 2004] won the Josephine Miles PEN Award, 2005. Was editor and interviewer for San Francisco Beat: Talking With The Poets [City Lights, 2001]. Teaches the graduate MA/MFA Poetics program at New College of California, as well as in their outstanding undergraduate Humanities program. With Steve Dickison, co-edits Shuffle Boil, a magazine devoted to music in all its appearances & disappearances. David's Copy, selected poems, published in 2005 by Viking/Penguin. David Meltzer: Poetry W/ Jazz, 1958 recently (finally) issued by Sierra Records. Michael Rothenberg has been an active environmentalist in the San Francisco Bay Area for the past 25 years. His books of poems include The Paris Journals (Fish Drum), Monk Daddy (Blue Press) and Unhurried Vision (La Alameda Press). Rothenberg is editor and publisher of Big Bridge, www.bigbridge.org <<http://www.bigbridge.org>> . He is also editor of Overtime, Selected Poems by Philip Whalen (Penguin), As Ever, Selected Poems by Joanne Kyger (Penguin) and David's Copy, Selected Poems by David Meltzer. He is presently working on The Selected Poems of Edward Dorn (Penguin, 2007) and The Collected Poems of Philip Whalen (Wesleyan University Press, 2007).

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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To unsubscribe send a blank email to=20

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du

=20

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[↑ Contents](#)

553. **Officer in Need of Assistance!**

Re: kari in philly

Mon 20 Mar 2006

Is Disobedience a deconstruction of Kari's book Obedience? I can get Obedience upstairs in the stacks, but dis is news to me!

On 3/20/06, Frank Sherlock <[REDACTED]> wrote:

>

> I saw/heard kari read in Philly at Robin's Books yesterday. It was

> amazing.

> If you don't have her new book Disobedience yet, do yourself a favor & get

> it soon. I couldn't put the book down until I finished, reading through it

> last night in one sitting. What an experience!

>

>

[↑ Contents](#)

554. **George Bowering**

Re: misanthropy re: Rachel Corrie

Mon 20 Mar 2006

I just got back from a lot of travelling.

Could someone tell me what the "poetics" is in all this?

On 16-Mar-06, at 11:15 AM, Maria Damon wrote:

> nothin' academic about it. nothin' rational about it. it's just sorta

> dumb to

> be pseudo-smart. --md

>

> On 16 Mar 2006, Gabrielle Welford wrote:

>> bless your heart, charles. my thought exactly.
>>
>> at risk of offering another bad argument--i wrote my dissertation
>> against just this kind of condescending snotty academic "logic." how
>> colonial. i fear it makes me boil, and that makes me susceptible to
>> straying from that o-so-desirable realm of pure rationality, where we
>> can
>> exist without sullyng ourselves. and, worst of all, my laughter was
>> in
>> danger of being doused. gabe
>>
>> On Wed, 15 Mar 2006, charles alexander wrote:
>>
>>> just as I was thinking I was delighted that one might bring up family
>>> members on this list, and think that such people do provide us with a
>>> glimpse of who we are, how we are. often, i think, it's the toughest
>>> look
>>> we get from anyone. i've certainly never known my own family to hold
> their
>>> disagreements back. thankfully they can laugh, too.
>>>
>>> and I still think, bravo Alison!
>>>
>>> charles
>>>
>>> At 05:58 AM 3/15/2006, you wrote:
>>>> On 15 Mar 2006 at 23:07, Alison Croggon wrote:
>>>>> ... I told my children (two sons and a daughter) that I was being
>> called
>>>>> a man-hater and they all howled with laughter. They know their mama
>>>>> all too well.
>>>>
>>>> What a bad argument!
>>>>
>>>> First, they could have been laughing at you not with you -- they
>>>> could
>> know
>>>> you all too well and know that you were getting your just desserts,
>>>> for
>>>> example.
>>>>
>>>> Second, even if they were laughing with you at the notion of you

>>>> being a
>>>> man-hater, who cares what your dependents think? They are your
>>>> dependents, after all. You control their lives, and what a risk
>>>> they'd
> be
>>>> taking to disagree with you.
>>>>
>>>> Third, once you bring up your children in this pro hominem way,
>>>> you've
>>>> voluntarily reduced the argument to one about your character, not
>>>> about
>>>> your opinions or views, and have no more ground to stand on if
>>>> people
>>>> attack you or your character -- you've explicitly invited it.
>>>>
>>>> Fourth, aside from the rhetorical flaws of your presentation, the
> argument
>>>> you're making "I have children, they are evidence that I've loved at
> least
>>>> one man" is itself bad. The examples of women who have had children
>>>> they didn't particularly want or expect are legion. That a woman has
>>>> children is no guarantee that she does not hate men -- the
>>>> existence of
>>>> those children may be the reason she hates men, in fact.
>>>>
>>>> Fifth, one may love a man but still hate men, or even humanity.
>>>> That one
>>>> has fallen in love with one person, or even many people serially, or
> even
>>>> many people at once, is no guarantee of one's view of men in
>>>> general or
>>>> humanity in general. The notions of "falling in love with another
> person"
>>>> and "hating men (or women)" are different in kind, not in degree.
>>>> Loving
> a
>>>> man (or woman) is no barrier to hating men (or women).
>>>>
>>>> Sixth, all that doesn't add up to Alison hating men, however. She
>>>> may
> leap
>>>> to unwarranted conclusions, and make bad arguments, and invite ad

>>>> hominem attacks thus subverting the principles of the forum, and all
> that,
>>>> without hating men. She is right that accusing her of hating men is
> itself
>>>> unwarranted and ad hominem.
>>>>
>>>> But what a bad argument against another bad argument! What a bad
>>>> case
>>>> Alison must have for whatever she believes if the best she can do
> against
>> a
>>>> terrible argument is make a worse one.
>>>>
>>>> Marcus
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>> On 15/3/06 5:58 PM, "alexander saliby" <[REDACTED]> wrote:
>>>>>
>>>>>> Misandrist
>>>>>>
>>>>>> She
>>>>>> hates me
>>>>>>
>>>>>> why
>>>>>> I haven't a clue...
>>>>>> you
>>>>>> too are in her sights;
>>>>>>
>>>>>> She
>>>>>> dislikes both
>>>>>> the male pronoun
>>>>>> "X"
>>>>>> in cells
>>>>>>

>>>>> hell
>>>>> she yells "Foul"
>>>>> if the signature smacks of male
>>>>>
>>>>> worse
>>>>> she curses
>>>>> misogyny
>>>>>
>>>>> when it's not true...
>>>>>
>>>>> assured it is the chief
>>>>> affliction
>>>>> in all men's messages
>>>>>
>>>>> that she does
>>>>> as part of her affectation
>>>>> no message of correction
>>>>>
>>>>> to
>>>>> what she views
>>>>> as her enemy
>>>>> misogyny...
>>>>>
>>>>> sad
>>>>> both are equally
>>>>> bad
>>>>>
>>>>> misogynist
>>>>> misandrist.
>>>>>
>>>>>
>>>>>
>>>>> Alison Croggon
>>>>>
>>>>> Blog: <http://theatrenotes.blogspot.com>
>>>>> Editor, Masthead: <http://masthead.net.au>
>>>>> Home page: <http://alisoncroggon.com>
>>>
>>> charles alexander / chax press
>>>
>>> fold the book inside the book keep it open always
>>> read from the inside out speak then

>>>
>>
>> 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
>>
>
>
G.H.B.
My headache has a headache.

[↑ Contents](#)

555. **John Gallaher**

Re: misanthropy re: Rachel Corrie

Mon 20 Mar 2006

George Bowering asks:

*I just got back from a lot of travelling.
Could someone tell me what the "poetics" is in all this?*

I Reply:

Such were our discussions--revisionary men,
quick to take offense, slow to change the world.

--Paul Hoover, "Circumference"

[↑ Contents](#)

556. **Julie Kizershot**

Re: kari in philly

Mon 20 Mar 2006

it's "Obedience" put out by Factory School Books. 2005. In NYC kari also did a great reading this weekend as part of Tarpaulin's Sky's reading series at the Four Faced Liar in the West Village. kari's great- I am a long time fan, Tarpaulin Sky is great too. Check both out if you haven't yet.

Julie K-

On Mar 20, 2006, at 2:55 PM, Officer in Need of Assistance! wrote:

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If you don't have her new book Disobedience yet, do yourself a favor & get

it soon. I couldn't put the book down until I finished, reading through it

last night in one sitting. What an experience!

[↑ Contents](#)

557. **Rob McLennan**

query

Mon 20 Mar 2006

did anyone ever figure out the e-whereabouts of the most silent Lisa Samuels?

rob

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord.,SPAN-O + ottawa small press fair ...11th coll'n - name , an errant (Stride, UK) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

[↑ Contents](#)

558. **Frank Sherlock**

Re: kari in philly

Mon 20 Mar 2006

Haha. Sorry about that. That's the second time I did that today. But Obedience should not be confused with Alice Notley's Disobedience. I think this means I should re-read Disobedience soon, although not in one sitting. I'm a slow reader, & I can't be late for work tomorrow morning.

The last time kari read in Philly was at La Tazza a few years ago, where she irritated a pro-war dork in the crowd who left the reading yelling about soldiers in Iraq fighting for people like her. She replied, "Not me. I'm regulated, honey!"

From: Julie Kizershot <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: kari in philly
Date: Mon, 20 Mar 2006 15:09:58 -0500

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[↑ Contents](#)

559. **Bruce at Coconut Poetry**
Lee/Snyder reading in Atlanta

Mon 20 Mar 2006

Poet Laurel Snyder, author of the chapbook Daphne and Jim and editor of an anthology of essays titled Half/Life, will read with poet Sueyeun Juliette Lee, author of the chapbook Trespass Slightly In and founder of Corollary Press, on Thursday, March 23rd, 2006, at Emory University in Atlanta, Georgia. The event will begin at 8:00pm in the parlor of Harris Hall. Light refreshments will be served. This reading is part of the series What's New in Poetry. Free and open to the public.

560. **furniture_press**

April Reading Series - Thursdays at Towson University, Baltimore

Mon 20 Mar 2006

Hi, alls - This is a phat annoucement of a series I'm curating at Towson University. The details are below: every Thursday at 5 PM we're hosting a reading by a student, faculty member, and a poet from the community. To celebrate national poetry month, we're bringing together community and academia for a full-on brawl. Check out below:

National Poetry Month Reading Series In Honor of Albert S. Cook, April 2006

Towson Room @ Cook Library
Towson University

Curator, Christophe Casamassima

Sponsored by

The Albert S. Cook Library
The English Department
The Honors College

On April 6, 2006, Towson University will host the first poetry reading of a series for National Poetry Month at the Towson Room at Cook Library. Each week, we will invite a student, a current faculty member, and poet from the community who has experienced prominence (or notoriety...) to share their words and exchange views about the act of writing and its function in our public, private and creative lives. We also encourage those who'll join us to bring their praises and concerns: writing, after all, implies a community, and it is necessary for the audience to have a voice, too.

This hopes to be the beginning of a tradition at Cook Library. The goal of the series is not so much to entertain the notion that poetry is recognized in the world every 12 months. Instead, we will unite the act of writing with the community of writers and readers who wish to discuss important topics concerning the state and place of poetry in our lives.

The readings have no schemata, no prefabricated goals, no ideals but to open the communities of Baltimore to a critical and literary experience. It will function specifically as a locus of readings, questions and conversation.

We will have books for sale, and we will also accept donations of books of poetry for the library. We will also be following the readings with a venture away from the campus to a local watering spot (for those who wish to continue the exploration).

Thanks to Yvonne Lev & Nancy Gonce of Cook Library, Maria Fracasso & the Honors College, and Faculty of the English Department for their utmost support and guidance.

April 6, 5:00 P.M.

Amy King

Amy King is the author of the poetry collection, *Antidotes for an Alibi* (Blazvox Books), a Lambda Book Award finalist, and the chapbook, *The People Instruments* (Pavement Saw Press Chapbook Award 2002). She currently teaches Creative Writing and English at Nassau Community College on Long Island and a workshop of her own design, *Making the Urban Poetic*, at Poets' House in Manhattan. She lives in Brooklyn.

Her poems have appeared in *The Bedside Guide to No Tell Motel*, *The Brooklyn Rail*, *Duration Press*, and *The Mississippi Review*, among others. Her poetry and prose were also recently included in the college textbook, *Access Literature* (Wadsworth).

Amy King is the managing editor for the journal, *MiPOesias*, and occasionally conducts interviews with poets for *MiPORadio*. She received her MFA from Brooklyn College, an MA from SUNY Buffalo, and her BS from Towson University. She is also the recipient of a MacArthur Scholarship for Poetry. Please visit www.amyking.org for more.

Carol Quinn

Carol Quinn received her doctorate from the University of Houston, where she was the recipient of C. Glenn Cambor and Donald Barthelme Fellowships in Creative Writing. She also holds degrees from the University of Missouri-Columbia and the University of Southern California. Her poems and essays have appeared in *The Alaska Quarterly Review*, *The American Literary Review*, *Verse*, *The Emily Dickinson Journal*, *The National Poetry Review*, *The Missouri Review*, *Verse Daily*, and other publications. Currently, Carol Quinn is a lecturer in English at Towson University.

April 13, 5:00 P.M.

Terry Winch

Terence Winch, originally from New York City, now lives in the Washington, DC, area. In the early '70s, he was one of DC's "Mass Transit" poets and was closely associated with the New York writers connected with the Poetry Project at St. Mark's Church in lower Manhattan.

Winch, the son of Irish immigrants, has also been part of Irish-American cultural life, both as musician and writer. Some of his poetry and other writing

takes its subject matter from his upbringing in a Bronx immigrant neighborhood.

His newest book, a collection of non-fiction stories called *That Special Place: New World Irish Stories*, comes out of his experiences playing traditional Irish music with Celtic Thunder, a band he started with his brother Jesse in 1977. Many of the songs he wrote for Celtic Thunder recount the story of New York's Irish community: with "When New York Was Irish," "Saints (Hard New York Days)," and "The Irish Riviera" the best-known of them. Celtic Thunder's second album, *The Light of Other Days*, won the prestigious INDIE award for Best Celtic Album in 1988.

Clarinda Harriss

Clarinda Harriss teaches poetry and poetics at Towson University, where she chaired the English Dept. for nearly a decade. Her latest collection, her fourth, is *AIR TRAVEL*, Half Moon Editions, January, 2005. Her poem called "Laura's Poem" won the 2005 Indiana University Poetry Competition, judged by Mark Jarman. She edits and directs BrickHouse Books, Inc., Maryland's oldest literary press, and continues to work with writing by prison inmates both regionally and nationally.

April 20, 5:00 P.M.

M. Magnus

Magus (M.) Magnus moved to the Mid-Atlantic region nearly three years ago, from New Orleans, Louisiana. His first volume of poetry, *Little Puddles*, came out in New Orleans in 1993, and by its title alone could be considered a prescient example of the art of understatement with reference to the city of its publication. Since then, he has done poetry, prose, and theatrical works in a variety of contexts both in New Orleans and around the D.C.-Baltimore area. His *Commedia dell'Arte*-inspired play, titled *Harlequin, Again!: or, H,A!*, appeared at the Kennedy Center's 2004 Page-to-Stage Festival. Reflecting his dual interest in poetry and theatre, he is the founder and festival coordinator of the upcoming Yockadot Poetics Theatre Festival, set to have its inaugural run April 2007 in Alexandria, Virginia. Over the past two-and-a-half years he has read his poetry and prose-poetic explorations for the In Your Ear reading series at the DCAC in Washington, D.C., for the i.e. reading series at Red Emma's in Baltimore, Maryland, and for the Ruthless Grip reading series at Pyramid Atlantic Art Center in Silver Spring, Maryland. His recent work has appeared in the journals *Your Black Eye* and *WORD* at PEEKreview.net; and he has a piece upcoming on fascicle.net, as well as a chapbook titled *conTrails* forthcoming from Furniture Press. M. Magnus lives in Alexandria with his wife, Many Magnus, and their two children, Hero and Gryphon.

Moira Egan

Moira Egan's first book of poems, *Cleave* (WWPH, 2004), was nominated for the National Book Award and was a finalist for the ForeWord Book of the Year Award. Recent poems have appeared in *Gargoyle*, *Passages North*, *Poems & Plays*, *Poetry*, *Smartish Pace*, *32 Poems*, and *West Branch*, among many others. Her work is also featured in the anthologies, *Kindled Terraces: American Poets in Greece*; *Lofty Dogmas: Poets on Poetics*; and *Sex & Chocolate*, forthcoming in 2006. Her work has twice been nominated for the Pushcart Prize. She was a Mid-Atlantic Arts Foundation Creative Fellow at the Virginia Center for the Creative Arts for 2004 and two of her *Bar Napkin Sonnets* won First Prize in the Baltimore City Paper Poetry Contest, 2005. Egan directs the Creative Writing Program at Catonsville High School and teaches poetry workshops at The Writer's Center in Bethesda, MD.

A.E. Stallings says about "*Cleave*" - "In these sexy poems, Moira Egan plays within and against the bondage of form. The deep ambiguities of Egan's work are embodied in the economy of the title: both to cling and to separate, the contrasting impulses to 'hold Love tight in a sonnet,' and to become a reverse Penelope who walks out the door of the happy ending, abandoning the rooted bed. Lines linger with the reader, so that 'all day you are reminded/ it was delicious/ and it was bitter.'"

April 27, 5:00 P.M.

Julie Reiser

Julie Reiser is a widely unpublished poet who is working on her first book of poems entitled, *A Brief Theory of Men*. As with most English faculty, she also has part of the next great American novel buried in the bottom drawer of her file cabinet. It involves trepannation and other cultish practices that seem to happen only in Utah. After escaping from Utah and working on Capitol Hill, she now loves teaching as a full-time Lecturer in the English Department at Towson University. She is also an ABD doctoral candidate at The Johns Hopkins University where she is writing a dissertation entitled, "*The Problem of Consciousness and the Postmodern Text*." Her areas of interest include 20th-century British and American literature, poetry, Eastern philosophy, science fiction, cognitive science, and some low-brow guilty pleasures that cannot be named in polite company. When she is not flogging her students for their inappropriate comma fetishes, she can be found sitting on her zafu or pretzling herself on her yoga mat.

Harvey Lillywhite

Harvey Lillywhite is first and foremost a lecturer in the English and Professional Writing Programs at Towson University. He is the author of "*Ephemeral Blues*," which won the first annual Artscape Literary Awards 1985.

In the past he was a contributing editor of the Maryland Poetry Review, and co-editor, with his wife Eileen, of Plum. He has received numerous awards for his poetry, including the Bennett Cerf Prize, the Academy of American Poets Award and, in 1989 an NEA grant.

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[↑ Contents](#)

561. **Jane Sprague**
Soundscapes at OCMA
Mon 20 Mar 2006

SOUNDSCAPES at OCMA
Poets and the Landscape

Jane Sprague
Jen Hofer
Glenn Bach

Thursday, March 23, 2006
doors at 6pm, reading starts at 7:30pm
Orange County Museum of Art
850 San Clemente Drive
Newport Beach, CA 92660

<http://www.ocma.net>

Free admission

Jane Sprague is a poet and editor of Palm Press: www.palmpress.org. Her poems and reviews are published in many print and online magazines including kultureflash, Columbia Poetry Review, How2, Jacket and others. She has been a guest artist at Cornell University, in public school classrooms throughout New York state and has served as an adjunct faculty member at community colleges, Bank Street College at Bedford Hills Correctional Facility for Women, a maximum-security prison in NY and grants administrator for progressive arts in education. She began and curated the West End Reading Series in Ithaca, NY and produced the Small Press Culture Workers conference on small press publishing in 2004. Her chapbooks include break / fast, monster: a bestiary, The Port of Los Angeles (Subpoetics, 2004), and fuck your pastoral (Subpoetics, 2005). She is currently completing a manuscript which takes as its focus the

poetics of globalization at play in the ports of Los Angeles and Long Beach entitled *The Port of Los Angeles*. She lives in Long Beach with her husband and son.

Jen Hofer's recent publications include *Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women* (University of Pittsburgh Press and Ediciones Sin Nombre, 2003), a feature section on contemporary Mexican poetry in the New York-based journal *Aufgabe*, slide rule (subpress, 2002), and the chapbooks *lawless* (Seeing Eye Books, 2003) and *sexoPUROsexoVELOZ* (translations of poetry by Dolores Dorantes, Seeing Eye Books, 2004). Her next books will be a full-length translation of Dorantes' *sexoPUROsexoVELOZ*, forthcoming from Kenning Editions and a collaboration written with Patrick Durgin, forthcoming from Atelos. Other poems, prose texts and translations appear in recent issues of the journals *Bomb*, *Bombay Gin*, *Circumference*, and *War and Peace*, and in the books *Surface Tension: The Problematics of Site* (Errant Bodies Press, 2003), *Seance* (Make Now Press, 2005), and *Strange Place* (Never Die Books, 2005). She lives in Los Angeles, where she teaches poetics, works as a court interpreter, and is happily a founding member of the City of Angels Ladies' Bicycle Association, also known as The Whirly Girls.

Born and raised in Southern California, Glenn Bach received his M.F.A. in Drawing and Painting from CSULB. In addition to his work as a visual artist, he maintains an active life as a sound artist and curator. His current project is a poem sequence, *Atlas Peripatetic*, inspired by an extensive mapping of sounds on his morning walk. Excerpts have appeared (or are forthcoming) in such journals as *Aught*, *DIAGRAM*, *hutt*, *Jubilat*, *mprsnd*, *Shampoo*, and *Softblow*. He currently lives with his wife, Sharon, in Long Beach, California.

[↑ Contents](#)

562. **Ken Rumble**

Desert City: Saturday, March 25th: Silliman & Saterstrom -- 8:30pm, Internationalist Books, Chapel Hill, NC

Mon 20 Mar 2006

Who: Ron Silliman; author of */Under Albany/*, */Xing/*, */Tjanting/*, and many others; mind behind the popular Silliman's Blog; gave them the idea to put cod genes in garden tomatoes.

Who: Selah Saterstrom; author of */The Pink Institution/*; artist in residence at Warren Wilson College; can two-handed reverse jam blindfolded from half court with only one sneaker on.

What: Desert City Poetry Series: a very serious series. Seriously.

When: This Saturday, March 25th, 8:30pm -- **Note the new time: 8:30pm!!

Where: Internationalist Books, 405 W. Franklin Street, Chapel Hill, NC, where Roy really means King.

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

Why: "The meaning of medicine. Three boys fishing by a small dam, right by the polluted water sign. Blue thread enters the skull under the hair line, pulling the red wound shut." "Once during the war Azalea sent Willie a photograph. / It was not Easter but she was wearing her Easter best. / It was an effort, for the war."

See you there.....

Upcoming reading:

April 22nd, 8pm: Emmanuel Hocquard & Rosmarie Waldrop -- Final Reading of the Season!!

*Internationalist Books:

<http://www.internationalistbooks.org>

*Desert City Poetry Series:

<http://desertcity.blogspot.com>

*Ron Silliman:

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

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

<http://epc.buffalo.edu/authors/silliman/>

*Selah Saterstrom:

<http://www.selahsaterstrom.com/main.htm>

http://www.believmag.com/issues/200502/?read=believer_book_award_finalists

<http://www.tarpaulinsky.com/Fall03/SSWorks.htm>

Contact the DCPS: Ken Rumble, director
rumblek at bellsouth dot net

The Desert City is supported by grants from the Mary Duke Biddle Foundation, the North Carolina Arts Council, and the Orange County Arts Commission and generous donations from anonymous individuals.

from /Demo/

by Ron Silliman

This is a test.

The hammer of birds (rabbits) secure in the deficit garden, fog along the coast.

Water hammer, rock board -- recurrence as key in phlegmatic analysis
(fellaheen hurdling custard pie into the face of Bette Midler).

Friends are perpetually "going to get it together," jobwise: the coast is altered one quarter inch.

Just like that.

The window conceived as a form of torture, through which a century is expressed (blue hands, the chartreuse of a tennis ball): dobermans of delight crowd the sun.

Met against metaphor (I want white rooms): the cast is clear.

Up against the woolite, desire for narrative condemns millions -- French bread hard as a rock.

Nouns aver facts (pinched nerve at base of neck): a terrycloth sweatband is an insufficient monument (dress for excess), specific as the smell of chalk.

Words row.

The sun, backlighting your blouse, reveals all, newlyweds at a Grateful Dead concert, birthmark of the surgeon general.

Birthright of way: foghorns and a rooster counterpoint hazy morning.

The outer wall of the prison is yellow, the inner one green (old paperback bought at a garage sale).

Verb is the eye of the sentence (world stylized for efficiency's sake): dogs bark.

Dog barks -- there is another way to compute the tides.

Eminent ptomaine.

Poets propose sky, only to fall back on cannibalism (downhill on a skateboard).

Crudley mechanical, an adjective grinds meaning from a noun forming the perfect countenance of Elvis on black velvet.

My pockets are a jungle.

High heels grind pavement into paste (memory of color scheme popular in past war) -- the construction is not parallel (taster's choice), pruned tree's new sprouts.

My hand on your thigh in a dream (not expected): if critics had ethics...a suburb without sidewalks.

Flat country with clear conscience.

from /The Pink Institution/
by Selah Saterstrom

Willie lay in bed. Through darkness he made out a figure standing in the doorway. Willie realized it was Death. Death entered the room in long,

swooping strides. He walked past Willie's bed and entered the adjoining children's room. Willie followed. Death picked up a child at which point Willie began to assault Death. The two entered a wrestling match. Willie won with child in arms and Death defeated, got up to leave, but he brought his mouth close and said, "You'll see me again." Death looked like the popular renderings.

[↑ Contents](#)

563. **Jane Sprague**

Palm Press at Beyond Baroque

Mon 20 Mar 2006

Please join us for an evening with
PALM PRESS POETS at BEYOND BAROQUE in Los Angeles, California

.....

Mairead Byrne

James Thomas Stevens

Wendy S. Walters

.....

Saturday 3.25.06, 7:30

BEYOND BAROQUE

681 Venice Blvd.

Venice, CA

.....

JAMES THOMAS STEVENS is author of *Combing the Snakes from His Hair* (Michigan UP), *(dis)Orient* (Palm Press, 2005), *Mohawk/Samoa: Transmigrations* (Subpress), *The Mutual Life* (Plan B), and *A Bridge Dead in the Water* (Salt). He's a member of the Akwesasne Mohawk Nation in Upstate New York.

MAIREAD BYRNE's publications include three chapbooks, *An Educated Heart* (Palm Press, 2005), *Vivas* (Wild Honey, 2005), and *Kalends* (Belladonna* 2005), as well as poems in *5AM*, *The Argotist Online*, *Conduit*, *The Denver Quarterly*, *The Drunken Boat*, *Free Verse*, *MiPOesias*, and *Volt*.

WENDY S. WALTERS is author of *Birds of Los Angeles* (Palm Press). She teaches at RISD in Providence, RI.

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Palm Press

www.palmpress.org

[↑ Contents](#)

564. **amy king**

Springtime at MiPOesias

Mon 20 Mar 2006

Please enjoy these fine new readings and words in uncanny order at MiPOesias:

Kerri Sonnenberg - http://www.mipoesias.com/Poetry/sonnenberg_kerri.html - "Motion and Forces Family Letter," "To My Meterologist," and "After the Age of Exploration"

Christine Hamm - http://www.mipoesias.com/Poetry/hamm_christine.html - "Miscarriage Song" and "Begin at the Mouth"

Kyle Thompson - http://www.mipoesias.com/Shorts/thompson_kyle.html - "Mao Baby" and "Mountain Child"

Octavio R. Gonzalez - http://www.mipoesias.com/Poetry/gonzalez_octavio.html - "American Sign Language" and "As Hieroglyph It's Not So Bad"

Lisa Gabriele - http://www.mipoesias.com/Shorts/gabriele_lisa.html - excerpt from "All My Darling Sidekicks" [fiction]

K. Lorraine Graham - http://www.mipoesias.com/Poetry/graham_lorraine_k.html - "See It Everywhere"

John Korn - http://www.mipoesias.com/Poetry/korn_john.html - "All Around My Hat"

Sara Femenella - http://www.mipoesias.com/Poetry/femenella_sara.html - "If You Lived Here"

Pierre Joris - http://www.mipoesias.com/Poetry/joris_pierre.html - "It is so like me you"

Brian Howe - http://www.mipoesias.com/Poetry/howe_brian.html - "Foreign Letter" and "Foreign Letter (Doom Kick Remix)"

Sara Manguso - http://www.mipoesias.com/Poetry/manguso_sarah.html - "28," "29," "52," and "89"

And some of the most recent:

Carol Mirakove - http://www.mipoesias.com/Poetry/mirakove_carol.html - "Human Traffic"

Lesley Jenike - http://www.mipoesias.com/Poetry/jenike_lesley.html - "I'm Not Down with the New Sincerity"

Lars Palm - http://www.mipoesias.com/Poetry/palm_lars.html - "Tried to Be Coherent"

Linh Dinh - http://www.mipoesias.com/Poetry/dinh_linh.html - "My Local Burning" and "Investment Advises"

Additional archived always available at
<http://feeds.feedburner.com/MipoesiasMagazineRevistaLiteraria>

Thanks for stopping by!

Amy King & Didi Menendez
<http://www.mipoesias.com/>

"Alice laughed: "There's no use trying," she said; "one can't believe impossible things."

"I daresay you haven't had much practice," said the Queen. "When I was younger, I always did it for half an hour a day. Why, sometimes I've believed as many as six impossible things before breakfast."

--from "Alice in Wonderland"

Yahoo! Mail

Use Photomail to share photos without annoying attachments.

[↑ Contents](#)

565. **Max Middle**

IV Lounge Reading Series 24 March 2006

Mon 20 Mar 2006

Gary Barwin, Maggie MacDonald, Max Middle
IV Lounge Reading Series
8pm, 24 March 2006
326 Dundas St W (across from the Art Gallery of Ontario)
Toronto, Ontario

GARY BARWIN is a writer, composer, and performer. His music and writing have been published and presented in Canada, the US, and Europe. He received a PhD in Music Composition and was the recipient of the 1998 KM Hunter Foundation Artist Award. Seeing Stars, a YA novel, was a finalist for both CLA YA book of the year, and an Arthur Ellis Award. His recent books include frogments from the frag pool (with derek beaulieu, The Mercury Press) a series of translations / remixes of Basho's famous frog haiku) and the fiction collection, Doctor Weep and other strange teeth (The Mercury Press.) Other books include Big Red Baby, and The Mud Game (a novel written with Stuart Ross.) The full text of his poetry collections, Raising Eyebrows and Outside the

Hat can be found at chbooks.com. Barwin lives in Hamilton, Ontario where he directly the Niagara Regional Rhyme Gland Laboratory. He can be reached at garybarwin.com

MAGGIE MACDONALD is an award-winning playwright, visual artist and musician with the critically acclaimed bands The Hidden Cameras and The Republic of Safety. A rallying cry against consumerism, Maggie MacDonald's punk novel 'Kill the Robot' beautifully articulates the insecurity of post-human Western culture.

MAX MIDDLE lives & works in Ottawa where he has lov'n' been involved in many projects which have as their fulcrum a practice of poetry or m a k i n g . u p (among them the Max Middle Sound Project). His work appears in 'Shift & Switch: New Canadian Poetry' (Mercury Press, 2005). On 24 September 2005, Max assisted jwcurry in the execution of Messaggio Galore take II [www.photos.johnwmacdonald.com]. On 28 February 2006, he launched 'flow march n powder blossom s' (above/ground press, 2006), in a TREE (a reading series) in Ottawa. You can find his recorded contributions to the recently inaugurated Ottawa Poetry Podcast at <ottawapoetry.libysn.com>. He is currently conjuring up spiky angels. <www.maxmiddle.com>

[↑ Contents](#)

566. **Ishaq**

Philippines under de facto martial law

Mon 20 Mar 2006

<http://bc.indymedia.org/newswire/display/15900/index.php>

Philippines under de facto martial law

Right now, a crisis in the Philippines is being perpetuated by U.S. imperialism and its puppet Gloria Macapagal-Arroyo....the principal oppression being waged against the majority of women workers and peasants right now is class oppression, and Macapagal-Arroyo is the symbol of the bourgeois comprador class. She comes from one of the handful of families that carry out the dictates of U.S. imperialism....Another issue that has galvanized the Filipino people is the gang rape in November 2005 of a Filipina woman by U.S. Marines. She was raped and knocked unconscious. No action was taken against these six Marines.

audio: MP3 at 5.3 mebibytes

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

Philippines under de facto martial law

Published Mar 16, 2006 9:48 PM

Berna Ellorin

Berna Ellorin

WW photo: Arturo Perez-Saad

The following is from a talk by Berna Ellorin of Bayan USA to an International Women's Day forum sponsored by Workers World Party in New York on March 10.

I'd like to salute all the women who work for change in the number-one imperialist power in the world. Your contributions to the world anti-imperialist struggle are important.

International Women's Day is much celebrated in the Philippines. Within the Bayan alliance, the confederation of women's organizations called Gabriela led mass demonstrations on March 8.

Women have historically played a very important role in advancing the [REDACTED]'s struggle, beginning with Spanish colonial times, when the first revolt was led by a woman named Gabriela.

During the 1970s when the U.S.-puppet regime of Ferdinand Marcos declared martial law, a very dynamic women students' organization was formed called Makibaka. Like other legal, democratic organizations, it was forced to go underground.

Activists targeted by the Marcos regime made a huge exodus from urban centers to the countryside. Lorena Barros, founder of Makibaka, was one of the first martyrs of the martial law. She had joined the New People's Army and was assassinated in an encounter.

Right now, a crisis in the Philippines is being perpetuated by U.S. imperialism and its puppet Gloria Macapagal-Arroyo. Filipino culture and society are historically very patriarchal, very Catholic. But the principal oppression being waged against the majority of women workers and peasants right now is class oppression, and Macapagal-Arroyo is the symbol of the bourgeois comprador class. She comes from one of the handful of families that carry out the dictates of U.S. imperialism.

Although the government denies it, there is a new martial law in the Philippines right now, since the regime declared a state of emergency. It has provided the pretext for human rights violations like warrantless arrests and the killing of mass leaders. Another Bayan leader was killed yesterday in central Luzon.

The major news organizations are being monitored by the military. The Philippines is now the most dangerous place in the world to practice journalism.

Another issue that has galvanized the Filipino people is the gang rape in November 2005 of a Filipina woman by U.S. Marines. She was raped and knocked unconscious. No action was taken against these six Marines.

Only in January did the Philippine government issue a request to transfer them from the jurisdiction of the U.S. Embassy. They have been protected by an immunity clause in the visiting forces agreement, which has allowed the reentry of U.S. troops in at least 20 ports all over the archipelago. Not a single U.S. troop has ever been arrested or convicted for any of their numerous sexual violations in the Philippines, which has historically been used by the Pentagon as a gateway to the Asian continent and a launching pad, refueling location and rest and recreation area for U.S. wars of aggression overseas. Caravans of women and children are sent to areas where there are U.S. troops to pleasure and service them.

That is one of the reasons we are with you in the call to bring the U.S. troops home

We also want the U.S. government and the puppet government of Macapagal-Arroyo to bring justice to all the victims of sexual violations by U.S. troops, to arrest and convict all those who have committed them.

The current regime is completely subservient to U.S. dictates. It has proposed certain changes to the Philippine constitution, many of which were authored by the U.S. itself, that have to do with selling the country's patrimony, its natural resources, public utilities and mass media. All could be 100 percent foreign-owned.

On March 18 we'll call for the scrapping of these charter changes and will be marching with you in Times Square.

Currently, five congress members from Bayan are being held inside the lower house of parliament. The military are waiting for them outside and they can't leave for threat of being arrested. One is Lisa Masa, a woman who has committed her whole life to advancing Filipina women.

Many U.S. puppets have come and gone. The people's democratic movement has ousted two of them; we believe we can oust this one. No amount of state terror can stop what the people started a century ago.

As a member of Bayan in New York, it is an honor to be declared an enemy of this regime. No amount of labeling can suppress the voice of dissent that is growing in the streets.

Long live the anti-imperialist women's movement! Long live international solidarity!

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

<http://radio.indymedia.org/uploads/stopmovement-downwitus_dirty.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

"...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/>

567. **Ishaq**

After Criticizing Bush, Harry Belafonte Says he was Disinvited from Delivering Eulogy at the Coretta Scott King Funeral

Mon 20 Mar 2006

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

After Criticizing Bush, Harry Belafonte Says he was Disinvited from Delivering Eulogy at the Coretta Scott King Funeral

It's a great place to be, in the arts. It's a gift that's very hard to define. ...One of the things that was a mechanism and a device used to cruelly punish artists who would speak out was to cut them off from their livelihood. They did it to Paul Robeson....And what has permitted me to sustain my own life in the midst of so much cruelty and degradation -- I've lost a lot from those who control culture, those who will not let my song be in the environment of their sponsorship...

After Criticizing Bush([search]), Harry Belafonte Says he was Disinvited from Delivering Eulogy at the Coretta Scott King Funeral

Monday, March 20th, 2006

<http://www.democracynow.org/article.pl?sid=06/03/20/1439231>

We hear from legendary musician, actor and humanitarian Harry Belafonte on why he was disinvited from speaking at the funeral of Coretta Scott King and how he been blacklisted in places due to his political views. [includes rush transcript]

As we continue to mark the third anniversary of the Iraq([search]) invasion we turn now to look at how critics of the war have often been silenced and punished for speaking out against the invasion and occupation of Iraq as well as the Bush administration.

On Saturday, Democracy Now! interviewed legendary singer, actor and humanitarian, Harry Belafonte at The Great Hall at Cooper Union.

He revealed the story behind why he was disinvited from the funeral of Coretta Scott King even though he was a close friend of both Coretta and her late husband, the Rev. Martin Luther King Jr.

According to Belafonte, the King family originally invited him to help eulogize Coretta Scott King but the family rescinded the invitation after President Bush announced he would attend the funeral.

Just weeks earlier Belafonte had made international headlines when he spoke out against President Bush during a trip to Venezuela to meet with President Hugo Chavez.

In a moment we will hear Harry Belafonte discuss the controversy surround Coretta Scott King's funeral but we begin with Harry Belafonte talking about how artists are punished for speaking out.

* Harry Belafonte, speaking at The Great Hall at Cooper Union, March 18, 2006.

RUSH TRANSCRIPT

This transcript is available free of charge. However, donations help us provide closed captioning for the deaf and hard of hearing on our TV broadcast. Thank you for your generous contribution. Donate - \$25, \$50, \$100, more...

AMY GOODMAN: On Saturday, Democracy Now! interviewed legendary singer, actor and humanitarian, Harry Belafonte, at the Great Hall at Cooper Union here in New York City. He revealed the story behind why he was dis-invited from the funeral of Coretta Scott King, even though he was a close friend of both Coretta and her late husband, the Reverend Dr. Martin Luther King. According to Harry Belafonte, the King family originally invited him to help eulogize Coretta Scott King, but the family rescinded the invitation after President Bush announced he would attend the funeral. Just weeks earlier, Harry Belafonte had made international headlines when he spoke out against President Bush during a trip to Venezuela to meet with President Hugo Chavez.

HARRY BELAFONTE: No matter what the greatest tyrant in the world, the greatest terrorist in the world, George W. Bush, says, we're here to tell you: Not hundreds, not thousands, but millions of the American people - millions - support your revolution, support your ideas, and yes, expressing our solidarity with you.

AMY GOODMAN: That was Harry Belafonte speaking in Venezuela earlier this year. In a moment, we'll hear him discuss the controversy surrounding Coretta Scott King's funeral, but we begin with Harry Belafonte talking about how artists are punished for speaking out.

HARRY BELAFONTE: It is in culture that I think we come to know one another. And we are in countries murdering, killing, destroying people, and we have never heard their song. And perhaps if we had and perhaps if we would listen to their song, we might find that we are not capable of sending off our sons and daughters to murder.

It's a great place to be, in the arts. It's a gift that's very hard to define. So many great practitioners of art have already said so much, but there is a spirit in it.

There is an essence in it, that if it's applied to the human heart, if it's applied to inspire people to trust, I think the rewards from it are forever.

One of the things that was a mechanism and a device used to cruelly punish artists who would speak out was to cut them off from their livelihood. They did it to Paul Robeson. They wouldn't give him a passport. Carnegie Hall wouldn't hire him or give – or rent him the hall. Many of the places that he had sung, where people loved him, were closed to him for a long period of time. But when that case was fought and won in the courts, he was nourished again, because everybody in the world was waiting for him.

And what has permitted me to sustain my own life in the midst of so much cruelty and degradation -- I've lost a lot from those who control culture, those who will not let my song be in the environment of their sponsorship -- just my remarks on President Bush, that he's a terrorist, I lost a lot of work, even in universities, not even singing, just fraternities and students that have invited me to come to speak. Many of those doors in those universities were closed to me, because those who sit on the board and the board of trustees said we are displeased with what he said. He'll have no place in this institution. And if he does, you'll no longer have our support. So the president and the dean becomes frightened and becomes concerned. And it's easier to let go than it is to stand against the oppressor.

AMY GOODMAN: Who cancelled your engagements?

HARRY BELAFONTE: A university in Virginia, a company called [Eye Tech]. There is a difference between Eye Care, the foundation, and [Eye Tech] – a company made up of doctors and scientists in the world of ophthalmology.

I was supposed to have gone to Chicago, and they said, "No, we have to withdraw the contract." That experience is not uncommon.

[EDITOR'S NOTE: After Democracy Now! aired today, Belafonte informed us that the school was Bergen Community College in Paramus, New Jersey where he was scheduled to speak soon. In addition, he said the Kansas City Young Audiences also canceled an appearance.]

But I say that there is a place when one has to really make a choice, and sometimes the choice is not easy until you make it, and then you understand the rewards that are there from the choice you made, which may have at the beginning frightened you or threatened you or intimidated you.

AMY GOODMAN: More with Harry Belafonte in a minute.

[break]

AMY GOODMAN: Harry Belafonte here on Democracy Now!, democracynow.org, the War and Peace Report. We spoke with him on Saturday

night on the 10th anniversary of Democracy Now! at Cooper Union in New York City. I was speaking with him along with Juan Gonzalez, co-host on Democracy Now! and Pacifica Radio station WBAI's program director, Bernard White. We asked Harry Belafonte to explain what happened, why he didn't attend the funeral of Coretta Scott King.

AMY GOODMAN: Harry, I have a quick question, talking about the children and talking about Dr. King in Birmingham. Coretta Scott King recently died, and it was quite a remarkable funeral. Over 10,000, 15,000 people came out, four presidents, many senators. Reverend Joseph Lowery, while President Bush was sitting right on the dais, talked about weapons of misdirection right here, and President Carter talked about Dr. Martin Luther King and Coretta Scott King being spied on, and Maya Angelou stood up and said, "I speak here for Harry Belafonte and others." Did you try to go to Coretta Scott King's funeral?

HARRY BELAFONTE: What had happened was that when Dr. King came on one of his very first trips to New York, he was in Harlem, and a deranged black woman stabbed him, and he was -- the blade was just millimeters away from his heart, and to remove the instrument, his life was in jeopardy, and it was a very delicate operation. And it was then that I understood that -- after seeing Dr. King and talking to him, his first concern was what would happen to his family. And I said to myself, our leader cannot be concerned about that. That burden should not be on his shoulders. There are other aspects of the burden that would be his in relation to it, but not that. So that it was demanded and responded to that forever the welfare of his family would never be in jeopardy with him being at the helm of the movement, and we brought resources, and it was my task to direct all that, watching the kids grow, put money aside for their studies, to take care of Coretta, to make sure she had every convenience at her disposal to go, come while her husband was incarcerated.

So the intimacy of that experience was something that I had become accustomed to, and when Dr. King was murdered, I was in Atlanta in their home, and we separated ourselves from others who were there in the living room, and she said, "Would you come with me." We went into the bedroom, and she said, "Help me select the clothes that I must -- we must dress him in." And it was a very private and a very remarkable thing to -- the intimacy of it with her. And as we were selecting the suits and the shirt and the tie and laying it out, she sat on the bed, and she kind of -- a place where she had slept so often with her husband, and all those memories. And I said, "What is it?" She says, "You know, I'm worried about where this is all going. I'm worried about the nation, the rage, the anger, and I need to know what to do." And we talked for a second. Then I said to her, "You know, at this very moment in Memphis, thousands of sanitation workers are on hold, because Dr. King was supposed to have been there tomorrow to lead that movement and to speak to the people,

and before your husband, our leader, is put in his grave, if you have the will and the capacity to go down there tomorrow and stand up before those workers and let the world know that the movement has not been interrupted, that the process continues, and that all of us, as strong or as weak as we may be, will step into the breach and do what must be done." And she did, and she went down, and she spoke, and we came right back.

Now, all through the years since then, the building of the King Center, many choices of things that she made to do, because she was in her own right very involved for Dr. King. She was one of the -- she was very, very committed to the peace movement, and as a matter of fact, in Europe, during the assassin-- the missile crisis and whatnot, we gave -- we put on a peace concert for 250,000 Germans in Cologne, mostly students, and the moment when Coretta King -- I called and asked her to come to speak. It would mean a lot to the young people there. She came, and I have never, ever heard a declaration of approval like those young German youth did when she came, and she had a sense of her own power. She had a sense of her own capacity to bring influence and to be revered for the work she did.

When she died, none of us knew that she was in Mexico, that she had -- I knew that she was ill. I knew about the heart attack, the defibrillation and the stroke. But -- and I knew she had cancer, but I thought the cancer was contained, and when she went to Mexico, she was there with her children, and I got the news completely without knowing any of the details, so for a few days we didn't know what was happening. Where is she? Who's bringing her home? When is the funeral? When is the this, when is the that?

And finally, I left a call -- I left a message on the phones of the children, saying, "Please give me a call. I know this is a difficult moment, but there are things that must be done, and I would like to help if I can." I was then called a day later and told that, yes, that it was on that Tues-- this was on a Friday, Friday evening, that the funeral was going to take place that Tuesday, and that it would start at noon, and that with all the people that were being invited, that it was -- I was to be one of these people delivering the eulogy, and that my time would be at somewhere around 12:30 or 1:00, and I said, "Fine." And knowing this, I began to put my thoughts together.

That Saturday, Bush declared he was coming. He would be there. That Sunday, I began to change my speech, not to be rude or to be attacking, but to integrate this moment into what needed to be said. And then, that Monday morning, I got a call, and I was told that the invitation that had been extended to me had been pulled. I was uninvited. A woman by the name of Skinner and a Reverend by the name of Lawrence was the one who called me to tell me that I was uninvited, and when that call came, I called and spoke to one of the children. They said,

these are the events, and I need to be counseled as to how this has come about, and I was told that I would get a call shortly, and it would all be clarified. And then, when the final call came, it was -- they were sorry, but the invitation -- the withdrawing of the invitation would stand and that if I came down, they would find a place for me in the church, but I would not speak. And I did not go at all. I did not know how to deal with that.

What struck me was on the day of the ceremony, I saw how the altar was adorned. I saw who sat there, and as the camera moved about, I saw who was sitting in the audience, and I saw all of the power of the oppressor represented on the stage, and all those who fought for the victories that this nation was experiencing and enjoying sat in the outhouse, sat out in the field, sat removed, and if it not been for Lowery, for President Carter and for Maya Angelou, we would have had no voice and no representation at all.

Some ministers who were quite angry at all of this said, "Come on down here. Let's -- let's -- We have to talk to the press," and I said, "Talk to the press about what?" "About this. We cannot let it stand." I said, "I don't think that's appropriate. These are the children of my friend. These are the children of the movement. Where did we let them get caught? Why was Bernice giving this kind of sermon? How did you let Reverend Long become the minister of choice? Why wasn't it at Ebenezer Baptist Church, where Dr. King preached? And before we go public and begin to vent our anger, let us understand what role we played in this capitulation that has led to this moment, and let us try first to repair it rather than to go into public discourse.

When do we sit in a circle of healing? When we begin to talk about getting back to where we lost stride. How do we fix this? Not how do we play the vanity game, and get off on going public and talking about how I was crucified. You know, it's what it is, and there is a way in which we have to do this that not only prevents -- I don't know that there'll be another moment quite like that, because Dr. King and Malcolm X and Fannie Lou Hamer, folks like that were so rare that to be a part of the final ceremony of their departure is a rare moment in history, but I think that it goes along with what I have been saying here. What role have we played in letting all this happen? Where were we? What were we doing that had us so distracted? How can it be this way? How did you priests and ministers let the evangelical rightwing Christian forces co-opt the greater truth about Christianity and the philosophy of liberation? And how did you all let that happen, and where are your voices in opposition publicly?

Everybody has a part in this. Everybody has something to look at, and I think it is a collective experience, and that's why I think rather than sitting here drifting, we've got to talk about this, not just where we failed and where you failed, and we've got to come out of this discourse and this discussion, not just

talking about it but saying, "Here's where we go," and take courage in the fact that we can turn this around, because the truth of the matter is we are the only ones that can turn this around. Nothing and no one else can do it. Nothing.

AMY GOODMAN: Harry Belafonte, describing his dis-invitation from giving a eulogy at the funeral of Coretta Scott King.

See also:

<http://www.democracynow.org/article.pl?sid=06/03/20/1439231>

<http://radio.indymedia.org/uploads/stopmovement-downwitus_dirty.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

\

<http://www.sidebrow.net/2006/a006-braithwaite-01.php>

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<http://radio.indymedia.org/news/2005/10/7255.php>

\

<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/>

[↑ Contents](#)

568. **Stephen Baraban**
Re: Rachel Corrie, & more
Mon 20 Mar 2006

Mr. Joris,

I have no idea how you can equate an anonymous person sending you a harsh email with people trying to Shove Your Head In The Sand. You do not report any threats to your livelihood or safety in this email; its writer(s) is/are fierce, as you are fierce in writing of a "cynical, imperialist and repressive" Zionist entity. This is just like the Ishaq post I once responded to that said that Zionists are wicked snakes who use nasty language towards their adversaries.

The email to you, to be sure, contains both possible and entirely dubious claims. The nature of the International Solidarity Movement may be as your aversary claims; the destruction of the houses R.C. intervened upon may have something to do with terrorist tunnels, or may not. She may or may not have been visible to the driver. I see that Amnesty International has said that there should be further investigation of the incident. But I don't recall any statement anywhere before saying that Rachel Corrie had "chosen to lay down" in front of the vehicle--that characterization of her posture sounds like pure propaganda.

There is SO MUCH propoganda around these issues. Pretty much all persons speaking out of late on this list have been tripping over each other to express Complete Support of the Palestinian fight against "The Occupation", but the problem is, would ending the occupation of lands won by Israel in the '67 war ever be thought of by the Palestinian people as an adequate concession by the Israelis? The Barak/Arafat/Clinton negotiations at Camp David and Taba, and the bizarre breakout of the Al Aqsa Intifada at that time, show that it is a lot stickier than that.

Back to people trying to shove each others heads, etc.
I'm against things like the recent successful pressure on a British architect to recant his

"anti-Israeli wall" views on the Middle East and his associations before being "allowed" to work on a building in New York City named for the late pro-Israel senator Jacob Javits. (As I am also against the resolution by British academics at certain institutions to break off all contact with Israeli academics).

Thank God, Mr. Joris, that, as opposed to the architect's situation, no one has bothered you about your Paul Celan translation and editing projects in light of your views so different than those of Celan, who found pride and renewal in his visit to Israel. But this in fact has seemed a dissonance to me, and I have preferred to buy and read other books on Celan than yours.

Unanonymously,
Stephen M. Baraban

--- Pierre Joris <[REDACTED]> wrote:

Here's an extract from a longish post I wrote this morning on Nomadics blog (<http://pjoris.blogspot.com>) that comes from and is a prolongation of this thread, and goes on to a recently published piece of research on the Israel Lobby & US Foreign policy:

"This past Saturday's post (concerning an upcoming gig) got a "comment" from an anonymous mailer with the handle "why palestinians usually get it wrong," and which concerned Rachel Corrie and the suppressed play based on her writings. Here are two extracts from this "comment":

'Three years ago Thursday, Rachel Corrie was accidentally killed by an Israeli bulldozer after she entered a closed Israeli military zone to protect Palestinian homes that were sitting on top of tunnels used by Palestinian terrorists to smuggle illegal

*weapons to be used
against Israeli civilians. Rachel Corrie was a
member of the
International Solidarity Movement (ISM), a firm
supporter of
Palestinian terrorism (what the ISM calls
"resistance?", "by any
means necessary"?...*

*Palestinian terrorism insures that Israeli
bulldozers have very
little visibility because of the need to protect the
driver with
metal shielding. Ms. Corrie chose to lay down in
front of a
bulldozer. Her act was not one of peace, but of
suicide. Clearly Ms.
Corrie spent too much time in the company of suicide
killers and
their supporters.'*

*Now, a few weeks ago I had indeed mentioned the fact
that the play
based on Rachel Corrie's writings had been censored
in New York. This
I had learned from a post by the Australian writer
Alison Croggon on
the Buffalo Poetics list ?a post which generated a
long and heated
debate, with some of the truly ugliest posts I have
witnessed since
the inception of that list. Surprised? No. Whenever
it comes to
Palestine and the cynical, imperialist and
repressive politics of the
state of Israel, this place (the U.S. of A) acts
like a famously
stupid bird: it stuffs its head in the sand &
refuses to acknowledge
what is clear to the vast majority of people around
the world.*

*And if the good denizens are not performing this act
of self-blinding
fast enough, they get help by having their heads
shoved into the sand
by a range of more or less anonymous orgs, both
long-standing and ad
hoc, with both access to the largest US media*

outlets and with an eye
on the smallest places of resistance, such as my
little-visited
blog. Thus this "why palestinians usually get it
wrong" post
mentioned above.
..."

Read on

Pierre

On Mar 18, 2006, at 3:59 AM, Alison Croggon wrote:

For the record:

On 18/3/06 12:06 PM, "Alison Croggon"
<[REDACTED]> wrote:

I accept some blame, for getting hot under the
collar at the
incredible misogyny displayed in some posts on
this forum. And
despite
Mark's fondness for alleging that sexism is a
side issue that is
largely
illusory, I reckon it does - Mark, would you be
so sanguine if
there was an
equivalent anti-Semitism here, say, quoting
Protocols of Zion libels?

After some private discussion with Mark Weiss,
whom I have offended
deeply,
I would like to say that I did not mean by my
comments here that I
thought
Mark was a misogynist. Nor do I think that. For
that unfair
imputation, I
apologise.

I have not in fact claimed that anyone here is a
misogynist - I
don't have

*such privileged access to the personalities of
most people here -
and have
confined my protests to the misogyny expressed in
certain postings.*

*As for my remark about the Protocols of Zion,
which Mark also found
offensive, and which I allow was careless: I did
not mean that
Harry Nudel's
posting was equivalent to that document. I meant
that if someone
posted a
"satirical" fantasy based on the blood libel, that
would be
equivalent in
offensiveness and implicit violence. I stand by
that.*

And now I'm outta here.

All best

A

Alison Croggon

*Blog: <http://theatrenotes.blogspot.com>
Editor, Masthead: <http://masthead.net.au>
Home page: <http://alisoncroggon.com>*

=====
*"Blasphemy is a victimless crime." -- a t-shirt sent
to Salman
Rushdie in the days of the Satanic Verses fatwa.*
=====

*Pierre Joris
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Nomadics blog: <http://pjoris.blogspot.com>*
=====

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[↑ Contents](#)

569. **Brian Stefans**

Efest 2006 (March 22-23, Brown University)

Tue 21 Mar 2006

E-Fest 2006

Brown University, Providence RI

Full info and festival poster available at:

http://www.arras.net/brown_efest_2006/

Summary:

On March 22 and 23, the Brown University Literary Arts Program will present E-Fest 2006, a celebration of new digital literary art. There will be showbizz-style performances of new work each night, starting promptly at 8 p.m., in the McCormack Family Theater at 70 Brown St. (entrance off Fones Alley, across from the Literary Arts building), and symposia all day Thursday in the McKinney Conference Room of the Watson Institute for International Studies, 111 Thayer St.

Among the literary hypermedia artists performing are Stuart Moulthrop, Judd Morrissey, Aya Karpinska, Rob Kendall, Scott Rettberg, Nick Montfort, Jim Carpenter, Braxton Soderman, and others.

Most of the performers are also participating in the Thursday panels, along with Wendy Chun, George Landow, Lutz Hamel, Gale Nelson, Edrex Fontanilla, and Mike Magee.

All events are free and open to the public.

Schedule:

March 22

8pm - 10:30

Circuit Breakers I: Premieres and Performances

Featuring: Judd Morrissey (Chicago Art Institute), Michael Stewart, Aya Karpinska, Brian Kim Stefans and Nick Montfort. Reception in the Literary Arts lounge following the show.

McCormack Family Theater, 70 Brown Street

March 23

10:30am - 5:15pm

Panels and Symposia

McKinney Conference Room, Watson Institute for International Studies, 111 Thayer Street

* 10:30am-12pm: Memory and Real Time with Wendy Chun, Edrex Fontanilla, Mike Magee, Judd Morrissey, Braxton Soderman

* 2pm-3:30: Noulipo: Recombinant Poetics with Daniel Howe, Aya Karpinska, Rob Kendall, Gale Nelson, Brian Kim Stefans

* 3:45-5:15: The Game of Fiction with Lutz Hamel, George Landow, Nick Montfort, Stuart Moulthrop, Scott Rettberg

8pm - 10:30

Circuit Breakers II: Premieres and Performances

Featuring: Stuart Moulthrop (Baltimore University) and Braxton Soderman, Daniel Howe, Rob Kendall, Jim Carpenter, Scott Rettberg

McCormack Family Theater, 70 Brown Street

[↑ Contents](#)

570. **Alison Croggon**

Re: Rachel Corrie, & more

Tue 21 Mar 2006

On 21/3/06 3:42 PM, "Stephen Baraban" <[REDACTED]> wrote:

Thank God, Mr. Joris, that, as opposed to the architect's situation, no one has bothered you about your Paul Celan translation and editing projects in light of your views so different than those of Celan, who found pride and renewal in his visit to Israel. But this in fact has seemed a dissonance to me, and I have preferred to buy and read other books on Celan than yours.

And so you miss some wonderful translations that reignited Celan's poems for me - that seems a shame. Politics and art are often an uncomfortable fit; surely Pound demonstrates that it's hard to judge one by the other.

Best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

571. **Jesse Glass**

The Ancients

Tue 21 Mar 2006

Palmer was one of a group of young men who regularly met with Blake in his later years. If I'm not mistaken--Palmer was also a versifier, but not in the visionary mode of his great friend. I love Palmer's visual work! Ebay sometimes sells his original prints at reasonable prices. Jess, back from America, and mighty glad of it.

[↑ Contents](#)

572. **Jesse Glass**

New Illuminations

Tue 21 Mar 2006

Thinking of Blake, Palmer, and the Ancients brings up the question of illuminated books in the Blake mode. This past summer I had a chance to see an exquisite Susan Bee/ Jerome Rothenberg collaboration. Who out there produces illustrated, illuminated--painted or otherwise--bookworks? I'm quite familiar with Xeroxial Editions, so no need to mention it. Any others? Jess

[↑ Contents](#)

573. **poetics**

Calamari Press News: Trilce by James Wagner now available

Tue 21 Mar 2006

Some things I thought you might be interested to know....

James Wagner's Trilce is now available for your reading pleasure. The 77 poems in James Wagner's Trilce are homophonic translations of César Vallejo's book of the same name, or at least that was the cathartic process Wagner underwent—in creating them, his versions take on a life of their own. Read and listen to some online samples, as well as what Rosmarie Waldrop and Michael Burkard have to say about Wagner's Trilce, here: <http://calamaripress.com/Trilce.htm>

You can get yourself a copy of this Trilce directly from Calamari Press, or from Powells: <http://www.powells.com/cgi-bin/biblio?inkey=1-0977072320-0>

To celebrate the release of his new book, James Wagner will be coming out to NYC for a whirlwind weekend of readings. April 29 at 2 PM he will be at the Tarpaulin Sky/Frequency Series at the Four-faced Liar. Later that evening at 7 PM, he will be at Pete's Candy Store in Brooklyn. Then on Sunday April 30 at 7 PM, he will be at the Lungfull series at Zinc bar.

Other Calamari Press news:

*** Upcoming on Sunday, March 26 at 4:30 PM : Using images from the exhibition Shoot the Family as a backdrop, Peter Markus will be reading at the Cranbrook Art Museum in Bloomfield, Michigan. More info:
<http://www.cranbrookart.edu/museum/lectures.html>

*** Upcoming on April 5-7, Calamari Press & Sleepingfish will be at the &NOW Literary Festival in Chicago. Peter Markus, Steve Timm and Michael Peters will be reading/performing and artwork & books will be on display. More info:
<http://www.lakeforest.edu/academics/programs/engl/andnow/>

*** Pseudo reviews of James Tate, Aase Berg and Lara Glenum in the guise of Inverse Anthropomorphisms and Animistic Animals were recently posted on 5cense Reviews: www.5cense.com

*** New stuff on the horizon: the next issue of Sleepingfish (for which we will be reading submissions for until April 1st), a new book by John Olson, a re-release of Peter Markus's Good, Brother, and a new book by yours truly if I can get my act together.

Hope you have the time to check some of this stuff out. Thanks,

Derek White

www.5cense.com

www.sleepingfish.net

www.calamaripress.com

As always, no electrons were inconvenienced in bringing you this message, but billions of electrons were horribly inconvenienced.

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

[↑ Contents](#)

574. **Dan Waber**

a new essay on Visual Poetry, by Karl Kempton

Tue 21 Mar 2006

The minimalist concrete poetry site at:

<http://www.logolalia.com/minimalistconcret poetry/>

has been updated with a new essay by Karl Kempton, "VISUAL POETRY: A Brief History of Ancestral Roots and Modern Traditions".

From the Introduction, by Karl Young:

"In surfing the web today, you have probably passed through at least a dozen examples of word and image working together. Stated another way, you have

been observing the results of prophecies and examples from the earliest petroglyphs to the visual poets who distributed their work through the mail art network when other avenues of publication were closed to them. Given changes in communications technology, it seems unlikely that visual poets will ever again be shoved back into the position of the Haitian boat people of American poetry. At the present moment, the interaction of graphics and text is so pervasive in society that you can find it in everything from warehouse tracking systems to the most sophisticated medical diagnostic techniques. Given the now ubiquitous interrelation of word and image, it would be absurd to imagine that a new generation of poets could be kept from exploring this interface of media. And it would be tragic if their predecessors would continue to be excluded from serious consideration."

Enjoy,
Dan

[↑ Contents](#)

575. **Marcus Bales**

Re: Rachel Corrie, & more

Tue 21 Mar 2006

On 20 Mar 2006 at 20:42, Stephen Baraban wrote:

> Mr. Joris,
> ... You do not report any threats
> to your livelihood or safety in this email ...
> ... I have preferred to buy and read other books on Celan
> than yours.

I'd say Mr Joris doesn't have to report any threats when you're so willing to make one in nearly the same breath as you say he doesn't report any. Is this what it's come to in academia: threats to refuse to read one another's work when you think you may disagree with one another politically? Yeah, right, that's real mature, real scholarly, isn't it.

The proper response to words is more words, not an attempt to cut the other person off. Oh, I realize that there's a certain excitement in banning people from lists, in refusing to buy or read their books, in cutting them dead in the faculty lounge, and the like. But how childish! How anti- intellectual! How dumb.

Marcus

--- Pierre Joris <[REDACTED]> wrote:

Here's an extract from a longish post I wrote this morning on Nomadics blog (<http://pjoris.blogspot.com>) that comes from and is a prolongation of this thread, and goes on to a recently published piece of research on the Israel Lobby & US Foreign policy:

"This past Saturday's post (concerning an upcoming gig) got a "comment" from an anonymous mailer with the handle "why palestinians usually get it wrong," and which concerned Rachel Corrie and the suppressed play based on her writings. Here are two extracts from this "comment":

'Three years ago Thursday, Rachel Corrie was accidentally killed by an Israeli bulldozer after she entered a closed Israeli military zone to protect Palestinian homes that were sitting on top of tunnels used by Palestinian terrorists to smuggle illegal weapons to be used against Israeli civilians. Rachel Corrie was a member of the International Solidarity Movement (ISM), a firm supporter of Palestinian terrorism (what the ISM calls "resistance?", "by any means necessary"?...

Palestinian terrorism insures that Israeli bulldozers have very little visibility because of the need to protect the driver with metal shielding. Ms. Corrie chose to lay down in front of a bulldozer. Her act was not one of peace, but of suicide. Clearly Ms. Corrie spent too much time in the company of suicide killers and their supporters.'

Now, a few weeks ago I had indeed mentioned the fact that the play based on Rachel Corrie's writings had been censored in New York. This I had learned from a post by the Australian writer Alison Croggon on the Buffalo Poetics list ?a post which generated a long and heated debate, with some of the truly ugliest posts I have witnessed since the inception of that list. Surprised? No. Whenever it comes to Palestine and the cynical, imperialist and repressive politics of the state of Israel, this place (the U.S. of A) acts like a famously stupid bird: it stuffs its head in the sand & refuses to acknowledge what is clear to the vast majority of people around the world.

*And if the good denizens are not performing this act of self-blinding fast enough, they get help by having their heads shoved into the sand by a range of more or less anonymous orgs, both long-standing and ad hoc, with both access to the largest US media outlets and with an eye on the smallest places of resistance, such as my little-visited blog. Thus this "why palestinians usually get it wrong" post mentioned above.
..."*

Read on

Pierre

On Mar 18, 2006, at 3:59 AM, Alison Croggon wrote:

For the record:

*On 18/3/06 12:06 PM, "Alison Croggon"
<[REDACTED]> wrote:*

I accept some blame, for getting hot under the collar at the incredible misogyny displayed in some posts on this forum. And despite Mark's fondness for alleging that sexism is a side issue that is largely illusory, I reckon it does - Mark, would you be so sanguine if there was an equivalent anti-Semitism here, say, quoting Protocols of Zion libels?

After some private discussion with Mark Weiss, whom I have offended deeply, I would like to say that I did not mean by my comments here that I thought Mark was a misogynist. Nor do I think that. For that unfair imputation, I apologise.

I have not in fact claimed that anyone here is a misogynist - I don't have such privileged access to the personalities of most people here - and have confined my protests to the misogyny expressed in certain postings.

As for my remark about the Protocols of Zion, which Mark also found offensive, and which I allow was careless: I did not mean that Harry Nudel's posting was equivalent to that document. I meant that if someone posted a "satirical" fantasy based on the blood libel, that would be equivalent in offensiveness and implicit violence. I stand by that.

And now I'm outta here.

All best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

=====
*"Blasphemy is a victimless crime." -- a t-shirt sent
to Salman
Rushdie in the days of the Satanic Verses fatwa.*
=====

*Pierre Joris
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email: [REDACTED]
<http://pierrejoris.com>
Nomadics blog: <http://pjoris.blogspot.com>*
=====

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[↑ Contents](#)

576. **justin sirois**

Ansem Berrigan/Rod Smith/ new free audio tracks

Tue 21 Mar 2006

"my babysitters" (Ansem Berrigan
"ted's head" (Rod Smith
"strangers in the nest" (Ansem Berrigan
and
an NPR interview from Spoken Arts Radio

at

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

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<http://www.narrowhouserecordings.com/>
a record label primarily interested in contemporary writing, poetics and the political

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[↑ Contents](#)

577. **Haas Bianchi**

Re: query

Tue 21 Mar 2006

I think she is In New Zealand.

R

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Rob McLennan

Sent: Monday, March 20, 2006 2:38 PM

To:

Subject: query

did anyone ever figure out the e-whereabouts of the most silent Lisa Samuels?

rob

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics
(Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press
fair ...11th coll'n - name , an errant (Stride, UK) c/o 858 Somerset St
W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

[↑ Contents](#)

578. **alexander saliby**

Re: Rachel Corrie, & more

Tue 21 Mar 2006

Marcus Bales wrote:

"The proper response to words is more words, not an attempt to cut the other person off. Oh, I realize that there's a certain excitement in banning people from lists, in refusing to buy or read their books, in cutting them dead in the faculty lounge, and the like. But how childish! How anti- intellectual! How dumb."

To which I respond...Thank you Marcus!

A tad over two years ago Kirby Olson wrote that he was leaving the list because so many responses by so many responders were "...mean." Had he been less of a gentle scholar he might have added "petty" to his comment.

Contemptible is never constructive no matter how eruditely the message is delivered. Alex

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

From: Marcus Bales<mailto:[REDACTED]>

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

Sent: Tuesday, March 21, 2006 4:53 AM

Subject: Re: Rachel Corrie, & more

On 20 Mar 2006 at 20:42, Stephen Baraban wrote:

> Mr. Joris,
> ... You do not report any threats
> to your livelihood or safety in this email ...
> ... I have preferred to buy and read other books on Celan
> than yours.

I'd say Mr Joris doesn't have to _report_ any threats when you're so willing to make one in nearly the same breath as you say he doesn't report any. Is this what it's come to in academia: threats to refuse to read one another's work when you think you may disagree with one another politically? Yeah, right, that's real mature, real scholarly, isn't it.

The proper response to words is more words, not an attempt to cut the other person off. Oh, I realize that there's a certain excitement in banning people from lists, in refusing to buy or read their books, in cutting them dead in the faculty lounge, and the like. But how childish! How anti- intellectual! How dumb.

Marcus

--- Pierre Joris <[REDACTED]<mailto:[REDACTED]>> wrote:

Here's an extract from a longish post I wrote this morning on Nomadics blog (<http://pjoris.blogspot.com><<http://pjoris.blogspot.com/>>) that comes from and is a prolongation of this thread, and goes on to a recently published piece of research on the Israel Lobby & US Foreign policy:

"This past saturday's post (concerning an upcoming gig) got a "comment" from an anonymous mailer with the handle "why palestinians usually get it wrong," and which concerned Rachel Corrie and the suppressed play based on her writings. Here are two extracts from this "comment":

'Three years ago Thursday, Rachel Corrie was accidentally killed by an Israeli bulldozer after she entered a closed Israeli military zone to protect Palestinian homes that were sitting on top of tunnels used by Palestinian terrorists to smuggle illegal weapons to be used against Israeli civilians. Rachel Corrie was a member of the International Solidarity Movement (ISM), a firm supporter of Palestinian terrorism (what the ISM calls "resistance?", "by any means necessary.?"...

Palestinian terrorism insures that Israeli bulldozers have very little visibility because of the need to protect the driver with metal shielding. Ms. Corrie chose to lay down in front of a bulldozer. Her act was not one of peace, but of

suicide. Clearly Ms.
Corrie spent too much time in the company of suicide
killers and
their supporters.'

Now, a few weeks ago I had indeed mentioned the fact
that the play
based on Rachel Corrie's writings had been censored
in New York. This
I had learned from a post by the Australian writer
Alison Croggon on
the Buffalo Poetics list ?a post which generated a
long and heated
debate, with some of the truly ugliest posts I have
witnessed since
the inception of that list. Surprised? No. Whenever
it comes to
Palestine and the cynical, imperialist and
repressive politics of the
state of Israel, this place (the U.S. of A) acts
like a famously
stupid bird: it stuffs its head in the sand &
refuses to acknowledge
what is clear to the vast majority of people around
the world.

And if the good denizens are not performing this act
of self-blinding
fast enough, they get help by having their heads
shoved into the sand
by a range of more or less anonymous orgs, both
long-standing and ad
hoc, with both access to the largest US media
outlets and with an eye
on the smallest places of resistance, such as my
little-visited
blog. Thus this "why palestinians usually get it
wrong" post
mentioned above.
..."

Read on

Pierre

On Mar 18, 2006, at 3:59 AM, Alison Croggon wrote:

For the record:

On 18/3/06 12:06 PM, "Alison Croggon"
<[REDACTED]<mailto:[REDACTED]>> wrote:

I accept some blame, for getting hot under the collar at the incredible misogyny displayed in some posts on this forum. And despite Mark's fondness for alleging that sexism is a side issue that is largely illusory, I reckon it does - Mark, would you be so sanguine if there was an equivalent anti-Semitism here, say, quoting Protocols of Zion libels?

After some private discussion with Mark Weiss, whom I have offended deeply, I would like to say that I did not mean by my comments here that I thought Mark was a misogynist. Nor do I think that. For that unfair imputation, I apologise.

I have not in fact claimed that anyone here is a misogynist - I don't have such privileged access to the personalities of most people here - and have confined my protests to the misogyny expressed in certain postings.

As for my remark about the Protocols of Zion, which Mark also found offensive, and which I allow was careless: I did not mean that Harry Nudel's posting was equivalent to that document. I meant that if someone posted a "satirical" fantasy based on the blood libel, that

would be
equivalent in
offensiveness and implicit violence. I stand by
that.

And now I'm outta here.

All best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au><<http://masthead.net.au/>>

Home page: <http://alisoncroggon.com><<http://alisoncroggon.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]<[mailto:\[REDACTED\]](mailto:[REDACTED])>

<http://pierrejoris.com><<http://pierrejoris.com/>>

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

=====

Do You Yahoo!?

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

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

[↑ Contents](#)

579. **Murat Nemet-Nejat**

A New Weblog on Movies and Other Media

Tue 21 Mar 2006

My son Daniel Nemet-Nejat, who is a film maker and writer, has started a new blog on film and other media. I think it contains interesting things and is worth looking into:

<http://40yrsinthedesert.blogspot.com>

His last entry, an interview with the director of "The Beauty Academy of Kabul," Liz Mermin, has already been picked up by other film blogs.

Murat

[↑ Contents](#)

580. **David-Baptiste Chirot**

Re: query

Tue 21 Mar 2006

Lisa Samuels lives teaches in Milwaukee

*From: Haas Bianchi <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: query
Date: Tue, 21 Mar 2006 08:01:06 -0600*

I think she is In New Zealand.

R

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

*From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of Rob McLennan
Sent: Monday, March 20, 2006 2:38 PM
To: [REDACTED]
Subject: query*

did anyone ever figure out the e-whereabouts of the most silent Lisa Samuels?

rob

--

*poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics
(Insomniac)...pub., above/ground press ...coord.,SPAN-O + ottawa small
press*

fair ...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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<http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/>

[↑ Contents](#)

581. **Brian Clements**
Email for Julia Tivona?

Tue 21 Mar 2006

If anyone has her email address, I'd appreciate receiving it. It's regarding work she sent for Sentence--she seems to have relocated since sending it.

Thanks,
Brian

[↑ Contents](#)

582. **Jim Andrews**
Re: A New Weblog on Movies and Other Media

Tue 21 Mar 2006

My son Daniel Nemet-Nejat, who is a film maker and writer, has started a new blog on film and other media. I think it contains interesting things and is worth looking into:

<http://40yrsinthedesert.blogspot.com>

His last entry, an interview with the director of "The Beauty Academy of Kabul," Liz Mermin, has already been picked up by other film blogs.

Murat

That's a terrific interview. Forwarded the interview to the Producer of an independent film festival in my home town.

ja
<http://vispo.com>

[↑ Contents](#)

583. **Jane Sprague**
PALM PRESS at The Smell

Tue 21 Mar 2006

Please join us for an evening with
PALM PRESS at THE SMELL

.....

Wendy S. Walters
Mairead Byrne
James Thomas Stevens
-with-
Mark Wallace
K. Lorraine Graham

.....

THE SMELL
247 South Main Street
between 2nd & 3rd Street
Los Angeles, CA
(enter through the alley)

.....

JAMES THOMAS STEVENS is author of *Combing the Snakes from His Hair* (Michigan UP), *(dis)Orient* (Palm Press, 2005), *Mohawk/Samoa: Transmigrations* (Subpress), *The Mutual Life (Plan B)*, and *A Bridge Dead in the Water (Salt)*. He's a member of the Akwesasne Mohawk Nation in Upstate New York.

MAIREAD BYRNE's publications include three chapbooks, *An Educated Heart* (Palm Press, 2005), *Vivas* (Wild Honey, 2005), and *Kalends* (Belladonna* 2005), as well as poems in *5AM*, *The Argotist Online*, *Conduit*, *The Denver Quarterly*, *The Drunken Boat*, *Free Verse*, *MiPOesias*, and *Volt*.

WENDY S. WALTERS is author of *Birds of Los Angeles* (Palm Press). She teaches at RISD in Providence, RI.

MARK WALLACE is author of numerous books, including *Temporary Worker Rides A Subway* (Green Integer), *Haze* (Edge), *Dead Carnival* (Avec Books), and about 10 more. He edits *Submodern Fiction*, and co-edited *Telling It Slant: Avant Garde Poetics of the 1990s*.

K. LORRAINE GRAHAM is the author of *Terminal Humming* (Slack Buddha) and *Dear [Blank] I Believe in Other Worlds* (Phylum). She has published poems in *Rock Heals*, *No Tell Motel*, *Submodern Fiction*, and *Dusie*. Palm Press
www.palmpress.org

[↑ Contents](#)

584. **mIEKAL aND**
Re: New Illuminations

Tue 21 Mar 2006

HEY JESS

that's X-E-X-O-X-I-A-L

(there, I got to mention it...)

~mIEKAL

On Mar 21, 2006, at 3:19 AM, Jesse Glass wrote:

Thinking of Blake, Palmer, and the Ancients brings up the question of illuminated books in the Blake mode. This past summer I had a chance to see an exquisite Susan Bee/ Jerome Rothenberg collaboration. Who out there produces illustrated, illuminated--painted or otherwise--bookworks? I'm quite familiar with Xeroxial Editions, so no need to mention it. Any others? Jess

XEXOXIAL EDITIONS

Appropriate Scale Publishing since 1980

<http://www.xexoxial.org>

"The word is the first stereotype." Isidore Isou, 1947.

[↑ Contents](#)

585. **Daniel Godston**
Lower & Upper Limits tonight at Muse Cafe

Tue 21 Mar 2006

Lower & 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 & Upper Limits, which will happen tonight:

Philasoph -- poetry

Ways & Means Trio

Joel Wanek -- upright bass, tongue drum, percussion

Jayve Montgomery -- reeds, invented instruments, percussion, electronics

Daniel Godston -- trumpet, percussion, invented instruments

with special guest Julia B. Moreno -- flute

Lower & Upper Limits happens at Muse Café on the third Tuesday of the month; the performance begins at 8 p.m. The title of this series is taken from Louis Zukofsky's "A-12": "I'll tell you. / About my poetics -- music / speech / An integral / Lower limit speech / Upper limit music." Muse Café is at 817 N. Milwaukee Ave. in Chicago, and the phone number is [REDACTED]. This event is free and open to the public, donations appreciated. For more information please visit these websites: www.musecafechicago.com, www.oaxera.com, & <http://jayvejohnmontgomery.com/>.

[↑ Contents](#)

586. **Edmund Hardy**
Recently at "Intercapillary Space"

Tue 21 Mar 2006

Collective Poetry Blog of multiple formed matters
<http://intercapillaryspace.blogspot.com/>

POEMS:

John Seed, from THAT BARRIKINS

Fragments translated from the work of Ernst Meister

REVIEWS:

Redell Olsen, "Secure Portable Space"

Eric Mottram, "Towards design in poetry"

Peter Redgrove, "A Speaker for the Silver Goddess"

rob mclennan, "name , an errant"

ESSAYS & NOTES:

Aristotle's Styles: Poetics

The word "refugee" - Levinas & hospitality

On Gustaf Sobin

From Detection to Gertrude Stein

"When asked for a statement on the atomic bomb, Stein begins with how the atomic bomb impacts on her reading of detective stories"

What is a "phase-shift poetics"?

PLUS:

A Stack of Mei-Mei Berssenbrugge Horizons

AND A HIDDEN EASTER EGG:

Apollinaire & Delaunay

New contributors always welcome to join or to submit reviews, poetry & other written matter. And feedback is welcome too.

Edmund

[↑ Contents](#)

587. **H Arnold**

Re: Will someone review my book?

Tue 21 Mar 2006

Christophe,

I'd be happy to review both pieces. Contact me off-list if interested.

Best,

heidi

Heidi Arnold

fax: [REDACTED]
[REDACTED]

*From: furniture_press <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Will someone review my book?
Date: Tue, 21 Mar 2006 16:47:43 -0500*

It's been a while since 'qui/etude' was published, but I never seriously looked for a reviewer, or reviewers. I also have a small little pamphlet called 'invoice' that I'd like to see reviewed. Anyone want to take a shot? I'm not asking to be re-directed to places which do reviews - I'm asking anyone on this list.

Do me right.

Christophe Casamassima

--

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[↑ Contents](#)

588. **furniture_press**
Will someone review my book?

Tue 21 Mar 2006

It's been a while since 'qui/etude' was published, but I never seriously looked for a reviewer, or reviewers. I also have a small little pamphlet called 'invoice' that I'd like to see reviewed. Anyone want to take a shot? I'm not asking to be re-directed to places which do reviews - I'm asking anyone on this list.

Do me right.

Christophe Casamassima

--

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[↑ Contents](#)

589. **Jane Sprague**
Palm Press: 4/26/06 at THE SMELL

Tue 21 Mar 2006

Dear List:

The upcoming reading at The Smell in LA will take place on Sunday, 4/26/06.
The Smell reading series always takes place on the last Sunday of each month.

Apologies for the omission.

Jane Sprague

[↑ Contents](#)

590. **ric carfagna**
Re: Will someone review my book?

Tue 21 Mar 2006

Hi Christophe,
I'd be glad to review you works.
I was previously the poetry reviewer for
Poetic Inhalation, now I'm affiliated
with New Mystics www.newmystic.com
Backchannel me and I'll let you know

where you can send the books.

Thanks,

Ric

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

From: "furniture_press" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, March 21, 2006 4:47 PM

Subject: Will someone review my book?

It's been a while since 'qui/etude' was published, but I never seriously looked for a reviewer, or reviewers. I also have a small little pamphlet called 'invoice' that I'd like to see reviewed. Anyone want to take a shot? I'm not asking to be re-directed to places which do reviews - I'm asking anyone on this list.

Do me right.

Christophe Casamassima

--

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[↑ Contents](#)

591. **ric carfagna**

Re: Will someone review my book?

Tue 21 Mar 2006

Actually I forgot to add the 's',

it's www.newmystics.com

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

From: "furniture_press" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, March 21, 2006 4:47 PM

Subject: Will someone review my book?

It's been a while since 'qui/etude' was published, but I never seriously looked for a reviewer, or reviewers. I also have a small little pamphlet called 'invoice' that I'd like to see reviewed. Anyone want to take a shot? I'm not asking to be re-directed to places which do reviews - I'm asking anyone on this list.

Do me right.

Christophe Casamassima

--

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

[↑ Contents](#)

592. **Chris Stroffolino**
3/26, 3/25

Tue 21 Mar 2006

Jane Sprague asked me to post this to this list---
Hope you can make it! (Chris)

Palm Press is covering the city of Los Angeles with its wonderfulness in the form of its poets and beautiful books.

James Thomas Stevens
Mairead Byrne
Wendy S. Walters

will read from their work on the following dates:

March 26. This Sunday at The Smell, D-town LA with Mark Wallace & K.
Lorraine Graham

March 25. This Saturday at Beyond Baroque in Venice

[↑ Contents](#)

593. **Steve Dalachinsky**
Re: Will someone review my book?

Tue 21 Mar 2006

hey chris i know a new website
i can give it a shot or re-direct you either way it flows but soon sd

[↑ Contents](#)

594. **Ishaq**
Lee Maracle: On the AFN visit to Palestine

Tue 21 Mar 2006

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

Lee Maracle: On the AFN visit to Palestine

I have been a consistent and clear supporter of the rights of the Palestinian people to their homeland free of Israeli occupation and annihilation since 1972,

so it was with much shame and chagrin that I read that the AFN sent a delegation to Israel, to commune with the Israelis and to share culture, language, religion, tradition and values. ... Just exactly what values is the AFN sharing with the Israeli's?...Canada was a gift from Britain to the white male settlers of Canada who cleared the land, killed the Indians and Buffalo in exactly the same way that Israel [was a gift from US and Britain to the European Jews] has cleared the land of Palestinians, expropriated their villages, farms and murdered all those who resist. ... Dear Friends

Following is a letter sent to the AFN by a long time friend, Lee Maracle.

Lee is an indigenous activist who supported the Palestinian struggle since the 1970's. She shared the same platform with Mahmoud Darwish and Shafiq Al-Hout at a meeting we organized in 1976 during the UN Habitat Conference in Vancouver.

Lee is of Salish and Cree ancestry and a member of the Sto:loh Nation, and is the author of critically acclaimed "Ravensong", "I am Woman", "Bobbi Lee-Indian Rebel", "Daughters are Forever" and the poetry collection "Bentbox".

On the AFN visit to Palestine

By: Lee Maracle

I have been a consistent and clear supporter of the rights of the Palestinian people to their homeland free of Israeli occupation and annihilation since 1972, so it was with much shame and chagrin that I read that the AFN sent a delegation to Israel, to commune with the Israelis and to share culture, language, religion, tradition and values. What a shock! First, this is tantamount to laying a wreath at Vorster's grave in the interest of [honoring apartheid] or traveling to the U.S. to share the values of the Custer Committee celebrating the massacre at Wounded Knee. Just exactly what values is the AFN sharing with the Israeli's?

It does not take too much historical digging to find out that Israel is the newest colonizing settler state in the world, that it displaced several million Palestinians, corralled them into refugee camps and denied them the basest of human rights. Hunger, displacement from their homelands and lack of medical care all dog the Palestinian people: the original citizens of Palestine.

Canada was a gift from Britain to the white male settlers of Canada who cleared the land, killed the Indians and Buffalo in exactly the same way that Israel [was a gift from US and Britain to the European Jews] has cleared the land of Palestinians, expropriated their villages, farms and murdered all those who resist. Both settler populations had an obligation to dispossess and oppress the Indigenous people to maintain the settler regime. Both sets of people have done

so. Does Mr. Fontaine imagine that he is essentially a Euro-settler, one of Custer's boys or is he fulfilling a puppet role for Canada in the same way that Israel serves the oil interests of the United States?

The traditional values we hold dear are freedom, the end of oppression and justice for all. We have demonstrated these values as Indigenous people [the Leonard Peltier Defence Committee, the Native Study Group, Red Power advocates and Native Youth Movement in the past have all engaged in anti-colonial activism] supporting Mandela in his struggle against apartheid, the Palestinians in their struggle for liberation and Native people in our struggle for Self-determination. We want to assure the "Indians of the middle east" that we will continue this support despite the bizarre behavior of the AFN puppets.

see also:

We were heartened by the response of our indigenous brothers and sisters and their organizations, who identified with the plight of the Palestinian indigenous people. We were also gratified by the support of our Jewish brothers and sisters and some of their organizations, who opposed the war crimes and atrocities Israel is committing in their name against the people of Palestine. -- "Open letter to the Assembly of First Nations"

<http://victoria.indymedia.org/news/2006/03/49783.php>

or

http://bc.indymedia.org/newswire/display_any/13604

and

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 -- "Final Text of letter sent to Assembly of First Nations re trip to Israel"

<http://victoria.indymedia.org/news/2006/03/49590.php>

See also:

http://bc.indymedia.org/newswire/display_any/13604

<http://radio.indymedia.org/uploads/stopmovement-downwitus_dirty.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

\

<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](#)

595. **Andrew Lundwall**

Call for Submissions: "melancholia's tremulous dreadlocks"

Tue 21 Mar 2006

hello all!

andrew lundwall here former co-editor of poetic inhalation and tin lustre mobile...

for those of you that know me...my apologies for the disappearing act but financial computer-related and personal problems caused my co-editor and i to discontinue poetic inhalation...

anyway...i am starting up a new webzine entitled "melancholia's tremulous dreadlocks" which i hope to update on an irregular yet frequent basis...frequent could mean daily or weekly...all of this depends upon the amount of submissions i receive...

i ask that contributors send 4-8 poems at a time as either a .doc or in body of an email (if formatting is not an issue)...

for the most part i will be publishing poetry...however this does not mean that i am not open to submissions of SHORT fiction...essays...memoirs...and other curious bits...

please include a recent author's photo with submissions...

feel free to send any questions regarding "melancholia's" my way...

i hope that all are excited about this new endeavor as i...

please help spread the word...

hope to hear from you soon!

andrew lundwall

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

[↑ Contents](#)

596. **Vernon Frazer**

Re: Call for Submissions: "melancholia's tremulous dreadlocks"

Tue 21 Mar 2006

M

Try this place for your own work or our collaborations. Michael knows him & I was their fiction editor.

As Ever,

V.

Good talking to you today.

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Andrew Lundwall

Sent: Tuesday, March 21, 2006 8:21 PM

To: ██████████

Subject: Call for Submissions: "melancholia's tremulous dreadlocks"

hello all!

andrew lundwall here former co-editor of poetic inhalation and tin lustre
mobile...

for those of you that know me...my apologies for the disappearing act but financial computer-related and personal problems caused my co-editor and i to discontinue poetic inhalation...

anyway...i am starting up a new webzine entitled "melancholia's tremulous dreadlocks" which i hope to update on an irregular yet frequent basis...frequent could mean daily or weekly...all of this depends upon the amount of submissions i receive...

i ask that contributors send 4-8 poems at a time as either a .doc or in body of an email (if formatting is not an issue)...

for the most part i will be publishing poetry...however this does not mean that i am not open to submissions of SHORT fiction...essays...memoirs...and other curious bits...

please include a recent author's photo with submissions...

feel free to send any questions regarding "melancholia's" my way...

i hope that all are excited about this new endeavor as i...

please help spread the word...

hope to hear from you soon!

andrew lundwall

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

[↑ Contents](#)

597. **David A. Kirschenbaum**

****Last Call: Advertise in Boog City National Poetry Month Issue****

Tue 21 Mar 2006

please forward

Advertise in:

Boog City 32, National Poetry Month Issue

--Tues. March 28-Ad and Ad Copy to Editor

Email as soon as possible to reserve ad space--
preferably on or by this Fri. March 24.

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

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$60 to \$30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

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

Email [REDACTED]

or call 212-842-BOOG(2664) for more information.

thanks,

David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

[↑ Contents](#)

598. **David-Baptiste Chirot**

FW: March 25: Tyehimba Jess & Brenda Hillman

Tue 21 Mar 2006

TYEHIMBA JESS & BRENDA HILLMAN READING

Saturday, March 25 at 7:00 pm

\$8 general / \$6 members / \$7 students and seniors

*Saturday, March 25: Tyehimba Jess & Brenda Hillman;
7:00 pm*

*Tyehimba Jess'? first book of poetry, "leadbelly," was
a winner of the 2004 National Poetry Series. Jess was
recognized as one of 2005's eighteen debut poets to*

watch by *Poets and Writer's* magazine (*That Glittering Possibility: Eighteen Debut Poets Who Made Their Mark in 2005.*) Jess' "leadbelly" was voted one of three best poetry books of 2005 by *Black Issues Book Review*. A Cave Canem and NYU alumni, Jess received a Literature Fellowship from the National Endowment for the Arts in 2004, and was a 2004-5 Winter Fellow at the Provincetown Fine Arts Work Center. He won the 2001 Gwendolyn Brooks Open Mic Poetry Award, an Illinois Arts Council Artist Fellowship in Poetry for 2000 - 2001, and the 2001 Chicago Sun-Times Poetry Award. He was on the 2000 and 2001 Chicago Green Mill Slam teams. Jess also won the 1994 Sister Cities Poetry contest, and served as Chicago's Poetry Ambassador to Accra, Ghana. He is an Assistant Professor of Creative Writing at University of Illinois Urbana-Champaign.

Brenda Hillman was born in Tucson, Arizona in 1951. After receiving her B.A. at Pomona College, she attended the University of Iowa, where she received her M.F.A. in 1976. She serves on the faculty of Saint Mary's College in Moraga, California, where she teaches in the undergraduate and graduate programs; she is also a member of the permanent faculties of Napa Valley Writers' Conference and of Squaw Valley Community of Writers. Her seven collections of poetry—*White Dress* (1985), *Fortress* (1989), *Death Tractates* (1992), *Bright Existence* (1993), *Loose Sugar* (1997) and *Cascadia* (2001), *Pieces of Air in the Epic* (2005)—are from Wesleyan University Press; she has also written three chapbooks, *Coffee*, *3 A.M.* (Penumbra Press, 1982), *Autumn Sojourn* (Em Press, 1995), and *The Firecage* (a+bend press, 2000). Hillman has edited an edition of Emily Dickinson's poetry for Shambhala Publications, and, with Patricia Dienstfrey, has co-edited *The Grand Permisson: New Writings on Poetics and Motherhood* (2003). Among the awards Hillman has received are Fellowships from the National Endowment for the Arts and the Guggenheim Foundation. She resides in the San Francisco Bay Area; she is married and has a daughter.

UPCOMING EVENTS

Friday, March 24: Film - *In Loving Memory*, by Robert

Todd; 7:00 pm

Saturday, March 25: Tyehimba Jess & Brenda Hillman;
7:00 pm

Saturday, April 1: Workshop - Garin Cycholl; 1:00 pm

Saturday, April 1: Garin Cycholl & Catherine Daly;
7:00 pm

Sunday, April 2: Robert Adamson & Roger Mitchell;
2:00 pm

Friday, April 21: Redletter - Beth Bretl & Kerri
Sonnenberg; 7:00 pm

Sunday, April 22: George Bowering & Ammiel Alcalay;
7:00 pm

Friday, April 28: Film - Bill Basquin's *Range: a
16mm triptych*; 7:00 pm

Sunday, April 30: *Alternating Currents Live*; 7:00 pm

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[↑ Contents](#)

599. **Andrew Burke**

Reading gigs in UK

Tue 21 Mar 2006

G'day, all. I'm an Australian poet new to this list, but a veteran of 'poetryetc' and so, and extensively published here, with six books out, etc. I've been a bit of a stick at home for the last sixty odd years, but now I am going to visit England in May and have a number of readings lined up around my young son's wedding. I would be very glad of some other gigs if possible (partly to convince the local Arts dept to fund me!).

Recent poems at <http://walleahpress.com.au/31.html> and Issues 30 and 29 (just change the number in the address). Old poems at my stale website <http://www.bam.com.au/andrew>

My CV is available to anyone who should ask, and the general tenor of my being is exposed on my blog at <http://hispirits.blogspot.com/>

Andrew

[↑ Contents](#)

600. **Murat Nemet-Nejat**

Re: A New Weblog on Movies and Other Media

Tue 21 Mar 2006

In a message dated 03/21/06 1:16:00 PM, [REDACTED] writes:

That's a terrific interview. Forwarded the interview to the Producer of an independent film festival in my home town.

ja
<http://vispo.com>

Jim,

Thank you for the note. I'll tell my son.

Best.

Murat

[↑ Contents](#)

601. **Andy Gricevich**

Re: "Melancholia's Tremulous Dreadlocks"

Wed 22 Mar 2006

To what email address should submissions be sent? I didn't see it in the original message.

Thanks!

Andy Gricevich

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

[↑ Contents](#)

602. **Andrew Lundwall**

Re: "melancholia's tremulous dreadlocks"

Wed 22 Mar 2006

dear andy...

that is my name as well...well...kind of...

my email address is: [REDACTED]

this is where all submissions shd be sent...

best wishes...

andrew lundwall

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

[↑ Contents](#)

603. **Jesse Glass**

Hand-Made Books of Poetry

Wed 22 Mar 2006

Books in tiny editions, done by the poet and illuminated by the poet in much the same way as Blake worked...I'm doing this myself actually. Have just finished a book that I've been working on and off on since 1983. The "base" of the book was xeroxed from the original on thick paper stock. I then used water color and

colored pencils to fill out the images. The book's titled The Sleeping Circus and Other Poems. I have yet another on alchemical themes that I've almost finished. Jesse

[↑ Contents](#)

604. **austinwja**

Re: Call for Submissions: "melancholia's tremulous dreadlocks"

Wed 22 Mar 2006

In a message dated 3/21/06 8:48:12 PM, [REDACTED] writes:

<< hello all!

andrew lundwall here former co-editor of poetic inhalation and tin lustre mobile... >>

Good to have you back, andrew. Welcome, welcome! Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com

BarnesandNoble.com

[↑ Contents](#)

605. **Jeffrey Side**

(no subject)

Wed 22 Mar 2006

Jack Foley poems at The Argotist Online <http://www.argotistonline.co.uk/Foley%20poems.htm>

[↑ Contents](#)

606. **tb2h**

Re: China and Poetry

Wed 22 Mar 2006

Ray and Hans and others. I asked a Chinese graduate student in English here about this situation and the poets. She said she was unaware of any problem? Where do I get some more info?

tom bell

[↑ Contents](#)

607. **Halvard Johnson**

Re: China and Poetry

Wed 22 Mar 2006

Almost anywhere.

Hal

"Calvin Coolidge didn't say much and
when he did he didn't say much."

--Will Rogers

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Mar 22, 2006, at 11:12 AM, tb2h wrote:

*Ray and Hans and others. I asked a Chinese graduate student in
English here
about this situation and the poets. She said she was unaware of
any problem?
Where do I get some more info?*

tom bell

[↑ Contents](#)

608. **Alexander Jorgensen**

Re: China and Poetry

Wed 22 Mar 2006

Just happened on this post, so apologize if outta turn, as they say. There is no freedom of speech in China, and to compare China to the US is pure ignorance and simply political nonsense. One gets used to not thinking or saying things. Additionally, freedom of speech and press are really a byproduct of Western liberalism, which is not in China (as China has consistently maintained a feudalistic system). If the post began differently, then might someone repeat it. I have lived in China for 4 years and do still live in China. Oh, and there is no court system in China, so you disappear (as matter of policy, rather than, say, the perversity of a president). And as far as controlling dissent, Mr. Hu is responsible for putting down a Tibetan uprising in the 1980s.

AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

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[↑ Contents](#)

609. **Ishaq**

PUB: call for submissions: words and images of black girlhood in america

Wed 22 Mar 2006

>>PUB: call for submissions: words and images of black girlhood in america

=====

Call for Submissions

Cornrows, Double-Dutch, & Black Girl Blues:
Words and Images of Black Girlhood in America
Photos by Delphine Fawundu-Buford
Edited by Ibi Aanu Zobi

From sitting in between Mama's legs holding a jar of grease while she plaits your hair to confronting that new girl at the playground because she was talking about you behind your back, Cornrows, Double-Dutch, & Black Girl Blues will spark the tender memories of girlhood shared by black women across the country. No Shirley Temples and pink laden tea parties here; just sassy attitude, big bold smiles, beautiful brown skin, all rhythm, and sometimes blues. The words will evoke the preciousness and fragility of a black girl, while reminding you of the resilience and determination of a proud, budding black woman. The images will make you wonder at the magic of a black girl's rhythm, the precision of the intricate lines, twists, and turns of her cornrows, and her swift agility as she skips to each beat of the telephone wire jump rope hitting against the concrete sidewalk. The collection will move you to tears as you realize the challenges that black girls in America face, from poverty and violence to negative stereotypes and lack of role models.

Cornrows, Double-Dutch, & Black Girl Blues will feature the beauty, the innocence, and the charm of African American girls. The interviews, essays, stories, and poems will be reflections of women looking back on their girlhood

days, girls capturing their own essence, and elders advising their daughters on the importance, the dignity, and the spirit of a black woman in the making.

The editor seeks submissions that speak to the experience of the black girl aged 7 through 12 in America. Currently, this is a closed invitation to women who either work closely with young black girls or writers who can contribute an intriguing memoir. Once we have secured a publisher, an open call will be sent out to young girls across the country to submit short poems.

Topics should include, but are not limited to:

• Playground Culture: rope games (Jack Be Nimble, All In Together), hand games (Uno, Dos, y Trece mispronounced), hopscotch, confrontations, and fights (one-on-one or the ever so taboo jump).
• Sunday Best: frilly party dresses, Easter bonnets, and patent leather Mary Janes and fold over socks with the laces at the fringes (you just knew you were too cute!).
• Bows, Clips, & Bobos: girlhood hairstyles and accessories (colorful plastic barrettes, bows that were burnt at the ends so they don't fray, and bobos or bubbles that you pulled out from their bands to use them as marbles), hair grease brands (did DAX really get your hair to grow to your shoulders?), wooden brushes (it sure hurt your knuckles when you got hit with it for touching your hair before it was done), and the array of combs with the gunk between the teeth from all that grease.
• Brown Sugar and Hot Spice: sweet sayings and harsh words from mothers, grandmothers, and teachers.
• Honey, I Love: first crushes and famous heartthrobs (Smokey Robinson, young Michael Jackson, New Edition).
• I Am My Sista: images and characters of black girls in the media (Penny, a very young Janet Jackson on Good Times, Dee from What's Happening, Rudy from The Cosby Show).
• Sister to a Sista: best friends, betrayals, bullies, & backstabbing.
• Blossoming: the onset of puberty, fascination with budding breasts, first period, and discovering sexuality.
• Daddy's Little Girl: memories of daddy, the absence of a father and/or a grandfather, or the presence of uncles, stepfathers, or mommy's boyfriend.
• Grandma's Hands: memories of and the relationship with Grandma.
• Mama Says: girlhood memories of and the relationship with Mama.

Guidelines

Length: Essays should be no more than 1,000 words. Poems should be no more than 1 page.

Content: We would like pieces that give snapshots into one of the topics above. Essays should be first person, non-fiction narratives. We want to hear your story. Poems should address one of the topics above. We want to avoid essays or poems that address black girlhood in general. Pieces that pinpoint a specific aspect of black girlhood are preferred.

Format: Essays and poems should be typewritten and double-spaced on white paper in 12-point size. Include all contact information (name, address, telephone number, e-mail address) on a separate sheet of paper with a bio, age, and where you spent most of your girlhood (city and state). Name should appear on the top right hand corner of the first page of your submission.

Please e-mail submissions to:

██████████ <mailto:██████████>

Deadline: Submissions must be received by April 15, 2006.

Response & Payment: All accepted entries will be notified by June 1, 2006. Payment will be determined once we have secured a publisher. You will be notified when that happens.

About the Photographer:

Delphine Fawundu-Buford has over ten years of experience as a photographer. She has been featured in the photography anthologies *Black: A Celebration of a Culture* and *Reflections in Black: A History of Black Photographers from 1840 - Present* by Deborah Willis. Her most notable photograph graced the cover of the companion book to the Brooklyn Museum of Art exhibition *Committed to The Image: Contemporary Black Photographers*. She has also contributed to magazines such as *Vibe*, *The Source*, *Essence* and *Honey*. Her works were also featured in the critically acclaimed exhibitions *Only Skin Deep* at the International Center of Photography and *Open: Artist Working in Brooklyn* at the Brooklyn Museum of Art. Of Sierra Leone and Guinea, West African parentage, she was born and raised in Brooklyn where she resides with her husband and three sons.

About the Editor:

Ibi Aanu Zobi is a writer and storyteller born in Port-au-Prince, Haiti and raised in Brooklyn, New York. A graduate of the Clarion West Writers Workshop, her short story, *Old Flesh Song*, is published in the groundbreaking sequel, *Dark Matter: Reading the Bones*, a collection of African American speculative fiction. She has received an award from the Women Writers of Haitian Descent for her story *At the Shores of Dawn*, and was a "Tricky Talker of the Year", an annual tall-tale contest held by the Afrikan Folk Heritage Circle, the New York chapter of the National Association of Black Storytellers. She has been a mentor and workshop provider for girls in Harlem and Brooklyn for the past five years and lives in Brooklyn with her husband, visual artist Joseph Zobi, and her two daughters.

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[↑ Contents](#)

610. **Glenn Bach**

Re: Soundscapes at OCMA: correction

Wed 22 Mar 2006

There must be something in the air here in So Cal, because I gave Jane the wrong date for the reading at the Orange County Museum of Art. The reading is NEXT Thursday, March 30. Sorry for any confusion and for cluttering up the list.

Blushing and humbled,

G.

SOUNDSCAPES at OCMA

Poets and the Landscape

Jane Sprague

Jen Hofer

Glenn Bach

Thursday, March 30, 2006

doors open at 6pm, reading starts at 7:30pm

Orange County Museum of Art

850 San Clemente Drive

Newport Beach, CA 92660



<http://www.ocma.net>

Free admission

[↑ Contents](#)

611. **Michael Tod Edgerton**

Eric Baus & Kate Schapira read at Stonehill College

Wed 22 Mar 2006

The Stonehill English Department Celebrates

National Poetry Month

with a poetry reading by

Eric Baus & Kate Schapira

7pm Wednesday, April 5

105 Martin Institute
Stonehill College
320 Washington Street, Easton, MA
Free and open to the public

Eric Baus was born in Fort Wayne, Indiana. The winner of the 2002 Verse Prize, selected by Forrest Gander, his publications include *The To Sound* (Verse Press) and the chapbooks *The Space Between Magnets* (Diaeresis), *A Swarm In The Aperture* (Margin to Margin), *Something Else The Music Was* (Braincase Press) and the forthcoming *Tuned Doves* (Katalanche). He has published poems in such journals as *Verse*, *Hambone*, *First Intensity*, *Colorado Review*, and other journals. He currently lives in western Massachusetts.

Kate Schapira lives in Providence, Rhode Island, where she teaches at Brown University and in the Gloria MacDonald women's facility of the Rhode Island Adult Correctional Institution. Her poetry has appeared in a number of publications, including *Archipelago*, *The Diagram*, *H_ngm_n*, *Watchword*, *5_trope*, *Shampoo*, *rife*, *horse less review*, *RHINO* and *Ecopoetics*. She won the Grolier Poetry Prize in 2003, and her book-length manuscript, *Phoenix Memory*, was a finalist for the Action Books December Contest. She will be reading from her new manuscript, *The Another Notes*.

For more information, please email 

Save the Date: 7pm Wednesday, April 26 in 105 Martin Institute
Mairéad Byrne, Irish-born poet and RISD Professor
and
Michael Tod Edgerton, Stonehill Poet-in-Residence

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[↑ Contents](#)

612. **PR Primeau**
Re: Camus and The Cure
Wed 22 Mar 2006

Right...Robert Smith was a huge fan of Camus. No secret.

[↑ Contents](#)

613. **furniture_press**

Camus and The Cure

Wed 22 Mar 2006

I'm reading Camus' "The Stranger" and see very distinct parallels with The Cure's "Killing An Arab". The reason why I say this is not because of the obvious fact that both are about the killing of an Arab but that the lyrics

Whichever I chose
It amounts to the same
Absolutely nothing

remind me of what Meursault constantly says "...but that didn't mean anything"

I've pasted the lyrics below.

Standing on the beach
With a gun in my hand
Staring at the sea
Staring at the sand
Staring down the barrel
At the arab on the ground
I can see his open mouth
But I hear no sound
I'm alive
I'm dead
I'm the stranger
Killing an arab

I can turn
And walk away
Or I can fire the gun
Staring at the sky
Staring at the sun
Whichever I chose
It amounts to the same
Absolutely nothing

I'm alive
I'm dead
I'm the stranger
Killing an arab

I feel the steel butt jump
Smooth in my hand
Staring at the sea
Staring at the sand

Staring at myself
Reflected in the eyes
Of the dead man on the beach
The dead man on the beach

I'm alive
I'm dead
I'm the stranger
Killing an arab

--

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[↑ Contents](#)

614. **salinger**

Re: Camus and The Cure

Wed 22 Mar 2006

Smith is an acquaintance of mine - the bass player Simon is an old friend. I can definitely say that yes the song is based on the novel having been told so by the author directly.

[↑ Contents](#)

615. **salinger**

Re: Camus and The Cure

Wed 22 Mar 2006

I of course mean the author of the song not Camus.

salinger wrote:

Smith is an acquaintance of mine - the bass player Simon is an old friend. I can definitely say that yes the song is based on the novel having been told so by the author directly.

[↑ Contents](#)

616. **Rob McLennan**

light years by Nicholas Lea

Wed 22 Mar 2006

new from above/ground press

light years by Nicholas Lea
\$4

Dusk
after Don McKay

Smooth light falters
after one solemn thought
you're ready for the trees
natural flattery to take
from your own internal yearning:
the process of seeing and processing
scene things. Once, we were a model
for filled-out, full-form dualistic dawning
on ideas, or more-than-foreign thoughts; a
fox in the distant field; a sworn-in
spec mystery of mythical, fable-found
meaning. It looked (sexless), tried
to sniff the air's potentials, but failed and
I think, sighed (maybe not).

Foster the cause that saddens our shadow
we've just the time too.
But what (kind) weight put us in our place
the day you said you'd donate your soul to
this signed space? I've (still) sat and traced
every possible log-wrought thought, found that.

Nicholas Lea is a poet originally from Moose Creek, Ontario, now living and writing in the nation's capital. He has previously published in *Ottawa Water*, an Anthology of Ottawa writers, *Bywords.ca/Quarterly Journal*, *Spire Poetry Poster*, *M-Pty Magazine*, *Peter F. Yacht Club* (an above/ground press anthology), and *Yawp*. He is currently working very hard (well, not that hard) on a manuscript for a trade-length book of poems. *light years* is his first published chapbook.

=====

published in Ottawa by above/ground press. subscribers rec'd 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/>

[↑ Contents](#)

617. **Michael Cross**

Atticus/Finch presents: Lisa Jarnot's _Iliad, Book XXII_

Wed 22 Mar 2006

Atticus/Finch is honored to present, after much anticipation, our seventh chapbook: Lisa Jarnot's *Iliad, Book XXII*. As has always been the case in American history, there's much to be learned from Homer's tale, and, as most of you are already aware, Jarnot's treatment makes this story all the more salient. Crisp, cutting lines turn one after the other as she paces Achilles' race after Hector! The pathos! The tragedy of force and the hysteria of its telos! And the similes here are truly epic—short blasts balanced on the music of the line, holding still (i.e. buzzing, energized, polysemous (read: rest)). All in a single, thick (some 50 pages!), elegant edition (every damn book meticulously made by my own two hands!); Don't sleep: the entire A/F back catalog is sold out. This one will go fast, so get out an envelope and cut a check!

Dick Cheney writes of Jarnot's project:

Homer's *Iliad* succeeds in expressing to the millions who "just don't get it" why we noncombatants owe gratitude, honor, and life pensions to those who go to war on our behalf. The book is visionary: for "Helen," read "weapon of mass

destruction;" the rest falls into place. Bravo to the brave soldiers, and let's hope it doesn't take them ten years to get back.

Visit www.atticusfinch.org to take a peek at the cover and read sample poems from the book (click on the book's title for all the details).

These books will not be available in your local bookstore, nor will they be carried by SPD (though we LOVE SPD!). These books are mail-order only. Let's meet square in the middle: I make the books by hand, you order by hand. I like seeing drawings, pictures of the kid, creative packaging, but mostly, I like hearing a voice in the upper limit of your handwriting! From composition and production to ordering, each one of these books has passed through loving and careful hands!

Send \$7, check, money order, or well-concealed cash to:

Atticus/Finch Chapbooks

c/o Michael Cross

State University of New York at Buffalo

Samuel Clemens Hall #306

Buffalo NY 14260-4610

(seriously folks, only seven dollars?!)

Forthcoming from A/F:

Myung Mi Kim, TBA (Spring/Summer 2006)

Rob Halpern and Taylor Brady, TBA (Winter/Spring 2006-7)

[↑ Contents](#)

618. **Craig Allen Conrad**

BOOK PARTY: CAConrad & Shanna Comptom (DEVIANT PROPULSION and DOWN SPOOKY) !!!!!

Wed 22 Mar 2006

BOOK PARTY: CAConrad & Shanna Comptom (DEVIANT PROPULSION and DOWN SPOOKY) !!!!!!!

SUNDAY

April 9th

4pm

ROBIN'S BOOKSTORE

(Philadelphia's OLDEST independent bookstore!!!! SUPPORT IT!!!! KEEP IT ALIVE!!!!)

108 S. 13th Street, Philadelphia

(phone) [REDACTED]

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

EVENT IS FREE!

WINE IS FREE!

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CAConrad's childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia the first chance he got, where he lives and writes today with the PhillySound poets ([_www.PhillySound.blogspot.com_](http://www.PhillySound.blogspot.com) (<http://www.phillysound.blogspot.com/>)). Soft Skull Press recently published his book *Deviant Propulsion*. He has two forthcoming books, *The Frank Poems* (Jargon Society), and advanced ELVIS course (Buck Downs Books). He recently co-authored *The B. Franklin Basement Tapes* with Frank Sherlock for NEXUS Gallery in Philadelphia. For correspondence, please write to [REDACTED] ([mailto:\[REDACTED\]](mailto:[REDACTED])) ONLINE LINK for *Deviant Propulsion*: [_http://www.softskull.com/detailedbook.php?isbn=1-932360-87-5_](http://www.softskull.com/detailedbook.php?isbn=1-932360-87-5) (<http://www.softskull.com/detailedbook.php?isbn=1-932360-87-5>) ONLINE LINK for CAConrad's homepage: [_http://CAConrad.blogspot.com_](http://CAConrad.blogspot.com) (<http://caconrad.blogspot.com/>)

Shanna Compton's first full-length poetry collection, *Down Spooky*, was published by Winnow Press in November 2005. Her poems have appeared or are forthcoming in *The Best American Poetry 2005*, *Coconut*, *the Tiny*, *Spork*, *The Bedside Guide to No Tell Motel*, and elsewhere. As the Associate Publisher of Soft Skull Press, she edited poetry collections and experimental fictions, and curated both the *Frequency Series* and the *Soft Skull Sneak Peek Series*. She also edited an anthology of essays on the subject of video games called *GAMERS: Writers, Artists & Programmers on the Pleasures of Pixels*. From 2002-2005 she served as the editor of *LIT* (<http://lit-magazine.blogspot.com/>) . She works as a freelance copywriter and publishes poetry chapbooks and broadsides via her micropress *Half Empty/Half Full*. Originally from Texas, she has lived in Brooklyn, NY since 1995. ONLINE LINK for *Down Spooky*: [_http://shannacompton.com/books.html_](http://shannacompton.com/books.html) (<http://shannacompton.com/books.html>) ONLINE LINK for Shanna Compton's homepage: [_http://shannacompton.com/index.html_](http://shannacompton.com/index.html) (<http://shannacompton.com/index.html>)

[↑ Contents](#)

619. **Aaron Belz**

mary karr!

Wed 22 Mar 2006

A review of her poem, "Meditatio," which appears in the current *Atlantic Monthly*:

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

.

620. **Haas Bianchi**
Re: China and Poetry

Wed 22 Mar 2006

Here is just one case

R

Country/Topic: China

Date: 15 December 2004

Source: Committee to Protect Journalists (CPJ)

Person(s): Liu Xiaobo, Yu Jie

Target(s): writer(s)

Type(s) of violation(s): detained , questioned , released

Urgency: Bulletin

(CPJ/IFEX) - The following is a 14 December 2004 CPJ press release:

CHINA: Two leading writers and advocates detained and released

New York, December 14, 2004 - Two prominent writers and defenders of imprisoned journalists in China were taken from their homes yesterday, Monday, December 13, and interrogated about articles they had written for overseas Internet sites. Liu Xiaobo and Yu Jie were released this morning after being warned to stop writing reports critical of the Chinese government.

"The detention and interrogation of Liu Xiaobo and Yu Jie demonstrates the Chinese government's willingness to target high-profile intellectuals in an effort to stem the expression of dissent," said CPJ Executive Director Ann Cooper. "These two writers have not only fought to express their own ideas but have also supported other writers who are harassed, censored, and imprisoned in China."

Officers from the Beijing National Security Bureau took Liu Xiaobo and his wife, Liu Xia, from their home in Beijing in the late afternoon of December 13, according to the Writers in Prison Committee of International PEN. Security police arrived at the house of Yu Jie shortly thereafter.

The two writers were detained on suspicion of "endangering state security."

Released today, Yu told Reuters that police appeared to be preparing a case against him. "They said my essays attacked the Communist Party, the government, and the leadership and seriously violated the constitution," Yu told Reuters.

Police asked Yu to sign and fingerprint copies of his articles printed from the Internet and released him only after copying all documents from his computer, according to international news reports.

Yu and Liu are founding members of the Independent Chinese PEN Center, which advocates for the release of imprisoned writers, poets, and journalists in China.

Yu is a prominent writer whose fiction, social criticism, and political commentary have been banned in China. He was one of six intellectuals who recently drafted a proposal that Mao's corpse be removed from the mausoleum in Tiananmen Square.

Liu, president of Chinese PEN, is a leading activist and writer who was imprisoned in the 1990s after he was accused of serving as an organizer in the democracy movement of 1989. He recently posted articles online advocating for the release of imprisoned poet and journalist Shi Tao. Liu was also an outspoken defender of Internet dissident Du Daobin, who was released from prison earlier this year.

The detention of Yu and Liu follows a pattern of harassment of intellectuals and journalists in China that has intensified since President Hu Jintao consolidated his leadership in the Communist Party by assuming command of the military in September.

CPJ is a New York-based, independent, nonprofit organization that works to safeguard press freedom worldwide. For more information about press conditions in China, visit <http://www.cpj.org>

MORE INFORMATION:

For further information, contact Asia Program Coordinator Abi Wright (x140) or Research Associate Kristin Jones at CPJ, 330 Seventh Ave., New York, NY 10001, U.S.A., tel: [REDACTED], fax: [REDACTED], e-mail: [REDACTED], [REDACTED], Internet: <http://www.cpj.org/>

****Updates IFEX alert of 14 December 2004; for further information on the Shi Tao case, see alert of 7 December 2004; for the Du Daobin case, see alerts of 13 August, 14 June, 19 May, 18 and 10 February 2004, 2 December and 4 November 2003****

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of Alexander Jorgensen
Sent: Wednesday, March 22, 2006 10:22 AM
To: [REDACTED]
Subject: Re: China and Poetry

Just happened on this post, so apologize if outta turn, as they say. There is no freedom of speech in China, and to compare China to the US is pure ignorance and simply political nonsense. One gets used to not thinking or saying things. Additionally, freedom of speech and press are really a byproduct of Western liberalism, which is not in China (as China has consistently maintained a feudalistic system). If the post began differently, then might someone repeat it. I have lived in China for 4 years and do still live in China. Oh, and there is no court system in China, so you disappear (as matter of policy, rather than, say, the perversity of a president). And as far as controlling dissent, Mr. Hu is responsible for putting down a Tibetan uprising in the 1980s.

AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

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[↑ Contents](#)

621. **Steve Dalachinsky**

Re: Camus and The Cure

Wed 22 Mar 2006

obvious i'm tha stranger killing an arab

[↑ Contents](#)

622. **Anny Ballardini**

Re: David Meltzer and Michael Rothenberg read TONIGHT

Wed 22 Mar 2006

wishing my best!

On 3/22/06, Jonathan Penton <[REDACTED]> wrote:

>

> St. Mark's Poetry Project in New York City

> 8pm

> That's March 22nd

>

> It will be very very happy and nice

>

[↑ Contents](#)

623. **Jonathan Penton**

David Meltzer and Michael Rothenberg read TONIGHT

Wed 22 Mar 2006

St. Mark's Poetry Project in New York City

8pm

That's March 22nd

It will be very very happy and nice

[↑ Contents](#)

624. **Ward Tietz**

Lee Ann Brown and Abigail Child @ Georgetown U on Tuesday, March 28

Wed 22 Mar 2006

The Georgetown Poetry and Seminar Series presents:

Lee Ann Brown and Abigail Child--Moving the Image

Tuesday, March 28

In addition to many magazine and anthology publications, Lee Ann Brown is the author of two full-length collections of poetry, *The Sleep That Changed Everything* and *Polyverse*. Brown is currently collaborating with her husband Tony Torn on *SOP DOLL! A Jack Tale Noh Play*.

Abigail Child pushes the envelope of sound-image relations with sensitivity, smarts, and ephemeral beauty. Her latest film, *The Future is Behind You* premiered at the New York Film Festival in October of 2004. Her books of poetry include *A Motive for Mayhem*, *Mob* and *Scatter Matrix*.

Seminar: *Moving the Image*, 5:30 PM, ICC 462

Reading: 8:00 PM, ICC Auditorium

For further information about the series or this event, contact Ward Tietz, Director, Lannan Poetry and Seminar Series, at

██████.

For more information about the Lannan Literary Programs at Georgetown visit:
<http://lannan.georgetown.edu/index.htm>

All events are free and open to the public.

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.

[↑ Contents](#)

625. **Alexander Jorgensen**

Re: mary karr!

Wed 22 Mar 2006

I always thought it was a given that this poet, she, sucks! -- like the big one, like do we need this post, man.

AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

Blab-away for as little as 1¢/min. Make PC-to-Phone Calls using Yahoo! Messenger with Voice.

[↑ Contents](#)

626. **Pierre Joris**

Re: Rachel Corrie, & more

Wed 22 Mar 2006

Thanks to Alison & Marcus for responding to Stephen Baraban's "Mr. Joris" post.

I've been too busy elsewhere to do so myself, but just wanted to quickly suggest that I don't see a profound difference between Baraban's and the anonymous posts he tries to address: it is only a difference of rhetoric and style, a sort of good cop, bad cop routine, with the ideological stance behind it being essentially the same.

Pierre

On Mar 21, 2006, at 7:53 AM, Marcus Bales wrote:

On 20 Mar 2006 at 20:42, Stephen Baraban wrote:

Mr. Joris,

... You do not report any threats

to your livelihood or safety in this email ...

... I have preferred to buy and read other books on Celan than yours.

I'd say Mr Joris doesn't have to _report_ any threats when you're so willing

to make one in nearly the same breath as you say he doesn't report

any. Is
this what it's come to in academia: threats to refuse to read one
another's
work when you think you may disagree with one another politically?
Yeah,
right, that's real mature, real scholarly, isn't it.

The proper response to words is more words, not an attempt to cut the
other person off. Oh, I realize that there's a certain excitement
in banning
people from lists, in refusing to buy or read their books, in
cutting them
dead in the faculty lounge, and the like. But how childish! How anti-
intellectual! How dumb.

Marcus

--- Pierre Joris <[REDACTED]> wrote:

Here's an extract from a longish post I wrote this
morning on
Nomadics blog (<http://pjoris.blogspot.com>) that
comes from and is a
prolongation of this thread, and goes on to a
recently published
piece of research on the Israel Lobby & US Foreign
policy:

"This past Saturday's post (concerning an upcoming
gig) got a
"comment" from an anonymous mailer with the handle
"why palestinians
usually get it wrong," and which concerned Rachel
Corrie and the
suppressed play based on her writings. Here are two
extracts from
this "comment":

'Three years ago Thursday, Rachel Corrie was
accidentally killed
by an Israeli bulldozer after she entered a closed

*Israeli military
zone to protect Palestinian homes that were sitting
on top of tunnels
used by Palestinian terrorists to smuggle illegal
weapons to be used
against Israeli civilians. Rachel Corrie was a
member of the
International Solidarity Movement (ISM), a firm
supporter of
Palestinian terrorism (what the ISM calls
"resistance?", "by any
means necessary"?...*

*Palestinian terrorism insures that Israeli
bulldozers have very
little visibility because of the need to protect the
driver with
metal shielding. Ms. Corrie chose to lay down in
front of a
bulldozer. Her act was not one of peace, but of
suicide. Clearly Ms.
Corrie spent too much time in the company of suicide
killers and
their supporters.'*

*Now, a few weeks ago I had indeed mentioned the fact
that the play
based on Rachel Corrie's writings had been censored
in New York. This
I had learned from a post by the Australian writer
Alison Croggon on
the Buffalo Poetics list ?a post which generated a
long and heated
debate, with some of the truly ugliest posts I have
witnessed since
the inception of that list. Surprised? No. Whenever
it comes to
Palestine and the cynical, imperialist and
repressive politics of the
state of Israel, this place (the U.S. of A) acts
like a famously
stupid bird: it stuffs its head in the sand &
refuses to acknowledge
what is clear to the vast majority of people around
the world.*

*And if the good denizens are not performing this act
of self-blinding
fast enough, they get help by having their heads*

*shoved into the sand
by a range of more or less anonymous orgs, both
long-standing and ad
hoc, with both access to the largest US media
outlets and with an eye
on the smallest places of resistance, such as my
little-visited
blog. Thus this "why palestinians usually get it
wrong" post
mentioned above.
..."*

Read on

Pierre

On Mar 18, 2006, at 3:59 AM, Alison Croggon wrote:

For the record:

*On 18/3/06 12:06 PM, "Alison Croggon"
<[REDACTED]> wrote:*

*I accept some blame, for getting hot under the
collar at the
incredible misogyny displayed in some posts on
this forum. And
despite
Mark's fondness for alleging that sexism is a
side issue that is
largely
illusory, I reckon it does - Mark, would you be
so sanguine if
there was an
equivalent anti-Semitism here, say, quoting
Protocols of Zion libels?*

*After some private discussion with Mark Weiss,
whom I have offended
deeply,
I would like to say that I did not mean by my
comments here that I
thought
Mark was a misogynist. Nor do I think that. For
that unfair
imputation, I
apologise.*

*I have not in fact claimed that anyone here is a
misogynist - I
don't have
such privileged access to the personalities of
most people here -
and have
confined my protests to the misogyny expressed in
certain postings.*

*As for my remark about the Protocols of Zion,
which Mark also found
offensive, and which I allow was careless: I did
not mean that
Harry Nudel's
posting was equivalent to that document. I meant
that if someone
posted a
"satirical" fantasy based on the blood libel, that
would be
equivalent in
offensiveness and implicit violence. I stand by
that.*

And now I'm outta here.

All best

A

Alison Croggon

*Blog: <http://theatrenotes.blogspot.com>
Editor, Masthead: <http://masthead.net.au>
Home page: <http://alisoncroggon.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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http://mail.yahoo.com

=====

"Blasphemy is a victimless crime." -- a t-shirt sent to Salman
Rushdie in the days of the Satanic Verses fatwa.

=====

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email: [REDACTED]
http://pierrejoris.com
Nomadics blog: http://pjoris.blogspot.com
=====

[↑ Contents](#)

627. **Stephen Baraban**

I thank you Allison

Wed 22 Mar 2006

Allison,

Thank you for your post, because you seem to
understand what I said in the spirit that I said it,
And yes, I may be depriving myself of something if I
don't look at Joris's translations and the selection
he edited.

It's funny that just as I was getting ready to make
this reply Mr. Joris's own thanks to you popped up, in
which I find myself part of some good cop/bad cop
conspiracy. Perhaps I will be honored by a post on

his blog concerning what a rotten Zionist monster I am.

I suspect I would have prompted a range of more thoughtful responses had I said something similar on poetryetc, where the dynamic seem a lot healthier, so I suppose I'll join it sooner or later, if you'll have me. :)

S.B.

--- Alison Croggon <[REDACTED]> wrote:

On 21/3/06 3:42 PM, "Stephen Baraban"
<[REDACTED]> wrote:

Thank God, Mr. Joris, that, as opposed to the architect's situation, no one has bothered you about your Paul Celan translation and editing projects in light of your views so different than those of Celan, who found pride and renewal in his visit to Israel. But this in fact has seemed a dissonance to me, and I have preferred to buy and read other books on Celan than yours.

And so you miss some wonderful translations that reignited Celan's poems for me - that seems a shame. Politics and art are often an uncomfortable fit; surely Pound demonstrates that it's hard to judge one by the other.

Best

A

Alison Croggon

*Blog: <http://theatrenotes.blogspot.com>
Editor, Masthead: <http://masthead.net.au>
Home page: <http://alisoncroggon.com>*

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[↑ Contents](#)

628. **Camille Martin**

camille martin and kyle buckley read in toronto

Wed 22 Mar 2006

if you're in toronto on tuesday, please come to my reading with the brilliant and
funny kyle buckley . . .

camille

Ryerson University's Live Poets Society Presents

Camille Martin and Kyle Buckley

7:00 pm, Tuesday, March 28

Oakham House, Room G (63 Gould, near the corner of Church St.)

Toronto

Free

[↑ Contents](#)

629. **charles alexander**

reading saturday

Wed 22 Mar 2006

I'm off to New York tomorrow. I hope all friends on this list and beyond come to
see me, reading with Rodrigo Toscano, along with appearance by Kyle
Schlesinger & Caroline Koebel, at Segue Series, at Bowery Poetry Club, 4pm
Saturday March 25.

charles alexander / chax press

fold the book inside the book
inside out speak then

keep it open always

read from the

[↑ Contents](#)

630. **ALDON L NIELSEN**

Corrie

Thu 23 Mar 2006

As I was driving down to DC yesterday, I picked up Amy Goodman's show on my
car radio -- she interviewed the people from the theater that postponed the
play, and Ms. Corrie's parents. The explanations offered by the theater were

[illegible]

--Emily Dickinson

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

631. **Alexander Jorgensen**

Re: mary karr!

Thu 23 Mar 2006

Quick apology to readers and to Ms. Karr. As has been brought to my attention, this list has already seen tough days recently and as I write poetry and whatnot to be heard, this list is meant for different outlet, as they say. The mission of this list, one can easily argue, is about more productive ahojs! Believe it or not, one does feel compelled to silence oneself given the political allegiances (and poison rings) and sometimes poorly informed political tirades presented on this list, but best one can do is to share one's message with masses -- not an elite group. Just got back to the U.S. and things do seem a bit (or like most things here - big) of a mess.

Anyway, I was cheap inarticulate petty.

Alex

— — —

822

most precise. -- Ezra Pound

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[↑ Contents](#)

632. **Jesse Glass**

Advice to Kent on his Art [Review]

Thu 23 Mar 2006

Epigramitis: 118 Living American Poets

by Kent Johnson

BlazeVox Books.

These epigrams of yours can barely work--
an ounce of lard in which a thought might lurk;
or an attempt to hurt dressed in a bramble
of brittle thorns that break off as you ramble.
Precise and gleaming, wit's lightning blade
Requires rhyme to buttress what is said:
One cannot stab with daggers made of dough,
Or vivisect with blades of melting snow.
It's rhyme that sets the epigram apart
And gives the snicker snack to this fierce art.
(Or at least in English--other poets may
Autopsy dullness in a classic way
With stressed and non, their feet may sharply kick
But their translated spurs can barely stick.)
Slapdash free verse with line breaks here and there
Cannot be honed to an instrument of fear,
But brings down brick-bats on the careless head
And resonates with dullness when it's read.
So the effect is quite the opposite intended,--
The offender becomes the jest of those offended:
An easy target for their japes and jeers,
A roaring fool; the sheep to his own shears.
Whitman was not a wit, Rochester was:
The rhymester wins hands down in witty wars.
So, Kent, instead of "epigrams" of wood,
Recast your lines, and then seek to draw blood.

[↑ Contents](#)

633. **jUStin!katKO**

Plantarchy 1

Thu 23 Mar 2006

dear Poetics:

Plantarchy is a poetry journal. The first issue features work by Tom Raworth, Lisa Jarnot, William R. Howe, Rodrigo Toscano, Jow Lindsay, Matthew Klane, Camille Martin and many others. There is an essay on Neoism by Stephen Perkins and a review of Betty Bright's *No Longer Innocent: Book Art in America 1960-1980* (Granary).

Plantarchy has been a strategic PR campaign months in the making, but the thing has now been printed, hand-bound and trimmed in an edition of 300 - stacked waiting in my kitchen for u to send \$\$ or trades. It was very much a community effort, as a number of friends living in or passing thru the Oxford area had a go at helping w/ the collating and binding. Single issues are \$10 and 4-issue subscriptions are \$25.

You can purchase Plantarchy via Paypal here - <http://www.plantarchy.us/plantarchy.html> - or send the right stuff to me @ 112 N College #4 / Oxford, OH 45056 USA

Copies are in the mail to contributors and subscribers.

Submissions now being accepted for Plantarchy 2: Performance and Performativity. Please send (preferably) hand-made books/journals for review. Contributors thus far include (among others): Piers Hugill, Brenda Iijima, Stuart Calton, Michael Slosek, Daisy Levy, Richard Kostelanetz and Camille Paloque-Bergés.

Thanks!

jUStin

Critical Documents
www.plantarchy.us

[↑ Contents](#)

634. **Karl-Erik Tallmo**

artist's book: Visual Iris Open

Thu 23 Mar 2006

FYI: my new artist's book, containing the Hypertalk code from my novel "The Watcher's Ability to Interfere" (orig. "Iakttagarens formaga att ingripa"), which was the first hypertext novel to be published in Sweden 1992.

A derivative work you might say.

<http://www.nisus.se/tallmo/visual>
/Karl-Erik Tallmo

[↑ Contents](#)

635. **Jim Andrews**

Re: artist's book: Visual Iris Open

Thu 23 Mar 2006

FYI: my new artist's book, containing the Hypertalk code from my novel "The Watcher's Ability to Interfere" (orig. "Iakttagarens formaga att ingripa"), which was the first hypertext novel to be published in Sweden 1992.

A derivative work you might say.

<http://www.nisus.se/tallmo/visual>

/Karl-Erik Tallmo

Thanks for posting that, Karl-Erik.

The code is very similar to early Lingo (Director), I see.

Is Hypertalk supported on current Macs?

Is the text of the novel published elsewhere?

I like your presentation. There's the PDF of the code. Also the interview about the piece. And <http://www.nisus.se/archive/iakttaga.html#hit> which describes the project from another perspective and provides many links, including <http://www.nisus.se/archive/iakttagaqt.html> , which gives us screenshots of the original interface, and http://www.nisus.se/archive/watcher_airports.html , which provides excerpts from the novel.

Rather than simply publishing the PDF of the code, you've created a body of documentation around it that is important in projects like this. Not simply because the code can't be run anymore (if that is true), but also because such projects--even when they still run--have these dimensions that are sometimes interesting to write and read about.

I also enjoyed browsing your site at <http://www.nisus.se/tallmo> more generally.

ja

<http://vispo.com>

[↑ Contents](#)

636. **mIEKAL aND**

Re: artist's book: Visual Iris Open

Thu 23 Mar 2006

On Mar 23, 2006, at 11:31 AM, Jim Andrews wrote:

The code is very similar to early Lingo (Director), I see.

Hypertalk is an offshoot of SmallTalk....

Is Hypertalk supported on current Macs?

Yep, but I imagine there would be some issues with the new intel Macs...

[↑ Contents](#)

637. **mIEKAL aND**

Re: artist's book: Visual Iris Open

Thu 23 Mar 2006

Is Hypertalk supported on current Macs?

Yep, but I imagine there would be some issues with the new intel Macs...

Sent the message too soon. I meant to add that most people use Supercard to run Hypercard stacks with OSX, Hypercard only works in OS9 as far as I can tell.

[↑ Contents](#)

638. **Aaron Belz**

jen currin email address??

Thu 23 Mar 2006

I need it! Anyone?

Thanks,

Aaron

[↑ Contents](#)

639. **Mark Weiss**

readings--segregation by age

Thu 23 Mar 2006

Last night I heard Michael Rothenberg and David Meltzer read at St. Marks. An extraordinary reading, and for Meltzer at least a rare appearance in New York. A shame for anyone within easy distance to have missed it. Thae vagaries of daily life of course largely account for any of our attendance at almost anything. But I 've noticed, over the year since I've been back in New York, attending two or three radings most weeks, that it's not unusual for audiences to represent age cohorts. So, last night, with maybe 70 people in attendance, there were no more than six or seven people under 45. At last week's reading by Hoa Nguyen and Dale Smith I was among the only people over 35. This is about typical, and not just at the church.

In my memory younger poets have always tended to attract audiences of their peers. What's changed is the relative failure of the young to attend readings by older poets, even poets who could be called masters, as Meltzer certainly is, unless the older poet has a large following of former students in the area. It seems a shame--there's more to learn from a David Meltzer than from most younger poets.

I base my comparison on years of running series' in New York in the 70s and 80s. Reading coordinators I've spoken to recently say they try to balance a program by age, so that the younger poet will attract his peers. This was never a factor for me--it wasn't necessary.

I'm obviously not talking about readings at universities, where the readers tend to be older and there's some compulsion for students to attend.

I have no explanation for this phenomenon, but my guess is that it reflects the enormous growth of MFA programs, which segregate students interested in writing into a rather tight age stratum. What does the list think?

Mark

[↑ Contents](#)

640. **patrick dunagan**

Re: readings--segregation by age

Thu 23 Mar 2006

In my experience, both socially and educationally, younger poets tend not to be reading much of anything besides their own work and that of their close peers and/or teachers. They follow whatever trend is happening or what they find their self a part of, rather than performing the task of reading outside of it.

They surely tend to avoid readings unless they stand a chance to socialize with the attending reader(s) or the organizer(s). - Patrick Dunagan

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

From: "Mark Weiss" <[REDACTED]>

To: [REDACTED]

Subject: readings--segregation by age

Date: Thu, 23 Mar 2006 15:01:13 -0500

Last night I heard Michael Rothenberg and David Meltzer read at St. Marks. An extraordinary reading, and for Meltzer at least a rare appearance in New York. A shame for anyone within easy distance to have missed it. Thae vagaries of daily life of course largely account for any of our attendance at almost anything. But I've noticed, over the year since I've been back in New York, attending two or three radings most weeks, that it's not unusual for audiences to represent age cohorts. So, last night, with maybe 70 people in attendance, there were no more than six or seven people under 45. At last week's reading by Hoa Nguyen and Dale Smith I was among the only people over 35. This is about typical, and not just at the church.

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I have no explanation for this phenomenon, but my guess is that it reflects the enormous growth of MFA programs, which segregate students interested in writing into a rather tight age stratum. What does the list think?

Mark

--

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

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

[↑ Contents](#)

641. **Betsy Andrews**
email for Susan Mills?

Thu 23 Mar 2006

Hi, can someone back-channel me an email for Susan Mills, poet/bookmaker Canadian/New Yorker extraordinaire?

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<http://mail.yahoo.com>

[↑ Contents](#)

642. **Steve Dalachinsky**
Re: [CompanyofPoets] David Meltzer and Michael Rothenberg read TONIGHT

Thu 23 Mar 2006

meltzer - rothenberg reading was sooooo goood

warm witty/dark but as meltzer said to me he didn't want any one walking away wearing a black armband

and believe me some of his and michael's work was heavy on the sad side no sentiment

and david as witty as ever - true superior earthpomes

long live brother redwood

dalachinsky

[↑ Contents](#)

643. **Officer in Need of Assistance!**
Susan Howe/David Grubbs cd

Thu 23 Mar 2006

Was there any discussion about this album here on the Poetics list?

Dan

--

<http://hyperhypo.org>

[↑ Contents](#)

644. **Officer in Need of Assistance!**

Re: mary karr!

Thu 23 Mar 2006

I'm sure I'm not alone in appreciating your apology, Alexander. However, you do raise a good question, though in a rather sideways fashion: What **is** the big one?

that's my two for the day.

Dan

ps

&

Conf. to David Shapiro (if you're on this list): I will get back to you!

On 3/22/06, Alexander Jorgensen <[REDACTED]> wrote:

>

> I always thought it was a given that this poet, she, sucks! -- like the
> big one, like do we need this post, man.

>

> AJ

>

>

> ---

> Good art however "immoral" is wholly a thing of virtue. Good art can NOT
> be immoral. By good art I mean art that bears true witness, I mean the art
> that is most precise. -- Ezra Pound

>

> -----

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>

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<http://hyperhypo.org>

[↑ Contents](#)

645. **Tim Peterson**

Can you translate French?

Thu 23 Mar 2006

If you can, email me backchannel! Looking for someone who can translate the final version of a 10-page literary-critical paper that's in French, in preparation for publication in a journal. You would get a publication/translation credit, and payment as well.

Tim

[↑ Contents](#)

646. **C Daly**

Re: readings--segregation by age

Thu 23 Mar 2006

I still have a year of being a younger poet, according to Yale, so I want to chime in on this one.

It seems odd to me that one of the things that poets complained about 20 years ago was that younger poets had no knowledge of poets who were alive. Yup, they only knew the dead ones with books at crummy chain bookstores in the mall of the middle of nowhere and the ones who were in anthologies taught in school.

Now, it seems the problem is that younger poets only know alive poets, poets who haven't had extensive publication on major presses, or poets who come visit or teach in school or have books taught in school. Can't win for losing, this younger crowd.

With the idea of a "canon" being contested as it is, as is the idea that some poetry might be more "important" than other poetry, and understanding that one of the things that generally marks youth is a relative lack of experience, including reading time, this may boil down to marketing, coteries, what you think is fun to do on a given night, and what else you're doing.

For example, it is not convenient for parents of young children to go to very many readings. It is less convenient for most parents to do things on weeknights than to do things on weekend afternoons. You know, if you held a reading at 11 am on a Wednesday, I imagine you'd only get grad students, retirees, and we lucky unemployed. It is not very convenient for people who do not like to drive at night / get sleepy early to go to evening readings.

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likely to get those under 21 and those who are recovering from some addiction than if your reading is in a bar.

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So I say, different people going to listen to Hoa Nuygen than David Melzer? Wow. Or, did they want to be published in Skanky Possum, or what time was the reading.

All best,
Catherine Daly



[↑ Contents](#)

647. **Barrett Watten**

Current Free Practices in Music and Poetry / Saturday

Thu 23 Mar 2006

Current Free Practices in Music and Poetry
Saturday, March 25, 10:00 AM to 5:00 PM
Silver Building, Waverly Place, New York University

Schedule

10:00am ROOM 220, Silver Bldg.

PERFORMANCE: Daan Vandewalle: excerpts from Curran "Inner Cities" and Kaikhosru Sorabji "Opus clavicembalisticum"

10:20am: Elizabeth Hoffman
introductory remarks

10:35am: George Lewis
KEYNOTE address

11:05am Alvin Curran
MUSIC OUTSIDE THE CONCERT HALLS: the POETICS OF DIGITAL
DISFIGUREMENT-
(phonotattooing)

11:45 lunch provided
PERFORMANCE: Miya Masaoka

12:15 ROOM 207: Barrett Watten TRANSPOSING THE LIMITS OF OPEN FORM: LANGUAGE WRITING AND ANTHONY BRAXTON Intertextual resonances between "open form" in language-centered poetry of the early 1980s and music by Braxton.

1pm: George Hartley

SWALLOW THE RED HOT HAMMER: NATHANIEL MACKEY'S SONG OF THE ANDOUMBOULOU.

Ecstatic deflections of lyric vocalism toward a dark multiplicity.

1:45pm ROOM 220: Mark Applebaum

"CULTURE SCULPTURE": BUILDING AN AUTONOMOUS CULTURE IN AN EXPERIMENTAL IMPROVISATIONAL IDIOM

2:20 PERFORMANCE: Peter Evans, amplified trumpet; Amy Cimini, amplified viola; Michael Gallope, synthesizer

2:45 ROOM 207: Dana Reason

THE MYTH OF 'ABSENCE'

Women improvisors and their treatment in the contemporary media.

3:25pm: Alexander Waterman A LITURGY OF GESTURES: the graphic score and composition kit as consolidation of the composer-performer model and the assembly of a social model for collective reading. The talk will focus on the work of Robert Ashley, the collaboration between John Cage and David Tudor and Cornelius Cardew. Brief performance.

3:50: Erik Ulman

SOME THOUGHTS ON IMPROVISATION AND COMPOSITION

A brief speculation on the nature of composition and improvisation, in light of one another; of the nature of the creative act each implies; and of their ethical and moral implications as framed by ideas of Hannah Arendt, and Charles Olson.

Respondent: Jason Stanyek

4:20pm ROOM 220 Scott Currie

EnVisioning Improvisation: Issues of meaning, value, and power in avant-garde jazz performance in NYC's Vision Festival

[↑ Contents](#)

648. **Poetry Project**

Events at the Poetry Project 3/27 - 3/29

Thu 23 Mar 2006

Dears,

Mere seconds ago we added information on items-for-bid on the announcements page of our website: <http://poetryproject.com/announcements.html> Please peruse.

We're sorry to announce that Diane DiPrima had to cancel her East Coast tour, which means she will not be reading here with Mary Burger on April 3. Jennifer Scappettone has graciously agreed to step in, and we are really excited to hear her work. There's a great interview with Jen at <http://chicagopostmodernpoetry.com/jscappettone.htm> that is well worth checking out.

Lastly, scroll down for details on how to go to Hell.

Love,

The Poetry Project

Monday, March 27, 8:00pm

Talk Series: Fred Schmalz: How-To/Get Lost

This talk explores the intersection of utilitarian language and poetic language: the high rate of interaction in the city, how we practice talking, learn forms of code language to order at the deli, use slang, (mis)understand each other, listen, ask, and invent as we give directions or instructions. The talk will incorporate works by Paul Blackburn, Lisel Mueller, Gunter Kunert, Joshua Beckman, John Cage, Harryette Mullen, Frank O'Hara and others to explore how poems are guides, and how they may be read as instruction manuals.

Wednesday, March 29, 8:00pm

Wayne Koestenbaum & Maggie Nelson

Wayne Koestenbaum has published five books of poetry: *Best-Selling Jewish Porn Films* (2006), *Model Homes* (2004), *The Milk of Inquiry* (1999), *Rhapsodies of a Repeat Offender* (1994), and *Ode to Anna Moffo and Other Poems* (1990). He has also published a novel, *Moirai Orfei in Aigues-Mortes* (2004), and five books of nonfiction: *Andy Warhol* (2001), *Cleavage* (2000), *Jackie Under My Skin* (1995), *The Queen's Throat* (1993), and *Double Talk* (1989). He is a Professor of English at the CUNY Graduate Center. Maggie Nelson is most recently the author of *Jane: A Murder* (2005), a mixed-genre book about the life and 1969 murder of her aunt Jane, as well as two previous collections of poetry, *The Latest Winter* (2003) and *Shiner* (2001). After many years of teaching, writing, and living in and around New York City, including stints at the New School's Graduate Writing Program, Pratt Institute of Art, Wesleyan University, and the blessed Poetry Project itself, she recently moved to Los Angeles, where she joined the faculty of the School of Critical Studies at CalArts in Valencia, CA.

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, Yoshiko Chuma and Anselm Berrigan. 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 Jonathan Allen, David Amram, John Ashbery, Donald Baechler, Susan Bee, Ted Berrigan, Jimbo Blachly, Aleksandr Blok, Gregory Botts, T.C. Boyle, Bertold Brecht, Jim Brodey, Jacob Burckhardt, William Burroughs, Joe Cardarelli, Peter Carey, Elizabeth Castagna, Emilie Clark, Francisco Clemente, Leonard Cohen, Jack Collom, Clark Coolidge, Robert Creeley, Tim Davis, Allen DeLoach, Donna Dennis, Diane DiPrima, Brandon Downing, Marcella Durand, Kenward Elmslie, Larry Fagin, Suzan Frecon, Jane Freilicher, Michael Friedman, Greg Fuchs, Allen Ginsberg, Hal Hirshorn, Yvonne Jacquette, Judge Judy, Mary Karr, Jack Kerouac, Basil King, Martha King, Kenneth Koch, Stanley Kunitz, David Larsen, Pamela Lawton, Gary Lenhart, Lewis MacAdams, Norman Mailer, Greg Masters, Michael McClure, Dave Morice, Elizabeth Murray, Murat Nemet-Nejat, Charles North, Alice Notley, Frank O'Hara, Richard O'Russa, Maureen Owen, Ron Padgett, Tom Raworth, Salman Rushdie, Ed Sanders, Aram Saroyan, George Schneeman, Anne Sexton, Kiki Smith, Jack Spicer, Peter Straub, Anne Tardos, Lorenzo Thomas, Fred Tomaselli, Edwin Torres, Tony Towle, Ugly Duckling Collective, Anne Waldman, Lewis Warsh, Marjorie Welish, Hannah Weiner, Robert Wilson, Zachary Wollard, Will Yackulic, John Yau and many others. Every cent raised will contribute to the continued existence of the Poetry Project. (\$10)

PS 122, Beth Morrison Projects and People's Opera present

Hell

by Michael Webster & Eileen Myles

Directed by David Chambers / Conducted by Jonathan Yates

March 31 April 9

at Performance Space 122,
150 First Avenue, New York City

A lurid new opera by poet Eileen Myles and composer Michael Webster, *Hell* employs frank and lyrical language and an exalted baroque style to tear away the veils obscuring corporate silence and global disaster. Inspired by Dante's *Inferno* and post 9/11 events, *Hell* takes up an elegiac and musical cudgel on behalf of free speech and sings out against the endless waging of war.

For tickets call [REDACTED] or visit www.ps122.org

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.

[REDACTED]

www.poetryproject.com

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

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

[↑ Contents](#)

649. **Karl-Erik Tallmo**

Re: artist's book: Visual Iris Open

Thu 23 Mar 2006

Thanks for your kind words ...

Hypercard and Hypertalk are not supported on Mac OS X but you can run old HyperCard stacks in so-called Classic mode, that is, using OS 9.

There is another software, Supercard that some old Hypercard users have migrated their stacks to:

<http://www.supercard.us/HyperCard/index.html>

and another called Revolution (which is also for Windows and Linux):

<http://support.runrev.com/resources/hypercard.php>

Maybe I will take that step some day ... Hypercard has been very valuable (and still is, since I refuse to entirely abandon OS 9) also for various text experiments. It is very easy to write scripts that filter texts in different ways or substitute words or extend sentences according to certain patterns.

Karl-Erik

> FYI: my new artist's book, containing the Hypertalk code from my novel "The Watcher's Ability to Interfere" (orig. "Iakttagarens formaga att ingripa"), which was the first hypertext novel to be published in Sweden 1992.

A derivative work you might say.

<http://www.nisus.se/tallmo/visual>

/Karl-Erik Tallmo

Thanks for posting that, Karl-Erik.

The code is very similar to early Lingo (Director), I see.

Is Hypertalk supported on current Macs?

Is the text of the novel published elsewhere?

I like your presentation. There's the PDF of the code. Also the interview about the piece. And <http://www.nisus.se/archive/iakttaga.html#hit> which describes the project from another perspective and provides many links, including <http://www.nisus.se/archive/iakttagaqt.html> , which gives us screenshots of the original interface, and http://www.nisus.se/archive/watcher_airports.html , which provides excerpts from the novel.

Rather than simply publishing the PDF of the code, you've created a body of documentation around it that is important in projects like this. Not simply because the code can't be run anymore (if that is true), but also because such projects--even when they still run--have these dimensions that are sometimes interesting to write and read about.

I also enjoyed browsing your site at <http://www.nisus.se/tallmo> more generally.

*ja
<http://vispo.com>*

[↑ Contents](#)

650. **David Israel**

Re: readings--segregation by age

Thu 23 Mar 2006

Catherine,

I missed the antecedent discussion, so cannot say much directly germane to what you're chiming in on. But I may chime in on the chime, even so -- as your mention of the Yale Series raises odd sentiments of rue.

I too was once a younger poet (in the Yale sense). I dare say I had some acquaintance with both classes of poetry you describe (notwithstanding not having studied English/American literature per se in college,

let alone paying overmuch heed to the anthologies).
I had noticed though that both W.S. Merwin and John
Ashbery had first published their work in the Yale
Series of Younger Poets. And I felt this to be an
auspicious or anyway likeable-enough thing. For some
four or five years I sent in my MSS to that series,
till -- hitting Paula of 40 -- I'd gone over the hill.

I think it might have been the very next year that
Merwin himself (I think for 2 years in a row) was
in the judge-chair of that particular annual series.
I think in the first year of this, he selected NO
book at all -- allowing that none of those submitted
came up to his standard. My MSS (the one or the other)
-- which it seems missed his judgeship by a year
or something -- may or may not have cut muster in
his view (he was kind enough, at a later time, to
send me an encouraging postcard about my renderings
of Omar Khayyam, another unpublished MS. I handed
to his wife Paula at a reading at the Library of
Congress, as said, in a later year)

My would-be-Yale MSS. also (possibly both of 'em)
were adorned with epigraphs from Merwin himself;
which might or might not have mildly complicated
any such judging. But in the unluck of the nondraw,
this was a non-issue.

The moral of my story (I think) is: don't put all of
your expectation-eggs in one Yale basket. These days
for "publishing" I favor my own insouciant blog, having
lost imagined glories & high auspices of initiatory prizes.

But to cook in a language stew within
one needn't always read all & everything
tho one could well be reading something
old or new lost or common
a single line pondered & mulled over
instructs in things both near & far
this side of the line (among older poets)
-- ah you youngins wouldn't understand

cheers,
d.i.

david raphael israel
washington dc
Blog: <http://kirwani.blogspot.com>

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

From: UB Poetics discussion group [mailto:████████]
On Behalf Of C Daly
Sent: Thursday, March 23, 2006 5:30 PM
To: ██████████
Subject: Re: readings--segregation by age

I still have a year of being a younger poet, according to Yale, so I want to chime in on this one.

It seems odd to me that one of the things that poets complained about 20 years ago was that younger poets had no knowledge of poets who were alive. Yup, they only knew the dead ones with books at crummy chain bookstores in the mall of the middle of nowhere and the ones who were in anthologies taught in school.

Now, it seems the problem is that younger poets only know alive poets, poets who haven't had extensive publication on major presses, or poets who come visit or teach in school or have books taught in school. Can't win for losing, this younger crowd.

With the idea of a "canon" being contested as it is, as is the idea that some poetry might be more "important" than other poetry, and understanding that one of the things that generally marks youth is a relative lack of experience, including reading time, this may boil down to marketing, coteries, what you think is fun to do on a given night, and what else you're doing.

For example, it is not convenient for parents of young children to go to very many readings. It is less convenient for most parents to do things on weeknights than to do things on weekend afternoons. You know, if you held a reading at 11 am on a Wednesday, I imagine you'd only get grad students, retirees, and we lucky unemployed. It is not very convenient for people who do not like to drive at night / get sleepy early to go to evening readings.

It is not very fun for anyone to go to a reading without snacks or the opportunity to buy some. Have a reading in a coffee shop, and you're more likely to get those under 21 and those who are recovering from some addiction than if your reading is in a bar.

The local "performance poets" here love being able to read their own stuff. What they want to do when they go to a reading where they don't get to read their own stuff is to give the poets who read their stuff.

Many of the local poets here who are not "performance poets" merely want you to buy their books or take their classes. What they want to do when they go to a reading is meet the people running the reading series so that they will schedule them to read so that they can sell books.

So I say, different people going to listen to Hoa Nuygen than David Melzer? Wow. Or, did they want to be published in Skanky Possum, or what time was the reading.

All best,
Catherine Daly



[↑ Contents](#)

651. **Brigitte Byrd**
Re: Can you translate French?

Thu 23 Mar 2006

Hi Tim:

I am a native French speaker living in the States, writing and published in English--I have lived in the States for now 15 years. . . . Regarding translations, I have translated both ways (English to French and French to English). A few years ago, I translated poems by Jean-Yves Masson from French into English for a reading at a colloquium on contemporary French authors at Florida State University. More recently I translated a critical (so to speak) paper on Beckett from English into French for Stan Gontarski, and he presented at a conference in France over the summer. I have plans to translate a chapter from Merleau-Ponty's *Phenomenology de la perception* from French into English in collaboration with one of my colleagues who teaches Philosophy at Clayton State--I teach Creative Writing there. Translations are, indeed, not my main focus, but I feel that I must use my bilingual-self at times and would certainly be interested in helping you, depending on the nature of the article to be translated. . . .

What is the time frame / deadline?

What magazine is the translation for?

Who is the French author?

Let me know if I can help you and mostly, if you think we can work together on this project.

Best, Brigitte

What is the time frame

Tim Peterson <[REDACTED]> wrote: If you can, email me backchannel!
Looking for someone who can translate the final version of a 10-page literary-critical paper that's in French, in preparation for publication in a journal. You would get a publication/translation credit, and payment as well.

Tim

Brigitte Byrd
Assistant Professor of English
Clayton State University

[REDACTED]

[REDACTED] (Voice)

[REDACTED] (Fax)

New Yahoo! Messenger with Voice. Call regular phones from your PC for low, low rates.

[↑ Contents](#)

652. **Mark Weiss**

Re: readings--segregation by age

Thu 23 Mar 2006

My observation was based on as controlled a field as possible. St Marks readings are on Mondays and Wednesdays at 8 pm. Both readings mentioned were on Wednesdays. The other readings I attend somewhat regularly are at the Bowery Poetry Club on Saturday or Sunday afternoons. Who shows up at which is on the predictable side, regardless of whether they have young children. The very well- and diversely-attended poetry series I ran for three years in the early 70s was on a Sunday afternoon. There were lots of younger and older poets on stage and in the audience.

Rothenberg and Melzer appeared to be alive.

Good of you to note the accuracy of my observation. Less good to resent my having observed it. I'm actually more interested in possible explanations for the change.

About a year ago I broached the subject with a young poet. He acknowledged the accuracy of my observation, but his explanation was that older poets don't make enough effort to advertize themselves to younger poets. Say wha?

Do the young really have less reading time than folks my age? Not true in my case--I have to make an appointment with myself to read anything not task-related, and it's a common complaint. When I was younger I read anything and

everything I could get my hands on, by the living, the dead, or the moribund. True for my friends, as well.

Some poetry is more "important" (love those quotation marks!), especially to learn from.

I have a very strong hunch about the median age of those attending this Saturday's BPC reading by Charles Alexander and Rodrigo Toscano. Very few of them will have been at the Melzer. This is not to say Meltzer good, Charles and Rodrigo bad--I'll be there, because I think Charles and Rodrigo are fine, very different poets. Melzer has become indispensable. Short course: check out "Brother," in the new selected poems, David's Copy (Penguin).

I really didn't expect acrimony, and I wasn't trying to be acrimonious--I guess I touched a nerve. Maybe others have explanations of the phenomenon, or maybe their observations are different. It would be nice to hear.

Mark

At 05:29 PM 3/23/2006, you wrote:

>I still have a year of being a younger poet, according to Yale, so I want to
>chime in on this one.

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>All best,
>Catherine Daly

> 

[↑ Contents](#)

653. **Joe Amato**

Re: readings--segregation by age

Thu 23 Mar 2006

Or, Mark---maybe some of us were never younger poets. By the time I realized what a Yale Younger Poet was, that train had nearly left the station. I mean, my first book came out just as I turned 40.

I'm sure there are generational differences at work here, but one thing seems not to be at issue that probably should be at issue. One of the saddest tendencies I've seen in some academic cw programs is for the poets to attend only poetry readings, and for the fiction writers to attend only fiction readings. I saw at times a variation on this at AWP/Austin, where one saw few avant poets at the avant fiction panels, and vice versa.

So if we start to venture from poetry readings---and what poetry readings are to poets is not quite the same as what fiction readings are to prose writers (which itself needs some drawing out)---to the question of what poets read, then I'll have to start to get irked and ask why we're drawing such implicitly tight circles around "poetry." Much of my formative intellectual reading was a function of toiling over mathematics (if that can yet be called reading). I've attended three lectures by Ilya Prigogine, one by Carver Mead, one by Abbie Hoffman, one by Angela Davis, and so forth. These I rank as highly as many of the poetry readings I've attended.

I'll say it this way: one of the things that's always bugged me about poets is how caught up they seem to be in writing poems.

Best,

Joe

My observation was based on as controlled a field as possible. St Marks readings are on Mondays and Wednesdays at 8 pm. Both readings mentioned were on Wednesdays. The other readings I attend somewhat regularly are at the Bowery Poetry Club on Saturday or Sunday afternoons. Who shows up at which is on the predictable side, regardless of whether they have young children. The very well- and diversely-attended poetry series I ran for three years in the early 70s was on a Sunday afternoon. There were lots of younger and older poets on stage and in the audience.

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*All best,
Catherine Daly*

██████████

--

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

██████████ (voice)

██████████ (fax)

██████████

[↑ Contents](#)

654. **David Israel**

Re: Current Free Practices in Music and Poetry / Saturday

Thu 23 Mar 2006

Barrett,

After a very long hiatus of attention, I'm just lately
re-focusing on things appearing on the Poetics list.
So what may strike me as remarkable may be, for all I know,
commonplace.

That said, this lineup you announce sounds if not singular, certainly noteworthy. It's gratifying to learn the good Alvin Currin is taking part. As for your own address, one looks toward its possible perusal in future.

If you or others should care to file an after-the-fact report on these doings, I'd enjoy the chance of reading it.

cheers,
d.i.

david raphael israel
washington dc
<http://kirwani.blogspot.com>

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

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

On Behalf Of Barrett Watten

Sent: Thursday, March 23, 2006 6:16 PM

To: ██████████

Subject: Current Free Practices in Music and Poetry / Saturday

Current Free Practices in Music and Poetry Saturday, March 25, 10:00 AM to 5:00 PM Silver Building, Waverly Place, New York University

Schedule

10:00am ROOM 220, Silver Bldg.

PERFORMANCE: Daan Vandewalle: excerpts from Curran "Inner Cities" and Kaikhosru Sorabji "Opus clavicembalisticum"

10:20am: Elizabeth Hoffman
introductory remarks

10:35am: George Lewis
KEYNOTE address

11:05am Alvin Curran
MUSIC OUTSIDE THE CONCERT HALLS: the POETICS OF DIGITAL
DISFIGUREMENT-
(phonotattooing)

11:45 lunch provided
PERFORMANCE: Miya Masaoka

12:15 ROOM 207: Barrett Watten TRANSPOSING THE LIMITS OF OPEN
FORM: LANGUAGE WRITING AND ANTHONY BRAXTON Intertextual
resonances between "open form" in language-centered poetry of the early
1980s and music by Braxton.

1pm: George Hartley

SWALLOW THE RED HOT HAMMER: NATHANIEL MACKEY'S SONG OF THE ANDOUMBOULOU.

Ecstatic deflections of lyric vocalism toward a dark multiplicity.

1:45pm ROOM 220: Mark Applebaum

"CULTURE SCULPTURE": BUILDING AN AUTONOMOUS CULTURE IN AN EXPERIMENTAL IMPROVISATIONAL IDIOM

2:20 PERFORMANCE: Peter Evans, amplified trumpet; Amy Cimini, amplified viola; Michael Gallope, synthesizer

2:45 ROOM 207: Dana Reason

THE MYTH OF 'ABSENCE'

Women improvisors and their treatment in the contemporary media.

3:25pm: Alexander Waterman A LITURGY OF GESTURES: the graphic score and composition kit as consolidation of the composer-performer model and the assembly of a social model for collective reading. The talk will focus on the work of Robert Ashley, the collaboration between John Cage and David Tudor and Cornelius Cardew. Brief performance.

3:50: Erik Ulman SOME THOUGHTS ON IMPROVISATION AND COMPOSITION A brief speculation on the nature of composition and improvisation, in light of one another; of the nature of the creative act each implies; and of their ethical and moral implications as framed by ideas of Hannah Arendt, and Charles Olson. Respondent: Jason Stanyek

4:20pm ROOM 220 Scott Currie

EnVisioning Improvisation: Issues of meaning, value, and power in avant-garde jazz performance in NYC's Vision Festival

[↑ Contents](#)

655. **C Daly**

Re: readings--segregation by age

Thu 23 Mar 2006

I agree with Joe, although I will add that from personal experience running reading series including both, fiction readings (same venue, same day and time, writers same place in their writing lives) always have higher attendance than poetry readings. So I wonder at this poets not going to fiction readings thing. They're probably too shagged out from being a super attentive sole audience member at a poetry reading the night before to fight the fiction hordes. Or maybe they want to go out dancing for a change. I've talked to a lot of fiction writers who've come to poetry readings, and they say nice things like, well, you

have snacks and I get to sit. I know a lot of people who write poetry, fiction, plays, whatever, and they say they prefer to read poetry at a reading because they don't have to frame the reading as much.

AWP used to -- I don't know if it does still -- run in "fiction years" and "poetry years."

I do not resent your having observed anything, Mark, and I thought your post was interesting, and have spent a lot of time thinking about it and replying to it.

Rothenberg and Melzer are alive -- no argument here either.

A Sunday afternoon reading series in my view is at least scheduled to get a nice age range. Wednesday evening -- you did note that everyone seemed to be either under 35 or over 45 -- I would think that the 35-45 crowd is likely to have small children -- ? Those at my Wednesday reading at the Poetry Project were all about my age and Betsy's age. None of my friends who have small children were there (and, in a few cases, none of those about to have small children). Also, I had some local poets over here last Thursday, and no one with small children could come.

Say you read a book a week with time off for holidays. You read about 50 books a year. Since most people I know read more than 50 books a year, *especially while in school*, and there seems to be a progression, I'm not subtracting any years. If you're 25, say you've read 1250 books, and all but 250 of those have been read while you were in school (although they may not have been assigned). If you're 50, you've read 2,500 books.

All best,
Catherine

[↑ Contents](#)

656. **George Bowering**

Re: readings--segregation by age

Thu 23 Mar 2006

On 23-Mar-06, at 12:16 PM, patrick dunagan wrote:

In my experience, both socially and educationally, younger poets tend not to be reading much of anything besides their own work and that of their close peers and/or teachers.

Well, if that is true, just write those jerks off.

[↑ Contents](#)

657. **Bob Marcacci**

Re: readings--segregation by age

Thu 23 Mar 2006

Now, I think it's partly a technological issue. Writers who are using the computer are mixing with folks they otherwise don't know. Those who ain't, ain't, which is mostly older chaps and chapesses who can't or don't have to figure out this equipage. I see people in print and I don't see them online and it goes the other way, too. There's still a distrust and illegitimacy about the electronica, especially in the academic world.

What are we doing to include? Everyone is either a LangPo, WomPo, QuietudePo, or WhatchyamacallitPo. It's a sales point, I suppose. It takes a great deal of effort to cull community. Community in a larger sense, not just these splinter groups.

I never knew or interacted with Rob Creeley but, after he died, there was quite a nice response here about how this man, in my interpretation, fostered community. Lots of folks wrote about their little experiences with him. Nice to read, really. It seems like more of us should aspire to that kind of attention to our craft...

--

Bob Marcacci

Adults are obsolete children.

- Dr. Seuss

*From: Mark Weiss <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Thu, 23 Mar 2006 15:01:13 -0500
To: [REDACTED]
Subject: readings--segregation by age*

Last night I heard Michael Rothenberg and David Meltzer read at St. Marks. An extraordinary reading, and for Meltzer at least a rare appearance in New York. A shame for anyone within easy distance to have missed it. Thae vagaries of daily life of course largely account for any of our attendance at almost anything. But I 've noticed, over the year since I've been back in New York, attending two or three radings most weeks, that it's not unusual for audiences to represent age cohorts. So, last night, with maybe 70 people in attendance, there were no more than six or seven people under 45. At last week's reading by Hoa Nguyen and Dale Smith I was among the only people over 35. This is about typical, and not just at the church.

In my memory younger poets have always tended to attract audiences of their peers. What's changed is the relative failure of the young to

attend readings by older poets, even poets who could be called masters, as Meltzer certainly is, unless the older poet has a large following of former students in the area. It seems a shame--there's more to learn from a David Meltzer than from most younger poets.

I base my comparison on years of running series' in New York in the 70s and 80s. Reading coordinators I've spoken to recently say they try to balance a program by age, so that the younger poet will attract his peers. This was never a factor for me--it wasn't necessary.

I'm obviously not talking about readings at universities, where the readers tend to be older and there's some compulsion for students to attend.

I have no explanation for this phenomenon, but my guess is that it reflects the enormous growth of MFA programs, which segregate students interested in writing into a rather tight age stratum. What does the list think?

Mark

[↑ Contents](#)

658. **David A. Kirschenbaum**
****Boog City Complete Sets for Sale****

Thu 23 Mar 2006

Hi all,

now available:

Complete sets of Boog City, issues 1-31

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David Kirschenbaum

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

thanks,

david

--

David A. Kirschenbaum, editor and publisher

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

[↑ Contents](#)

659. **Stephen Vincent**
Re: readings--segregation by age
Thu 23 Mar 2006

Nicely put, Bob. But what kind of audiences comes to the reading series that you coordinate in Beijing? - class, age, nation etc. I think you once said it was wonderfully diverse (?) Makes me think of a wonderful, sort of, story about Ginsberg circa 1962 in India giving a reading to a mostly 'mandarin' English speaking class of folks at the US Embassy. He did not read his work, but that of WC Williams. He apparently emptied out a big chunk of the audience when he read a domestic seeming Willimiam's poem - I assume, maybe wrongly - of his wife with the lines:

...he kissed her while she pissed..

Undoubtedly one of the more memorable internal rhymes in Anglo-American literature! If I remember the story right (told by an American who was there and published later in an issue of Occident, the UC Berkeley lit mag) Ginsberg was asked not to read his own work, the apprehensions were already as such. Williams lines managed to help him 'flip it' back at them. Raunchy beatnik, etc. (Or talk about a poet, in this case, reasserting an audience segregationist impulse!)

But I have no sense of the limits of decorum in Beijing.

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

Now, I think it's partly a technological issue. Writers who are using the computer are mixing with folks they otherwise don't know. Those who ain't, ain't, which is mostly older chaps and chapesses who can't or don't have to figure out this equipage. I see people in print and I don't see them online and it goes the other way, too. There's still a distrust and illegitimacy about the electronica, especially in the academic world.

What are we doing to include? Everyone is either a LangPo, WomPo, QuietudePo, or WhatchyamacallitPo. It's a sales point, I suppose. It takes a

great deal of effort to cull community. Community in a larger sense, not just these splinter groups.

I never knew or interacted with Rob Creeley but, after he died, there was quite a nice response here about how this man, in my interpretation, fostered community. Lots of folks wrote about their little experiences with him. Nice to read, really. It seems like more of us should aspire to that kind of attention to our craft...

[↑ Contents](#)

660. **Andrew Burke**

Re: readings--segregation by age

Thu 23 Mar 2006

I like your attitude, George. I find much the same phenomenon with the local uni students - They hardly know poets of their own age at other campuses! And out of a bunch of around thirty 20/30 year old writing students recently, NO ONE had heard of Milton! I kid you not: not a single student had heard of Milton. I sulked in surprise.

By the way, I met you in Fremantle (and Perth) many moons ago, George. We had some beers in a pub with Jean Bedford, Aussie novelist. So long ago ...

Andrew

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

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, March 24, 2006 9:20 AM

Subject: Re: readings--segregation by age

On 23-Mar-06, at 12:16 PM, patrick dunagan wrote:

In my experience, both socially and educationally, younger poets tend not to be reading much of anything besides their own work and that of their close peers and/or teachers.

Well, if that is true, just write those jerks off.

[↑ Contents](#)

661. **Chris Stroffolino**

Re: *Boog City Complete Sets for Sale*

Thu 23 Mar 2006

somebody needs money

>From: "David A. Kirschenbaum" <[REDACTED]>
>To: [REDACTED]
>Subject: *Boog City Complete Sets for Sale*
>Date: Thu, Mar 23, 2006, 5:31 PM
>

Hi all,

now available:

Complete sets of Boog City, issues 1-31

*--see what's inside, in our issue-by-issue bibliography--
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*\$60 ppd. individuals
\$90 ppd. libraries and institutions*

Make checks payable (and post) to:

*David Kirschenbaum
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754*

*thanks,
david*

--

*David A. Kirschenbaum, editor and publisher
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F: [REDACTED]*

[↑ Contents](#)

662. **Alexander Jorgensen**
Re: readings--segregation by age
Thu 23 Mar 2006

Bob,

I think it might be useful, if not having done so already, for you to elaborate at what's been happening Wednesday nights at the Bookworm, Beijing. Nice bit of work, that. I wonder if it might inform some of the folk Stateside.

AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

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[↑ Contents](#)

663. **Bob Marcacci**

Re: readings--segregation by age

Thu 23 Mar 2006

Actually, I thought about tooting my own horn a bit in my previous post about my readings here. They are not poetry- or language-centric, which is why I like to call it the International Open Mic. Folks can read anything in any language. The venue is a kind of library (book-lined walls) restaurant. The proprietor hosts a number of book talks and other literary and musical events each week so the crowd is quite diverse in age or otherwise.

This past week's show had the highest turnout of Chinese readers since we've started. Almost every other performance was a Chinese poem song or short story. I was thrilled. There are some college kids, but there are quite a few older folks. One of our regulars is an English/Welsh woman who is well into her 50s. I routinely draw 30-40 people, which seems highish for a weekly open mic event.

I usually begin the night by reading something by another author. It kind of quiets the crowd, grabs the attention and allows me to share famous work I like. It also shows onlookers that they can grab a book and read something from it if they don't write their own material. I close the event by reading a poem or two of my own. As far as I know, there's nothing like this happening in China, which makes for a nice level of excitement on a weekly basis. Quite a number of artists come together to make it successful and I can't thank enough people for their continued support and enthusiasm.

Thanks for the wonderful story about Ginsberg!

And finally, some of us are going to read at China's biggest national poetry festival next Wednesday, The Nameless Festival, billed as Subterranean Poets, at Beijing University. From what I hear, it's the first time that foreigners have been allowed to participate, but I don't know how true that is or not. Hopefully, this and other recordings will be available for you far-away folks to hear soon...

I'm actually quivering thinking about it so forgive me if my thoughts are a little scattered. Thanks for asking, Stephen!

--

Bob Marcacci

Pessimist: One who, when he has the choice of two evils, chooses both.

- Oscar Wilde

*From: Stephen Vincent <[REDACTED]>
Date: Thu, 23 Mar 2006 17:46:04 -0800
To: UB Poetics discussion group <[REDACTED]>
Cc: Bob Marcacci <[REDACTED]>
Subject: Re: readings--segregation by age*

Nicely put, Bob.

But what kind of audiences comes to the reading series that you coordinate in Beijing? - class, age, nation etc. I think you once said it was wonderfully diverse (?)

Makes me think of a wonderful, sort of, story about Ginsberg circa 1962 in India giving a reading to a mostly 'mandarin' English speaking class of folks at the US Embassy. He did not read his work, but that of WC Williams. He apparently emptied out a big chunk of the audience when he read a domestic seeming Willimiam's poem - I assume, maybe wrongly - of his wife with the lines:

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[↑ Contents](#)

664. **Minky Starshine**
Re: readings--segregation by age

Thu 23 Mar 2006

I was in Hangzhou last summer. Innocent Age Bookstore is a gathering place there for writers and artists around the world (all ages, poets/fiction/word lovers)...Maybe you've heard of it...Zhu Jinxiu (Jane Zhu), the owner, was not holding readings like this while I was there.

I would enjoy news on how The Nameless Festival goes.

Kind regards,
Deborah Poe

████████

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

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

On Behalf Of Bob Marcacci

Sent: Thursday, March 23, 2006 9:31 PM

To: ██████████

Subject: Re: readings--segregation by age

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> Date: Thu, 23 Mar 2006 17:46:04 -0800
> To: UB Poetics discussion group <[REDACTED]>
> Cc: Bob Marcacci <[REDACTED]>
> Subject: Re: readings--segregation by age
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> Stephen V
> <http://stephenvincent.net/blog/>
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[↑ Contents](#)

665. **PR Primeau**

Starfish #4

Thu 23 Mar 2006

Starfish #4

Winter 2006

<http://starfishpoetry.net/content.php?content.15>

Caleb Puckett

A.K. Allin

Tim Keane

Christopher Hivner

Mark DeCarteret

Gregory Vincent St. Thomasino

Anne Heide

Brian Zimmer

Michelle Greenblatt and Sheila E. Murphy

Arlene Ang

Chuck Dramine

Kirby Olson

& a goodbye:

"This will be the last issue of Starfish produced under my editorial auspices. Save the weeping and gnashing of teeth, I feel that this a good issue to depart with; although strictly textual (a first), there is remarkable and striking material here. It's all good -- real good. Honorable mentions to Zimmer and St. Thomasino for delivering with particularly fine style the contents of their inner landscapes. A sincere thanks to everyone who has read and contributed over the last year or so. It has been a fun and rewarding trip. If you may be interested in becoming editor or otherwise helping out Starfish in my absence, please send an e-mail with a relevant subject line to primeau101 AT aol DOT com. A functional grasp of HTML and web publishing are musts. Familiarity with the 'zine and S/surrealism in general wouldn't hurt, either. The position comes with fame, sex, money, and a free gmail account." --PR Primeau

[↑ Contents](#)

666. **joel s lewis**

Re: readings--segregation by age

Fri 24 Mar 2006

thanks Mark for raising this issue --

as a younger poet in early 80s, an appearance by a master poet like Phil Whalen, Tom Raworth or Jerry Rothenberg was attended by all serious younger writers and fell into a must-see category.

Not sure of the change that I've notice-- one answer is the breakdown of the older system where younger writers came into a city and were informally mentored by poets like Berrigan, Blackburn, Mo owen or Mayer -- it was a more intimate system than the prof/student relationship where younger poets felt a part of an extended family of poetry

another reason is that younger writers are working f/t and living fairly far from St. Marks --you just can't "drop in" as one used to

in any case, I think its a loss to younger writers --meltzer was wonderful

but I'm curious to hear younger writers take on this and is this a national situation

the alter koker poet

joel lewis

[↑ Contents](#)

667. **Murat Nemet-Nejat**

Re: readings--segregation by age

Fri 24 Mar 2006

Mark,

I was at that reading also. I must say David Meltzer's reading had a youthfulness a thirty year old can emulate. Today, I was reading his book ("David's Book"). I could not put it down. Standing up at the kitchen table, I read page after page -the absolute reality of every detail, the Mozart like delicacy of the shifts of tone...

After the reading we were at the Telephone Bar. I helped David go down the stairs to go to pee. In the john, we were standing next to each other. He pointed to one of the "postcard ads" enlarged and framed on the wall. Look at this old car, he said (There was another postcard in frame in front of me also). Yes, I said, this is post-modernism. Therefore, he said, post-modern is about nostalgia. I said, it is the past framed for commercial purposes. It is so carefully done, he said, I always tell my students advertisements are the best crafted poems of our time.

Murat

In a message dated 03/23/06 3:01:46 PM, [REDACTED] writes:

Last night I heard Michael Rothenberg and David Meltzer read at St. Marks. An extraordinary reading, and for Meltzer at least a rare appearance in New York. A shame for anyone within easy distance to have missed it. The vagaries of daily life of course largely account for any of our attendance at almost anything. But I've noticed, over the year since I've been back in New York, attending two or three readings most weeks, that it's not unusual for audiences to represent age cohorts. So, last night, with maybe 70 people in attendance, there were no more than six or seven people under 45. At last week's reading by Hoa Nguyen and Dale Smith I was among the only people over 35. This is about typical, and not just at the church.

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I base my comparison on years of running series' in New York in the 70s and 80s. Reading coordinators I've spoken to recently say they try to balance a program by age, so that the younger poet will attract his peers. This was never a factor for me--it wasn't necessary.

I'm obviously not talking about readings at universities, where the readers tend to be older and there's some compulsion for students to attend.

I have no explanation for this phenomenon, but my guess is that it reflects the enormous growth of MFA programs, which segregate students interested in writing into a rather tight age stratum. What does the list think?

Mark

[↑ Contents](#)

668. **Murat Nemet-Nejat**

Re: readings--segregation by age

Fri 24 Mar 2006

In a message dated 03/23/06 5:35:18 PM, [REDACTED] writes:

So I say, different people going to listen to Hoa Nuygen than David Melzer? Wow. Or, did they want to be published in Skanky Possum, or what time was the reading.

Catherine,

I suppose I am one of those who went to both readings. I understand your point about circumstances. Some of the reading I am most interested in in New York occur on the weekends. As a family member, I find it very hard to peel myself away to attend them. Therefore, I miss many readings I wish to attend.

By the way, I attend The Bowery Poetry readings, whenever I can, for their special beer.

Murat

[↑ Contents](#)

669. **John Gallaher**

Re: readings--segregation by age

Fri 24 Mar 2006

On 23-Mar-06, at 12:16 PM, patrick dunagan wrote:

In my experience, both socially and educationally, younger poets tend not to be reading much of anything besides their own work and that of their close peers and/or teachers.

I Reply:

I hope this isn't true. If true, these young poets are foolish, and their teachers frauds. When I was a younger poet, I was (we were) always searching for poets... they were hard to find, as I knew so little. Things in some ways are much easier these days. The Internet is a nice little tool.

I really don't know why the readings mentioned here are segregated by age. I do know, that for the young, they desperately want to know that poetry can be written by people like themselves. Perhaps they do tend to overcongregate, I've no idea. As well, I do know several older poets who no longer read much, if any, poetry from young poets. That doesn't seem healthy to me.

Perhaps poets aren't the best audience for poets?

JG

[↑ Contents](#)

670. **Deborah Poe**

Re: readings--segregation by age

Fri 24 Mar 2006

I'm in a university setting right now which is why I didn't comment before. I have just over three years until no longer considered young at least by Yale Younger Poets standards...also got a late start on graduate studies after

working in business America for over 10 years (last at that significantly sized software company in Redmond, WA).

The night before last I went to see an older poet, the poet laureate in fact. Tonight I'll go see one of my colleagues read her experimental fiction. So it goes. Three hours from the city is long enough to keep me from the NYC day trips I was doing at the front end of my time in upstate. Cole Swenson's reading at the Bowery last year, I will say, seemed to have attendees of all ages.

I was in the Pacific Northwest for almost ten years before moving here. Seattle's Richard Hugo House was pulling in writers of all ages as readers and as audience. Quite a literary community in Seattle. I read for an intergenerational festival during that time. Perhaps this says more about Seattle...

Anyway, I'm with John. I hope it's not true. In my experience it's not.

My hope is that poetry, as Wallace Stevens writes "a cry to occasions." Occasions for all genres, all ages.

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

From: John Gallaher <[REDACTED]>

In my experience, both socially and educationally, younger poets tend not to be reading much of anything besides their own work and that of their close peers and/or teachers.

I Reply:

I hope this isn't true. If true, these young poets are foolish, and their teachers frauds. When I was a younger poet, I was (we were) always searching for poets... they were hard to find, as I knew so little. Things in some ways are much easier these days. The Internet is a nice little tool.

I really don't know why the readings mentioned here are segregated by age. I do know, that for the young, they desperately want to know that poetry can be written by people like themselves. Perhaps they do tend to overcongregate, I've no idea. As well, I do know several older poets who no longer read much, if any, poetry from young poets. That doesn't seem healthy to me.

Perhaps poets aren't the best audience for poets?

JG

[↑ Contents](#)

671. **Steve Halle**

Garin Cycholl @ Seven Corners

Fri 24 Mar 2006

Please check out *Garin Cycholl's* poems "AM" "Three Poems for Rita Figueroa" and "Song for Meriweather Lewis" at *Seven Corners* (www.sevencornerspoetry.blogspot.com) this week.

Best,
Steve Halle
Editor

[↑ Contents](#)

672. **Officer in Need of Assistance!**

Re: readings--segregation by age

Fri 24 Mar 2006

As I've mentioned before, and not to slam poetry-slamers in general, but I've been told by at least three, and heard one say it during her open mic stint, that they have no need to read anything else by anybody - be it their peers or the "masters". What's inside their head is all that counts.

On 3/24/06, John Gallaher <[REDACTED]> wrote:

>

> On 23-Mar-06, at 12:16 PM, patrick dunagan wrote:

>

> >>In my experience, both socially and educationally, younger poets tend
> not

> >>to be reading much of anything besides their own work and that of their
> >>close peers and/or teachers.

>

> I Reply:

>

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> teachers frauds. When I was a younger poet, I was (we were) always
> searching

> for poets... they were hard to find, as I knew so little. Things in some

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> be written by poeple like themselves. Perhaps they do tend to
> overcongregate, I've no idea. As well, I do know several older poets who
> no
> longer read much, if any, poetry from young poets. That doesn't seem
> healthy
> to me.
>
> Perhaps poets aren't the best audience for poets?
>
> JG
>
--
<http://hyperhypo.org>

[↑ Contents](#)

673. **David Baratier**

Re: POETICS Digest - 22 Mar 2006 to 23 Mar 2006 (#2006-83)

Fri 24 Mar 2006

Mark--

The reason that the young pay little attention to you & David Meltzer at St Marks or wherever else is because you are not fashionable. You need to wear cooler shirts. You could borrow some of mine but I am on tour with a poetic band that is making the papers, even lucipo made a big deal when we appeared in their area. Don't misinterpret me, I am famous, but in my opinion you are one of the top ten of the under 50 set, unless you are over 50 then I will need to rethink things you fucker, My time is limited, dont make make me write a full review of this.

NYC poets have little taste beyond the herd mentality. They are poetically retarded, you need to take out an ad to make it seem that you are worth considering. A Jenny Holzer size is best when advertised in in all of the mediums that Jenny regularly used. The only reason 75 people showed for my monday is reading is that I am cool and the inventor of Flarf poetry, which is true just ask Gary Sullivan who took the idea off of me from subpoetics. As for Dave if it was not for the lack of invention, and your loss of audience as old geezers who have forgotten the value of poetry few would have shown. But for

me that was years ago and at this moment we should be focusing in on your failure. Even tho you are one of most important poets of this age you are a loser! Fuck you & Dave who invented language poetry but failed to mention it. Get a new halo of hokekiness. Go to a rehab, start over, Love &

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

674. **C Daly**

FW: Poets & Poetry in So. California - Monday, March 27 @ 7:30 pm

Fri 24 Mar 2006

"LIVING FOR WORDS: POETS AND POETRY IN SOUTHERN CALIFORNIA"

IWOSC General Meeting

Monday, March 27

7:30 p.m.

Veterans Memorial Building, 4117 Culver Blvd. (Culver City)

The Independent Writers of Southern California (IWOSC) hosts a panel of poets discussing the poetic life in Los Angeles.

Please join Keven Bellows, Sarah Maclay, Deborah Edler Brown, and Catherine Daly. The panel discussion will be moderated by Jim Natal, the curator and co-host of the long-running Poem.X monthly poetry series in Santa Monica.

The poets on the panel will share their work and shed some light on the life of a poet in Southern California. They will discuss the poetry (and readings) scene here, the business and publishing side of poetry (as in, can a poet earn a living at writing?), and how the discipline of writing poetry can improve other forms of writing.

General public \$15; IWOSC members free. Reservations required -- space is limited. Reservations will be held until ten minutes before the program begins. Contact

██████ or 1-877-799-WRITE [██████].

[↑ Contents](#)

675. **Steve Dalachinsky**

Re: POETICS Digest - 22 Mar 2006 to 23 Mar 2006 (#2006-83)

Fri 24 Mar 2006

thanks again for the insults

as a native of this hole i wouldn't say herd's the word for all of us

precisely why some of us have the dreaded metaphor

attached to us as "outsiders"

[↑ Contents](#)

676. **ONE LESS**

This Weekend...

Fri 24 Mar 2006

One Less Magazine Presents:

Weekend Collection(s) Reading

Friday, March 24th 7-9 PM

Open Reading for One Less Colleciton(s)

A.P.E. Space Gallery

Thornes Market

150 Main Street, 3rd Floor

Northampton, MA

Readers include Alexander Jorgensen, Juliana Leslie, Sally Greenhouse & other local readers

Saturday, March 25th 7-9 PM

Open Reading for One Less Colleciton(s)

Meekins Library

Hawks~Hayden Community Room

2 Williams Street

Williamsburg, MA

Readers include John Sullivan, Sara Sullivan, & other local readers

Both readings will have Issue # 2 Collection(s) for purchase.

Hope to see you there.

-the eds.

Nikki Widner & David Gardner, Editors

One Less

6 Village Hill Road

Williamsburg, MA 01096

Check out our New Blog: onelessmag.blogspot.com

[↑ Contents](#)

677. **Ken Wolman**

Re: POETICS Digest - 22 Mar 2006 to 23 Mar 2006 (#2006-83)

Fri 24 Mar 2006

Hello, David,

"Fashionable" reminds me of some poem by the thoroughly retro Michael Blumenthal about why he's never been published in The New Yorker: none of his poetry name-drops De Kooning, Rauschenberg, or Stella. Ergo it is not cool and hip. Yes, Blumenthal was kidding. Maybe? Wasn't he? Hard to reconcile that interpretation of so-called "New Yorker Poetry" with the magazine that printed C. K. Williams' "War" right after we went to Afghanistan. I love reading stuff over my dinner about men having their fingernails torn out, but C. K. has also written poems about a dying dog in Newark moaning while taking a shit, so what the hell. In envy him his imagination, Princeton gig, and apartment in Paris.

Fashion. I am 62 years old and own several pairs of cowboy boots. I am likely to buy more. Maybe my shoe statements are why I've never been able to get good jobs. I refuse to play Straight Life unless it's Art Pepper's recording.

I'm not even in the bottom 10 of the over 60 set. No horse, no wife, no mustache, no book, no academic appointment. I feel like Uncle Vanya: I envy everyone but I don't play with handguns. I long since missed out on living the theme of a song I used to hear on Don Imus' radio program: the kid singing "I wanna grow up to be like Jesus and never have to work." I have reconciled myself to a life not of fame but of occasional infamy. Though stubbornly I have not given up on publishing a first book, even if it is an only book. I am considering having made for me one of those burnt-engraved wooden plaques that reads "Old age and treachery will overcome youth and skill."

You are in Columbus, Ohio I see. My girlfriend lived there in a state of disgrace for 20 years until 1998, when she moved back to Jersey, leaving behind the blowhard and tree-bark eater to whom she'd been married. Actually she lived somewhere in Upper Arlington, near the OSU stadium and whatchamacallit...the Olatunji River? She didn't think much of the place. I rather liked it. Then again I was not married to her husband.

Well, I guess I just introduced myself here. Oh, sorry--I was supposed to do that on BritPo.

I think I'll enter your contests. Both of them.

Ken

Ken Wolman
Miercom
www.mier.com
[REDACTED], ext. *8-14

[↑ Contents](#)

678. **Steve Dalachinsky**
Re: readings--segregation by age
Fri 24 Mar 2006

i sat next to a very young person
but in general therer were older friends colleagues
and folks who just wantted to hear david and michael
mostly david
peers non-language folk

[↑ Contents](#)

679. **Anslem Berrigan**
Re: readings--segregation by age
Fri 24 Mar 2006

Hello,

Having hosted both readings Mark referred to and also talking with him about it after the Meltzer/Rothenberg reading, I just want to chime in, if that's alright. I do think there have been readings at the Poetry Project where the audience generally resembles the readers in terms of age, and the two recent readings might stand out for being back-to-back and particularly contrasting. But ultimately I'm not sure that I believe it is indicative of a deep generation gap. The last three Wednesday readings at the Project have had crowds of 60-80 people, and each audience has been quite different (with some overlap certainly). I can think of some readings that fit the description of being weighted heavily to one age-group or another, but at the same time I can think of readings such as Etel Adnan/Robin Blaser back in October, or Tony Towle/Alan Davies in February where the crowds were very mixed, and, especially in the former case, in large numbers (130-140 people at that one). But across three years of hosting 40-50 readings per year at the Project I have noticed as the major trend, for lack of better way of putting it, the fact that the audiences are differing from one another more and more from week to week. I am only speaking for this one place that I have so much time given to, so I don't know how that works for other venues in town.

Anselm Berrigan

[↑ Contents](#)

680. **David Israel**
fashionable

Fri 24 Mar 2006

Ken,

How charming & amusing & interesting all at once.
Erudite + anecdotal, self-ironic, culturally curious.
In a pinch, why not consider self-publishing?
(e.g. via www.blogspot.com). Simply a thought.

I guess I missed the original "fashionable"-germane post
to which you reply (another David, that. And most lately,
email's cool but web-surfing nigh-verboten at fulltime dayjob.
Such things are under study by the Management Committee.
Thus switched to non-digest. Yesterday. But, so, am not
Archivally checking.) C.K. Williams is enjoyable. I was
unaware of the W.C. Williams' piss reference in the memorable
Ginsburg anecdote (not yours) seen lately.
I'm 49 w/o a 1st book in print, (so hot on the heels of what
You sorta-describe), though I've been obscurely anthologized.
(That being nor here nor there.)

I've lately blogged a poem relating to the issue of obscurity (or specter of its
opposite). I call it a gnomic verse, albeit unsure of my nomenclature. Gnomic I
take to mean, gnarly w/ some or other conceit, terse w/ some startlement. Yes?

Was Blmenthal kidding? it's a question
the utterance cannot be taken at face value
the face however may have utterance value
the face and the utterance sentimental

Cowboy boots foreclose professional advancement?
Stranger things, Horatio Alger, under heaven.

hat-tips,
d.i.

david raphael israel
washington dc
<http://kirwani.blogspot.com>

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

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

On Behalf Of Ken Wolman

Sent: Friday, March 24, 2006 12:22 PM

To: [REDACTED]

Subject: Re: POETICS Digest - 22 Mar 2006 to 23 Mar 2006 (#2006-83)

Hello, David,

"Fashionable" reminds me of some poem by the thoroughly retro Michael Blumenthal about why he's never been published in The New Yorker: none of his poetry name-drops De Kooning, Rauschenberg, or Stella. Ergo it is not cool and hip. Yes, Blumenthal was kidding. Maybe? Wasn't he? Hard to reconcile that interpretation of so-called "New Yorker Poetry" with the magazine that printed C. K. Williams' "War" right after we went to Afghanistan. I love reading stuff over my dinner about men having their fingernails torn out, but C. K. has also written poems about a dying dog in Newark moaning while taking a shit, so what the hell. In envy him his imagination, Princeton gig, and apartment in Paris.

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Well, I guess I just introduced myself here. Oh, sorry--I was supposed to do that on BritPo.

I think I'll enter your contests. Both of them.

Ken

Ken Wolman

Miercom

www.mier.com

██████████, ext. *8-14

[↑ Contents](#)

681. **patrick dunagan**

Re: readings--segregation by age

Fri 24 Mar 2006

I do!

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

> From: "George Bowering" <██████████>

> To: ██████████

> Subject: Re: readings--segregation by age

> Date: Thu, 23 Mar 2006 17:20:25 -0800

>

>

> On 23-Mar-06, at 12:16 PM, patrick dunagan wrote:

>

> > In my experience, both socially and educationally, younger poets

> > tend not to be reading much of anything besides their own work

> > and that of their close peers and/or teachers.

>

> Well, if that is true, just write those jerks off.

|

--

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

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SRC=lycos10

[↑ Contents](#)

682. **Jesse Glass**

More For Kent On His "Riposta" and on his Art

Fri 24 Mar 2006

Is that an epigram? I think not.

Blow harder, Kent, if that is all you've got.

Yes roar to one and all (as is your wont),--

With every spavined line you prove my point.

[↑ Contents](#)

683. **Frank Sherlock**

Re: readings--segregation by age

Fri 24 Mar 2006

I can speak for myself & a handful of others when I say that I plan my month around readings by older poets (that I like, of course) coming to Philadelphia. So my impulse is to react to the Mark's original question by saying it simply isn't true, & that younger poets have the same respect & admiration for older poets that past generations had. But I don't totally believe that either.

University writing programs have changed the ways in which younger poets communicate with older poets. For generations, oppositional poets who were younger sought out the older generation through correspondence, etc. to engage their wisdom, share work & so on. It seems that this has been replaced to a large degree by studying with a professor at a university- w/ easier (seemingly) & immediate access, along with a sense of tuition entitlement.

I've been to many readings at Kelly Writers House when great older poets from the other side of the world came to read, & there were NO young poets, only the old friends of the visitor. There are the exceptions, & it's obvious when a professor has put it on her/his syllabus, or encouraged the class to attend.

But while we're having the "kids today" conversation, I have a question. Why don't older poets come out to hear younger poets- unless they're past or present students?

From: Anslem Berrigan <[REDACTED]>

To: [REDACTED]

Subject: Re: readings--segregation by age

Date: Fri, 24 Mar 2006 12:52:05 -0500

>Hello,

>

>Having hosted both readings Mark referred to and also talking with him
>about it after the Meltzer/Rothenberg reading, I just want to chime in, if
>that's alright. I do think there have been readings at the Poetry Project
>where the audience generally resembles the readers in terms of age, and the
>two recent readings might stand out for being back-to-back and particularly
>contrasting. But ultimately I'm not sure that I believe it is indicative of
>a deep generation gap. The last three Wednesday readings at the Project
>have had crowds of 60-80 people, and each audience has been quite different
>(with some overlap certainly). I can think of some readings that fit the
>description of being weighted heavily to one age-group or another, but at
>the same time I can think of readings such as Etel Adnan/Robin Blaser back

>in October, or Tony Towle/Alan Davies in February where the crowds were
>very mixed, and, especially in the former case, in large numbers (130-140
>people at that one). But across three years of hosting 40-50 readings per
>year at the Project I have noticed as the major trend, for lack of better
>way of putting it, the fact that the audiences are differing from one
>another more and more from week to week. I am only speaking for this one
>place that I have so much time given to, so I don't know how that works
>for other venues in town.
>
>Anselm Berrigan

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

[↑ Contents](#)

684. **Jesse Glass**
Correction--Ripostela
Fri 24 Mar 2006

ho hum.

[↑ Contents](#)

685. **Mark Weiss**
Another topic, and Re: readings--segregation by age
Fri 24 Mar 2006

I'm content to be wrong, or at least to have overstated the case based on limited observation, if that's what I've done, tho it would have ben nice to hear about the situation in the Bay area. And there's of course the crucial variable of school, i.e., maybe langpo types, for a covenient example, are more likely to attend readings by langpo types, regardless of age.

So here's another thing that you and I have chatted about, again a matter of curiosity rather than contention. I think the very first reading I ever attended was in 1965, Creeley in of all places Johns Hopkins, where I was an undergraduate. By contrast, like you my kid was raised at poetry readings, like Dale and Hua's two boys (one of the great pleasures of their readings is the wonderful ease with which they relate to their kids, who are right up there with them). Aside from whatever brain damage you or my Carlos may have incurred, I'm curious what coping mechanisms members of the under twelve reading crowd employ. I'm guessing that there are a few on the list who were dragged to plenty of readings before their time, or who bring their kids along.

Mark

At 12:52 PM 3/24/2006, you wrote:

>Hello,

>

>Having hosted both readings Mark referred to and also talking with
>him about it after the Meltzer/Rothenberg reading, I just want to
>chime in, if that's alright. I do think there have been readings at
>the Poetry Project where the audience generally resembles the
>readers in terms of age, and the two recent readings might stand out
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>I have noticed as the major trend, for lack of better way of putting
>it, the fact that the audiences are differing from one another more
>and more from week to week. I am only speaking for this one place
>that I have so much time given to, so I don't know how that works
>for other venues in town.

>

>Anselm Berrigan

[↑ Contents](#)

686. **Thomas Orange**
readings--segregation by age

Fri 24 Mar 2006

hi all,

i have to agree with frank and anselm, what mark weiss has discerned is in no way a national phenomenon. the readings we plan in DC are often mixed-generation. just this sunday we hosted phyllis rosenzweig with anna moschovakis and matvei yankelevich, and this season we've also hosted ryan walker with lewis warsh, thalia field with jessica smith, michael kelleher with beth joselow and tom mandel. these are among the best-attended reasons. and i'd say ward tietz at georgetown has been doing especially well at this, given

the following combinations he's programmed this season: lee ann brown and abigail child, alice notley and christian bok, amiri baraka and rod smith.

regards,
tom orange

[↑ Contents](#)

687. **Mark Weiss**

Re: readings--segregation by age

Fri 24 Mar 2006

Like I say, I'm willing to be wrong--I was really asking a question-- but the difference I'm talking about is that it didn't used to be a programing criterion which would lead one to mix programs between generations so as to broaden the audience, tho one did between schools, level of celebrity, in or out of town. What I have noticed in the Bay Area (I don't pretend to know the scene in general, which is why I suggested that someone who does know it send their take) is a proliferation of readings in people's homes, and those appear to fit the pattern I thought I saw.

Mark

At 03:55 PM 3/24/2006, you wrote:

>hi all,
>
>i have to agree with frank and anselm, what mark weiss has discerned is
>in no way a national phenomenon. the readings we plan in DC are often
>mixed-generation. just this sunday we hosted phyllis rosenzweig with
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>doing especially well at this, given the following combinations he's
>programmed this season: lee ann brown and abigail child, alice notley
>and christian bok, amiri baraka and rod smith.
>
>regards,
>tom orange

[↑ Contents](#)

688. **kevin thurston**

Re: readings--segregation by age

Fri 24 Mar 2006

<<the difference I'm talking about is that it didn't used to be a programing criterion which would lead one to mix programs between generations so as to broaden the audience, tho one did between schools, level of celebrity, in or out of town.>>

so, is this 'just' commenting on how organizers now need to mix a different set of demographic criteria (age, as opposed to school, or celebrity)? if so, what is sought?

not looking to start a war, skirmish or even a police action, as i make my intentions known as tone in email, well, have a good weekend. . .

On 3/24/06, Mark Weiss <[REDACTED]> wrote:

>

> Like I say, I'm willing to be wrong--I was really asking a question--
> but the difference I'm talking about is that it didn't used to be a
> programing criterion which would lead one to mix programs between
> generations so as to broaden the audience, tho one did between
> schools, level of celebrity, in or out of town. What I have noticed
> in the Bay Area (I don't pretend to know the scene in general, which
> is why I suggested that someone who does know it send their take) is
> a proliferation of readings in people's homes, and those appear to
> fit the pattern I thought I saw.

>

> Mark

>

>

> At 03:55 PM 3/24/2006, you wrote:

> >hi all,

> >

> >i have to agree with frank and anselm, what mark weiss has discerned is
> >in no way a national phenomenon. the readings we plan in DC are often
> >mixed-generation. just this sunday we hosted phyllis rosenzweig with
> >anna moschovakis and matvei yankelevich, and this season we've also
> >hosted ryan walker with lewis warsh, thalia field with jessica smith,
> >michael kelleher with beth joselow and tom mandel. these are among the
> >best-attended reasons. and i'd say ward tietz at georgetown has been
> >doing especially well at this, given the following combinations he's
> >programmed this season: lee ann brown and abigail child, alice notley
> >and christian bok, amiri baraka and rod smith.

> >

> > regards,

> > tom orange

>

-- When hot fluid strikes hotter exhaust manifolds, the risk of fire is serious. But when hot fluid hits someone in the face, it can be even more severe.

[↑ Contents](#)

689. **Anslem Berrigan**

Re: Another topic, and Re: readings -- seg. by age

Fri 24 Mar 2006

Hi Mark,

Just quickly, I don't think you're wrong about the age-matter, and I don't even know that it's an overstatement. Not that I want to be wishy-washy on it, but it happens sometimes, and it doesn't happen at other times and if we looked at it case-by-case some particular factors might bear out. What I'm less inclined to believe is that it points to an across-the-board insularity on the part of any age group, at least in New York.

I actually remember going to a few readings and being interested. One was a Joe Brainard reading where he read from I Remember, which is something a kid can hear, I think, and another was a reading where my father and Anne Waldman read in a boxing ring and were given robes and gloves and had trainers. My father boxed around Anne while she read and as she got more animated he started feigning taking punches until she delivered an upper cut and laid him out. That was entertaining. But generally I didn't mind going to readings if there was something to do, or if the people there were not mean or trying to get us kids to take off all our clothes and jump into a swimming pool....

[↑ Contents](#)

690. **amy king**

MiPO: Krista Madsen, Ron Padgett, and Daisy Fried

Fri 24 Mar 2006

MiPOesias addendum to Spring:

* Krista Madsen - "Dairy Queen"

http://www.mipoesias.com/Shorts/madsen_krista.html

Krista Madsen is the author of two novels, *Degas Must Have Loved a Dancer* and *Four Corners*, both published by Livingston Press. She lives in Brooklyn, New York where she owns and operates the arts/wine lounge *Stain*.

* Ron Padgett - "Pleural Cavity," "Versatile Tarzan," and "Answering Machine" http://www.mipoesias.com/Poetry/padgett_ron.html

Ron Padgett's many books include a collection of poems, *You Never Know*, and a memoir, *Oklahoma Tough: My Father, King of the Tulsa Bootleggers*. He is the editor of *The Handbook of Poetic Forms* and *World Poets: An Encyclopedia for Students*, as well as the translator of Blaise Cendrars' *Complete Poems*. Padgett has taught imaginative writing at Columbia University and Brooklyn College, and for 20 years he was publications director of Teachers & Writers Collaborative in New York City. His poetry has received awards from the American Academy of Arts and Letters and the Guggenheim Foundation, and the French government named him an Officer in the Order of Arts and Letters. His new book, from Coffee House Press, is *Joe: A Memoir of Joe Brainard*.

MiPORadio presents an interview and reading with Daisy Fried at the Bowery Poetry Club - http://www.miporadio.com/fried_daisy.html

* Daisy Fried's second book of poems, *My Brother is Getting Arrested Again*, (University of Pittsburgh, 2006) was a finalist for the 2005 James Laughlin Award. Her first book, *She Didn't Mean to Do It*, (Pittsburgh, 2000), won the Agnes Lynch Starrett Prize. She has been a Hodder Fellow at Princeton University, a Pew Fellow in Poetry, a Meralmikjen Fellow at the Bread Loaf Writers Conference, and the recipient of a Pushcart Prize, the Leeway Award for Excellence in Poetry and the Cohen Award from Ploughshares. She has taught creative writing through Warren Wilson College's low residency MFA program and the Haverford College, University of Pennsylvania and Rutgers-New Brunswick. She is currently the Conkling Writer-in-Residence at Smith College.

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[↑ Contents](#)

691. **George Bowering**
Re: readings--segregation by age
Fri 24 Mar 2006

On 23-Mar-06, at 5:59 PM, Andrew Burke wrote:

By the way, I met you in Fremantle (and Perth) many moons ago, George.
We

had some beers in a pub with Jean Bedford, Aussie novelist. So long ago ...

Andrew

Could have been that Georgia Savage was there. I remember one pub night there, when both those women were there, and that famous male Aussie short

story writer that I talked out of suicide. And even that famous novelist from

Rhodesia with the braids on top of her head. I was enjoying myself.

>

George Harry Bowering

Get off my roof!

[↑ Contents](#)

692. **tlrelf**

Re: readings--segregation by age

Fri 24 Mar 2006

My open mics tend to attract people of various ages. An occasional child even. In general, though, the age range seems to be 20-50.

Ter

Like I say, I'm willing to be wrong--I was really asking a question--but the difference I'm talking about is that it didn't used to be a programing criterion which would lead one to mix programs between generations so as to broaden the audience, tho one did between schools, level of celebrity, in or out of town. What I have noticed in the Bay Area (I don't pretend to know the scene in general, which is why I suggested that someone who does know it send their take) is a proliferation of readings in people's homes, and those appear to fit the pattern I thought I saw.

Mark

*At 03:55 PM 3/24/2006, you wrote:
hi all,*

i have to agree with frank and anselm, what mark weiss has discerned is in no way a national phenomenon. the readings we plan in DC are often mixed-generation. just this sunday we hosted phyllis rosenzweig with anna moschovakis and matvei yankelevich, and this season we've also hosted ryan walker with lewis warsh, thalia field with jessica smith,

michael kelleher with beth joselow and tom mandel. these are among the best-attended reasons. and i'd say ward tietz at georgetown has been doing especially well at this, given the following combinations he's programmed this season: lee ann brown and abigail child, alice notley and christian bok, amiri baraka and rod smith.

*regards,
tom orange*

[↑ Contents](#)

693. **C Daly**
socal poets

Fri 24 Mar 2006

dear all,

some local open mike habitués have put together an amazingly short list of southern California poets; I am trying to add to the list;

it is on my blog at <http://cadaly.blogspot.com> <<http://cadaly.blogspot.com/>>

or just e-mail me a list – I'm sure it isn't duplicated, and I haven't taken the time to hit my files yet

All best,

Catherine Daly



[↑ Contents](#)

694. **Matt Henriksen**

Sunday 3.26.06 ~ Greenstreet, Iijima, & Massey ~ Brooklyn, NY

Fri 24 Mar 2006

Note: Yet another trying change of time and location.

Presenting

Kate Greenstreet

Brenda Iijima

&

Joseph Massey

Live and direct

Sunday, March 26th

6PM

@

The Fall Cafe

307 Smith Street
Between Union & President
Carroll Gardens, Brooklyn
G/F to Carroll Street

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<http://mail.yahoo.com>

[↑ Contents](#)

695. **UbuWeb**

Kenny G, Todd Colby, WFMU & Cake

Fri 24 Mar 2006

Kenny G needs your Cake! He's trying to get enough listeners to do a cover of Todd Colby's Cake (download MP3) to fill a three hour radio show. Here's how it works:

http://blog.wfmu.org/freeform/2006/03/cake_coversg.html

Download Todd Colby's "Cake" MP3: http://blogfiles.wfmu.org/KG/Todd_Colby_-_Cake.mp3

Download the MP3, read the script, record your own MP3 version and email it to Kenny G: [kg\(at\)wfmu\(dot\)org](mailto:kg(at)wfmu(dot)org) or use <http://www.yousendit.com>. Solo versions, group versions, kids versions, twisted versions, remixes... all versions welcome! He'll be posting the results on the WFMU blog as they come in and will air all of your versions on his show next Wednesday, March 29th, 3-6 pm EST.

Listen: <http://wfmu.org/wfmu.pls>

WFMU Homepage: <http://wfmu.org>

UbuWeb

<http://ubu.com>

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

[↑ Contents](#)

696. **Thomas Orange**
readings--segregation by age
Sat 25 Mar 2006

mark,

i don't think you're wrong either, that is i don't doubt that you're describing your recent experience accurately. but you're trying to inductively reason from your own experience to some kind of general trend, and this i think is a mistake. at least, nothing you describe would characterize what's going on here in DC accurately at all. we have no "programming criterion" with respect to age, but our audiences always have a good mix of younger and older folks.

i go back to your original post: "The vagaries of daily life of course largely account for any of our attendance at almost anything." you could probably go to one or two readings a day in NYC, and the sheer volume alone has to make people be more selective than they'd like. during the busy months in DC there might be 15 readings a month that i could go to in theory and maybe 8 or 10 that i'll actually go to -- and fortunately i can do so without feeling completely burned out by the end. (almost, but not completely!)

regards,
tom orange

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

From Mark Weiss <[REDACTED]>
Date Fri, 24 Mar 2006 16:02:51 -0500
Subject Re: readings--segregation by age

Like I say, I'm willing to be wrong--I was really asking a question-- but the difference I'm talking about is that it didn't used to be a programming criterion which would lead one to mix programs between generations so as to broaden the audience, tho one did between schools, level of celebrity, in or out of town. What I have noticed in the Bay Area (I don't pretend to know the scene in general, which is why I suggested that someone who does know it send their take) is a proliferation of readings in people's homes, and those appear to fit the pattern I thought I saw.

Mark

[↑ Contents](#)

697. **e.g. vajda**
age segregation
Sat 25 Mar 2006

i am a younger poet and i make an effort to see older poets i look up to. at a recent reading in phoenix, however, i noticed i was probably the only one under thirty in attendance.

i've seen both sides to the issue in every place i've lived: east coast, west coast, midwest, northwest and now in the south west where i landed, but more often than not the reader;s peers ultimately decide the age range of the crowd. and class-required attendance doesnt count for the mixed-age audiences.

but to avoid over generalization i will only speak for myself: i certainly value hearing older poets as a way of finding a sense of community with people interested in writing. i think the genre of poetry also has to do with who goes to see who. i definetly pick and choose readings according to the styles that inspire me.

as far as the notion that younger poets might only go to find a way to be published, the first and only time i introduced myself was to sheila murphy and nico vassilakis, because we are on another listserv together and had already communicated. prior to that i kept pretty quiet and shy, and continue to. i'm not much of a "small talk" kind of gal 'less i gots sumpn to say.

i also have found a way to "apprentice" by writing letters back and forth with an older poet i greatly admire. this gets around the dilemma of working full time and going to school full time, not being often available to travel- and adds to my growth and understanding.

but again, i only speak from personal experience. what do you other kiddos have to say for yourself?

gv

[↑ Contents](#)

698. **e.g. vajda**
age segregation2
Sat 25 Mar 2006

also, at my last reading for an art space being opened by folks my age there was a mix of older and younger. forgot to mention above...(below?)

[↑ Contents](#)

699. **Jim Andrews**

Grammatical Man - Jeremy Campbell

Sat 25 Mar 2006

I chanced upon Jeremy Campbell's book 'Grammatical Man - information, entropy, language, and life'. Published 1982 by Touchstone. A couple of questions. Is this book 'well known'? To those who know it well, what related books would you recommend?

ja

[↑ Contents](#)

700. **Alexander Jorgensen**

Re: This Weekend...

Sat 25 Mar 2006

Dear Nikki and David,

Was a great treat last night. Thanks for having had me 'round and hope I did all right, as they say, somehow contributing to the spirit of something positive and informative and whatever whatnot one can hope for that might not lead to tetchiness.

Warm regards,
Alex Jorgensen

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

Yahoo! Messenger with Voice. Make PC-to-Phone Calls to the US (and 30+ countries) for 2¢/min or less.

[↑ Contents](#)

701. **Vernon Frazer**

Re: Segretgatiojn by Age

Sat 25 Mar 2006

In the course of this discussion, I've seen very little mention of Michael Rothenberg, who shared the bill with David Meltzer. Without taking anything away from Meltzer, one of my personal favorites, I'm curious about the audience's response to Michael Rothenberg's reading. I consider Michael a strong and seriously underrated poet, and a very powerful reader.

Vernon

[↑ Contents](#)

702. **Murat Nemet-Nejat**

Re: readings--segregation by age

Sat 25 Mar 2006

Mark,

I was at that reading also. I must say David Meltzer's reading had a youthfulness a thirty year old can emulate. Today, I was reading his book ("David's Book"). I could not put it down. Standing up at the kitchen table, I read page after page -the absolute reality of every detail, the Mozart like delicacy of the shifts of tone...

After the reading we were at the Telephone Bar. I helped David go down the stairs to go to pee. In the john, we were standing next to each other. He pointed to one of the "postcard ads" enlarged and framed on the wall. Look at this old car, he said (There was another postcard in frame in front of me also). Yes, I said, this is post-modernism. Therefore, he said, post-modern is about nostalgia. I said, it is the past framed for commercial purposes. It is so carefully done, he said, I always tell my students advertizements are the best crafted poems of our time.

Murat

In a message dated 03/23/06 3:01:46 PM, [REDACTED] writes:

Last night I heard Michael Rothenberg and David Meltzer read at St. Marks. An extraordinary reading, and for Meltzer at least a rare appearance in New York. A shame for anyone within easy distance to have missed it. Thae vagaries of daily life of course largely account for any of our attendance at almost anything. But I 've noticed, over the year since I've been back in New York, attending two or three radings most weeks, that it's not unusual for audiences to represent age cohorts. So, last night, with maybe 70 people in attendance, there were no more than six or seven people under 45. At last week's reading by Hoa Nguyen and Dale Smith I was among the only people over 35. This is about typical, and not just at the church.

In my memory younger poets have always tended to attract audiences of their peers. What's changed is the relative failure of the young to attend readings by older poets, even poets who could be called masters, as Meltzer certainly is, unless the older poet has a large following of former students in the area. It seems a shame--there's more to learn from a David Meltzer than from most younger poets.

I base my comparison on years of running series' in New York in the 70s and 80s. Reading coordinators I've spoken to recently say they try to balance a program by age, so that the younger poet will attract his peers. This was never a factor for me--it wasn't necessary.

I'm obviously not talking about readings at universities, where the readers tend to be older and there's some compulsion for students to attend.

I have no explanation for this phenomenon, but my guess is that it reflects the enormous growth of MFA programs, which segregate students interested in writing into a rather tight age stratum. What does the list think?

Mark

[↑ Contents](#)

703. **charles alexander**

Re: age segregation

Sat 25 Mar 2006

gv,

come to tucson. we had nico there on the same trip as when he came to phoenix, and the audience, though not large (20 or so) was definitely mixed in age. i dont know much about the community that attends readings in phoenix, though i am friends with sheila murphy. but 90 miles down the road the audience at pog & chax press readings generally ranges from 23 years old to about 65, sometimes older, with the bulk of the audience 25-35, then a few of us from 45 to 55, aging daily. i'm just glad you are going to readings.

charles

At 11:02 PM 3/24/2006, you wrote:

>i am a younger poet and i make an effort to see older poets i look up
>to. at a recent reading in phoenix, however, i noticed i was probably
>the only one under thirty in attendance.

>

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>coast, west coast, midwest, northwest and now in the south west where
>i landed, but more often than not the reader;s peers ultimately decide
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>choose readings according to the styles that inspire me.
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>as far as the notion that younger poets might only go to find a way to
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>sheila murphy and nico vassilakis, because we are on another listserv
>together and had already communicated. prior to that i kept pretty
>quiet and shy, and continue to. i'm not much of a "small talk" kind of
>gal 'less i gots sumpn to say.
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>i also have found a way to "apprentice" by writing letters back and
>forth with an older poet i greatly admire. this gets around the
>dilemma of working full time and going to school full time, not being
>often available to travel- and adds to my growth and understanding.
>
>but again, i only speak from personal experience. what do you other
>kiddos have to say for yourself?
>
>gv

[↑ Contents](#)

704. **Robert Lunday**

Re: Grammatical Man - Jeremy Campbell

Sat 25 Mar 2006

Hello,

I heard frequently about this book back in the 80's ... didn't get around to it myself until just a few months ago. Evidently it popularized cybernetics (a generation ago, anyway)...

I also read, about a year or so ago, the alleged granddaddy of the field: Norbert Wiener, whose name gets one or two mentions in Campbell. So, for further reading (if you don't know them already) I recommend *The Human Use of Human Beings*, and the earlier work, *Cybernetics*, by Wiener. There's some math to work through in *Cybernetics* (always a challenge for me!), but the text is very well written -- clear, but rigorous.

Anyway, I'm always on the lookout for what I call analogues to form and purpose in poetry... ideas, ways of seeing/thinking, in other art forms, sciences, etc. that can help reconfigure what we do/see in the poem... "a cybernetics of poetry" seems worth playing around with, along those lines. The three parameters in Campbell: matter, energy, information: what are their parallels in the poem?

... and by "poem" I mean: any matrix of words in which the words' self-creation and self-sustenance is the primary energy, whatever other rhetorical, expository, aesthetic or other word uses might be involved (forgot "author's ego-amplification" -- the most important "other" purpose of writing!).

On 3/25/06, Jim Andrews <[REDACTED]> wrote:

>

> I chanced upon Jeremy Campbell's book 'Grammatical Man - information, entropy, language, and life'. Published 1982 by Touchstone. A couple of questions. Is this book 'well known'? To those who know it well, what related books would you recommend?

>

> ja

>

[↑ Contents](#)

705. **Charles Baldwin**

Re: Grammatical Man - Jeremy Campbell

Sat 25 Mar 2006

This is a MIME message. If you are reading this text, you may want to consider changing to a mail reader or gateway that understands how to properly handle MIME multipart messages.

I've read this - I see it sitting on my shelf from where I'm typing now. Is it "'well known'?"... depends on what this would mean. It's a popular account of information theory, and similar to the type of thing that Ed Regis writes, in my opinion. It's ok - a kind of intro, with a few interesting reflections on language. I suppose Jay Bolter's *Turing's Man* is a good comparison. Perhaps Wiener's *Human Use of Human Beings* could be seen as similar.

Sandy Baldwin
West Virginia University
Assistant Professor of English
Director of the Center for Literary Computing
www.clc.wvu.edu
[REDACTED]x33490

"The most complicated machines are made only with words" - Lacan
"The meek shall inherit the earth, but not the mineral rights" - Chapman
"Everything becomes an allegory for me." - Baudelaire

>>> [REDACTED] 03/25/06 5:58 AM >>>

I chanced upon Jeremy Campbell's book 'Grammatical Man - information, entropy, language, and life'. Published 1982 by Touchstone. A couple

of

questions. Is this book 'well known'? To those who know it well, what related books would you recommend?

ja

BEGIN:VCARD

VERSION:2.1

FN:Baldwin, Charles

TEL;WORK:

ORG::ECAS-English

TEL;PREF;FAX:

EMAIL;WORK;PREF:

N:Baldwin;Charles

TITLE:Assistant Professor

END:VCARD

BEGIN:VCARD

VERSION:2.1

FN:Baldwin, Charles

TEL;WORK:

ORG::ECAS-English

TEL;PREF;FAX:

EMAIL;WORK;PREF;NGW:

N:Baldwin;Charles

TITLE:Assistant Professor

END:VCARD

[↑ Contents](#)

706. **Joe Amato**

Re: Grammatical Man - Jeremy Campbell

Sat 25 Mar 2006

loved that book... read it as a grad student, and found it useful enough a decade ago to reference in the intro to my book on things digital... if you like campbell's book, you'll probably like anything by michel serres (though serres is working as a theorist)... if you haven't already, start with ~hermes: literature, science, philosophy~... and there's the related work of william paulson, n. katherine hayles, etc...

best,

joe

I chanced upon Jeremy Campbell's book 'Grammatical Man - information, entropy, language, and life'. Published 1982 by Touchstone. A couple of

questions. Is this book 'well known'? To those who know it well, what related books would you recommend?

ja

--

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

██████████ (voice)

██████████ (fax)

██████████

[↑ Contents](#)

707. **Joe Amato**
Re: Grammatical Man - Jeremy Campbell

Sat 25 Mar 2006

while we're citing related work, i should mention too another book that tends to get lost in these discussions---and a great take on cybernetics, oulipo, etc: david porush's ~the soft machine: cybernetic fiction~ (methuen, 1985)...

best,

Joe

loved that book... read it as a grad student, and found it useful enough a decade ago to reference in the intro to my book on things digital... if you like campbell's book, you'll probably like anything by michel serres (though serres is working as a theorist)... if you haven't already, start with ~hermes: literature, science, philosophy~... and there's the related work of william paulson, n. katherine hayles, etc...

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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

██████████ (voice)

██████████ (fax)

██████████

--

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

██████████ (voice)

██████████ (fax)

██████████

[↑ Contents](#)

708. **Mark Weiss**

Re: Grammatical Man - Jeremy Campbell

Sat 25 Mar 2006

I bought a paperback copy of Grammatical Man from a street vendor years ago because I liked the cover. Never know what treasures (or junk) I'll find that way--also bought for the same reason a wonderful collection of Platonov, who I'd never heard of, The Fierce and Beautiful World, including the novella Dzan, in a great translation.

Sorry for the digression. Still have the Campbell. Lucid, smart translation of some tough concepts into laymen's terms that became part of the basis of my own thinking.

Mark

At 10:24 AM 3/25/2006, you wrote:

>loved that book... read it as a grad student, and found it useful

>enough a decade ago to reference in the intro to my book on things
>digital... if you like campbell's book, you'll probably like
>anything by michel serres (though serres is working as a
>theorist)... if you haven't already, start with
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>Joe Amato, Managing Editor
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>Illinois State University
>CB 4241
>Fairchild Hall, Room 109
>Normal, IL 61790-4241
>USA
>
>[REDACTED] (voice)
>[REDACTED] (fax)
>[REDACTED]

[↑ Contents](#)

709. **Susan Wheeler**

Re: POETICS Digest - 22 Mar 2006 to 23 Mar 2006 (#2006-83)

Sat 25 Mar 2006

I second this -- what an extraordinary lineup. Particularly interested in George Lewis's keynote -- but whatever scraps can be posted I'd be grateful for. Susan

*If you or others should care to file an after-the-fact
report on these doings, I'd enjoy the chance of reading it.*

cheers,

d.i.

david raphael israel

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

From: UB Poetics discussion group [mailto:]

On Behalf Of Barrett Watten

Sent: Thursday, March 23, 2006 6:16 PM

To:

Subject: Current Free Practices in Music and Poetry / Saturday

Current Free Practices in Music and Poetry Saturday, March 25, 10:00 AM
to 5:00 PM Silver Building, Waverly Place, New York University

[↑ Contents](#)

710. **Steve Dalachinsky**

Fw: Re: readings--segregation by age

Sat 25 Mar 2006

true when i was young i went to readings by older poets i was interested in
maybe that's because i wasn't in school and knew no other poets my age
ah but now there are so many poets of all ages and so many little cliques
and so few real poems and so many careerists
in and out of so called academia

[↑ Contents](#)

711. **Mary Jo Malo**

Re: readings--segregation by age

Sat 25 Mar 2006

Not only that, Steve, besides age there are other aspects of socialism involved.
different "economic" backgrounds and other social themes. Eileen Tabios has
posted re: the mortification aspects of poetry readings. She gives props to a
book entitled "Mortification: Writers' Story of Their Public Shame":

<http://chatelaine-poet.blogspot.com>

Mary Jo

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

From: Steve Dalachinsky < >

To:

Sent: Sat, 25 Mar 2006 11:38:57 -0500

Subject: Fw: Re: readings--segregation by age

true when i was young i went to readings by older poets i was interested in
maybe that's because i wasn't in school and knew no other poets my age
ah but now there are so many poets of all ages and so many little cliques
and so few real poems and so many careerists
in and out of so called academia

[↑ Contents](#)

712. **Steve Dalachinsky**

Re: Segregation by Age

Sat 25 Mar 2006

no doubt david became the focus and his reading was fresh and alive like an
old child

a total wow

michael's reading as i had mentioned in an earlier post before all this useless
jabber got under way was also strong long poem-sections from i believe

3 or 4 ongoing ms's the last being elements about his trials with all the floods
and hurricanes

katrina the best i've heard on that and his redwood pome as close to great as
possible

his first pome was about it seemed a love he lost tho i didn't ask him after

it had alot of buddha sutff in it maybe influenced by whalen i could go on but
hopefully that'll help a bit vern - it was a good one trust me steve

[↑ Contents](#)

713. **Mary Jo Malo**

Re: readings--segregation by age

Sat 25 Mar 2006

Sorry, that is "Mortification: Writers' Stories Of Their Public Shame"

mj

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

From: Mary Jo Malo <[REDACTED]>

To: [REDACTED]

Sent: Sat, 25 Mar 2006 12:01:19 -0500

Subject: Re: readings--segregation by age

Not only that, Steve, besides age there are other aspects of socialism involved. different "economic" backgrounds and other social themes. Eileen Tabios has posted re: the mortification aspects of poetry readings. She gives props to a book entitled "Mortification: Writers' Story of Their Public Shame":

<http://chatelaine-poet.blogspot.com>

Mary Jo

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

From: Steve Dalachinsky <[REDACTED]>

To: [REDACTED]

Sent: Sat, 25 Mar 2006 11:38:57 -0500

Subject: Fw: Re: readings--segregation by age

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maybe that's because i wasn't in school and knew no other poets my age
ah but now there are so many poets of all ages and so many little cliques
and so few real poems and so many careerists
in and out of so called academia

[↑ Contents](#)

714. **Vernon Frazer**
Re: Segregation by Age

Sat 25 Mar 2006

Steve

I know you mentioned Michael in your original post. But without taking anything away from David Meltzer, who's a literary giant and a very good person, I was concerned that nobody else has mentioned Michael's recitation. I've heard him recite and recited with him a number of times, so I know what he can do. The material you mentioned is very powerful work, difficult to overlook in my opinion.

I understand the discussion ultimately addressed what age groups attend poetry readings and that mentioning Meltzer, aside from his stature, might have been a kind of shorthand for purposes of discussion. But I didn't want to see Michael and his work overlooked.

As far as my own experiences at readings, the age range depends on the venue. St. Mark's does seem to attract a more mature audience than the Nuyorican, whose average age seemed in 1991 to be about 35 and in 1995 about 25. One place in Bethel CT draws primarily people in their twenties to the reading given by older poets. Here in FL, the audiences seem to cover the gamut.

Thanks for adding to the discussion.

Vernon

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Steve Dalachinsky

Sent: Saturday, March 25, 2006 12:05 PM

To:

Subject: Re: Segretgatiojn by Age

no doubt david became the focus and his reading was fresh and alive like an old child

a total wow

michael's reading as i had mentioned in an earlier post before all this useless jabber got under way was also strong long poem-sections from i believe

3 or 4 ongoing ms's the last being elements about his trials with all the floods and hurricanes

katrina the best i've heard on that and his redwood pome as close to great as possible

his first pome was about it seemed a love he lost tho i didn't ask him after

it had alot of budhha sutff in it maybe influenced by whalen i could go on but hopefully that'll help a bit vern - it was a good one trust me steve

[↑ Contents](#)

715. **Jim Andrews**

Re: Grammatical Man - Jeremy Campbell

Sat 25 Mar 2006

Hello,

I heard frequently about this book back in the 80's ... didn't get around to it myself until just a few months ago. Evidently it popularized cybernetics (a generation ago, anyway)...

I also read, about a year or so ago, the alleged granddaddy of the field: Norbert Weiner, whose name gets one or two mentions in Campbell. So, for further reading (if you don't know them already) I recommend The Human Use of Human Beings, and the earlier work, Cybernetics, by Weiner.

There's some math to work through in Cybernetics (always a challenge for me!), but the text is very well written -- clear, but rigorous.

I agree that those should be mentioned in relation to Campbell's 'Grammatical Man'. And, yes, I've eyeballed those books.

I would mention yet again a book I've mentioned recently on the list: 'The Universal Computer' by Martin Davis. Davis is one of the pre-eminent logicians of our time but he has penned a gripping history of the computer and those who pioneered it in relation to language and logic.

Of course, 'Godel, Escher, Bach' and 'Metamagical Themas' by Hofstadter should also be mentioned. William Poundstone's books are also very interesting, such as 'The Recursive Universe' and 'Prisoner's Dilemma'. 'Godel, Escher, Bach' is notable in several ways, but one of the ways it's notable is it doesn't have anything to do with Physics. It is on the other side of the transition from Physics to Computer Science that is navigated in many of the books we're mentioning. Just as Physics studies matter and energy--thingies in the material world and their properties--Computer Science is largely the study of linguistic constructions (languages/data/information) and their properties/processes.

Anyway, I'm always on the lookout for what I call analogues to form and purpose in poetry... ideas, ways of seeing/thinking, in other art forms, sciences, etc. that can help reconfigure what we do/see in the poem... "a cybernetics of poetry" seems worth playing around with, along those lines. The three parameters in Campbell: matter, energy, information: what are their parallels in the poem?

matter ~ letter

energy ~ style/thought/emotion/meaning

information ~ information

*... and by "poem" I mean: any matrix of words in which the words' self-creation and self-sustenance is the primary energy, whatever other rhetorical, expository, aesthetic or other word uses might be involved
(forgot "author's ego-amplification" -- the most important "other" purpose of writing!).*

Nice.

ja

<http://vispo.com>

[↑ Contents](#)

716. **George Bowering**

Re: age segregation

Sat 25 Mar 2006

On 25-Mar-06, at 5:46 AM, charles alexander wrote:

gv,

come to tucson. we had nico there on the same trip as when he came to phoenix, and the audience, though not large (20 or so) was definitely mixed in age. i dont know much about the community that attends readings in phoenix, though i am friends with sheila murphy. but 90 miles down the road the audience at pog & chax press readings generally ranges from 23 years old to about 65, sometimes older, with the bulk of the audience 25-35, then a few of us from 45 to 55, aging daily. i'm just glad you are going to readings.

charles

I did a reading in Tucson a week ago, and there were about 40 people there,
and I was the oldest.
Or almost.

George Harry Bowering
Get off my roof!

[↑ Contents](#)

717. **George Bowering**
Re: readings--segregation by age
Sat 25 Mar 2006

On 25-Mar-06, at 9:01 AM, Mary Jo Malo wrote:

Not only that, Steve, besides age there are other aspects of socialism involved.

How in heck is age an aspect of socialism?

different "economic" backgrounds and other social themes.

How are "economic" backgrounds to be distinguished from economic backgrounds?

Eileen Tabios has posted re: the mortification aspects of poetry readings.

"Mortification aspects'? What could that mean?

She gives props to a book entitled "Mortification: Writers' Story of Their Public Shame":

What does the word "props" mean in this context?

Is there a new language I don't know about, being an old guy?

[↑ Contents](#)

718. **Rob McLennan**

3 collaborations by Graham + mclennan

Sat 25 Mar 2006

3 collaborations by Lea Graham + rob mclennan
(with a photograph to follow)

<http://robmclennan.blogspot.com/2006/03/american-poet-lea-graham-i-spent-most.html>

rob

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...11th coll'n - name , an errant (Stride, UK) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmclennan.blogspot.com/>

[↑ Contents](#)

719. **Jeffrey Side**

George Wallace poems at The Argotist Online

Sat 25 Mar 2006

Poems by George Wallace at The Argotist Online:
<http://www.argotistonline.co.uk/Wallace%20poems.htm>

[↑ Contents](#)

720. **Aaron Belz**

ernest borgnine mad lib!

Sat 25 Mar 2006

Occasionally there is something interesting on my blog! This is one of those occasions!

ERNEST BORGNINE MAD LIB: <http://blog.myspace.com/orthodontist>

With Best Holiday Wishes,

Aaron Belz

[↑ Contents](#)

721. **Peter Quartermain**

NEW BOOK

Sun 26 Mar 2006

Here's the latest chapbook from Nomados: ADULT VIDEO by MARGARET CHRISTAKOS. 26 pp. ISBN 0-9735337-7-3 @ \$8.00 plus p&p

KVIN KILLIAN says: "In the densening recombinations of Margaret Christakos's Adult Video, the poet plays loop-de-loop with a teeming cast of characters, or demi-characters, women with names and families whose outline remains enigmatically opaque. Gertie, Tammy, Meg, Samantha, Elizabeth. It's a world where letters and initials stand in for conjunctions and pronouns; where, as Britney Spears sang, while still a virgin, I'm a slave 4 U. Margaret Christakos, a poet of labour, is in addition a brilliant thinker on sexuality and its uses. Adult Video takes on the antiseptics and anapestics of a male-driven Oulipean procedural vision, and pulls them inside out until, finally, something ratty and valuable lets itself show and moan."

Prices: US \$ at par. Post and packing AT COST. We prefer to ship direct by mail, invoice payable within 30 days.

ORDER FROM Peter Quartermain via this list

OR Nomados P.O. Box 4031, 349 West Georgia, Vancouver, B.C. Canada V6B 3Z4

OR XXXXXXXXXX

=====

NOMADOS BACKLIST

COLD TRIP by NANCY SHAW & CATRIONA STRANG 28 pp ISBN 0-9735337-6-5 @ \$10.00

"This season offers its coldest pronoun. In the year 2005, the human subject is sold for oil, bound with fear and gagged with dumb longing. Shaw and Strang loosen the pronominal wire. In COLD TRIP, the tragic lyric is resung and unsung. Repetition shifts the I's bind and the subject finds relief in the civic wide surface of words - "each current/ will win me/ each surface also." Each tilting word edge is the subject's end and its agency—the music of identity and its unraveling. So, sing I thus, and in the warmth of the possible and in the sorrow of the uncertainty, "the glowing might be named." (Christine Stewart)

READY FOR FREDDY by RENEE RODIN 32 pp ISBN 0-9735337-5-7 @ \$10.00
"Despite having been diagnosed with cancer several months before, my father remained healthy. Sandy and I, Abe's only children, had been told he probably wouldn't last another year but he had not wanted to hear the prognosis. He just kept telling everyone 'I'm going to beat it.' . . ." Candid and often funny, this is a story about siblings and their elderly parent. It is riveting and rich -- a new take on a classic theme.

REWRITING MY GRANDFATHER by GEORGE BOWERING 36 pp ISBN 0-9735337-4-9 \$10.00 One night in his youth, after a great many beers, George Bowering wrote a poem about his grandfather which has since appeared in countless anthologies. It is not Bowering's favorite poem, by a long shot. Rewriting My Grandfather tells us why this young-man's grandfather poem

cannot go on unchallenged, and then puts Grandfather goes through some inventive milling machines.

WEeping WILLOW by SHARON THESEN 27 pp ISBN 0-9735337-3-0 \$8.00
Twelve exquisite poems – wry, gossipy, yet deeply felt – recall Thesen’s long-time friend Angela Bowering.

ROUSSEAU’S BOAT by LISA ROBERTSON 40 pp ISBN 0-9735337-1-4 \$10.00
WINNER BP NICHOL CHAPBOOK AWARD 2004 “Rousseau’s intuition of the abiding jouissance of pre-reflexive existence — to which non-strategic states of consciousness such as passivity, repose, and reverie offer the only access — is the matrix from which Lisa Robertson’s new project emerges. Rousseau’s “fifth walk” supplies her not so much with a tutor text to sample and rearrange, as with a generative “figure” in the Barthesian sense, which is to say a gesture and a posture that render certain utterances sayable. . . . Rousseau’s boat, a vehicle for transport, not to and from defined docks, but out of directionality and purposiveness itself, might as well be Cage’s anechoic chamber, a space in which stillness yields not silence but a previously unlistened for sonic plenitude. Rousseau’s boat is a figure for the practice of what Pauline Oliveros calls “deep listening,” a disciplined attention to inescapable, and intricately differentiated, sonic plenitude.” (Steve Evans

GOOD EGG BAD SEED by SUSAN HOLBROOK ISBN 0-9735337-0-6 \$10.00
Starting with the premise “There are two kinds of people,” Susan Holbrook drives supermarket existentialism through its own vortex and gives it a nifty orgasmic twist into hyperspace. Here’s a ping pong game you’ll never forget – where the tables keep flipping and players’ ironic bats spin the banal into deadly mischievous often hilarious curves.

WORLD ON FIRE by CHARLES BERNSTEIN. 24pp ISBN 0-9731521-9-2 \$10.00
“In a world where billboards fill the sky and household names rain down with torrential indifference, Charles Bernstein shows us how to meet the inferno with exhilarating wit and verve, humorous plays on familiar phrasing, and nifty substitutions, as we fly our spaceships along the language tracks available to us.” (Meredith Quartermain)

HI DDEVIOLETH I DDE VIOLET by KATHLEEN FRASER. 36pp ISBN 0-9731521-7-6 \$10.00. “Fraser’s linguistic play and typographical invention have never been more assured and brilliant.” (Marjorie Perloff)

THE IRREPARABLE by ROBIN BLASER. 32pp ISBN 0-9731521-1-7. \$10.00.
“Who else but a poet, and not just any poet but Canada’s Robin Blaser, could take on that word “transcendence” and recuperate it in the moment of a civic frame, one with the capacity to restore us to the “world” restless in world, the “where is” which is where we abide.” (Erín Moure)

SEVEN GLASS BOWLS by DAPHNE MARLATT. 24pp ISBN 0-9731521-5-X. \$10.00. "Home and the closeness of the beloved," she writes. There can be no subject as important to the poet and the rest of us, and in this lovely poem, Daphne Marlatt continuously achieves her best yet "homing in." That present participle is our sweet clue to a mystery we are encouraged to enter. Gladly. (George Bowering)

WANDERS. Nineteen poems by ROBIN BLASER with nineteen responses by MEREDITH QUARTERMAIN. 40pp ISBN 0-9731521-0-9. \$10.00. "A spring-coiled peck from Dickinson on the pitch-perfect cheek of Marianne Moore." (Daniel Comiskey) "An amazing, even jaw dropping performance . . . her poems absolutely stand up to the challenge of Blaser's own . . . The sum of it is totally exhilarating." (Ron Silliman)

A THOUSAND MORNINGS by MEREDITH QUARTERMAIN. 90pp ISBN 0-9731521-2-5. \$10.00. "A serious-playful and engaging work in which she weighs and sounds what presents itself outside a real window, inside language, and through verbal-emotional associations. This work creates an osmotic border between seeing and writing, a realist hypnogogic passage between memory and today, between outside and inside, between now and then. That anywhere is everywhere is proven once again with this brave, enchanting book." (Rachel Blau DuPlessis)

=====

Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7

██████████ (voice)

██████████ fax

██████████

=====

[↑ Contents](#)

722. **Sheila Murphy**
beauty before, and now age!

Sun 26 Mar 2006

Regarding age and readings, I probably ought to mention that not too many years ago when Bev Carver and I were coordinating the Scottsdale Center for the Arts Poetry Series, we were fortunate to feature writers and attract audience members who ranged in age from 16 though 82+. A very beneficial thing that recalled the days when I was teaching community college at age 23

and had some wonderful students who were in their seventies. For me, there is a real benefit to mixing up age groups.

We were very glad to have Grace attend what may have been a bit atypical on the Phoenix reading front the other night, because only Grace, a fellow named Nick (who's in his early twenties), and, of course, yours truly (KIDDING) were below that magic "30 line." Most of the people were in their 40s and 50s. That may have been a function of the way in which I got the word out. I think I'd want to mine more sources and have a greater mix of people.

I am absolutely sure that anyone who would have attended would have loved hearing Nico read. Those experienced writers AND people who are exclusively fans of writing were absolutely taken with the quality and depth of Nico's work.

Sheila

[↑ Contents](#)

723. **Andrew Burke**

Re: beauty before, and now age!

Sun 26 Mar 2006

> That may have been a function of the way in which I got the word out. I think I'd want to mine more sources and have a greater mix of people. <

Sheila, this is a very good point and one I had not thought about. In my own activities, I will consciously try to channel the info to people from different age groups. Good idea!

Andrew

[↑ Contents](#)

724. **Anny Ballardini**

Re: readings--segregation by age

Sun 26 Mar 2006

Sorry Cathrine,

but I cannot stand generalizations of any sorts.

This friend of mine used to read 3 books a day, which makes 1095 books a year, among these books I remember she was dealing with Wittgenstein's Tractatus that at the time brought her to an interesting series of collages, in the sense that she wasn't really oriented towards cheap science fiction. Quantifications are gross evaluations, and they should be avoided. The more in the field of poetry. Nothing personal against you, but I think Mark Weiss digested a heavy bunch of books that might go beyond the figure you mentioned.

Anny Ballardini

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

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing star!

Friedrich Nietzsche

On 3/24/06, C Daly <[REDACTED]> wrote:

>

> I agree with Joe, although I will add that from personal experience

> running

> reading series including both, fiction readings (same venue, same day and

> time, writers same place in their writing lives) always have higher

> attendance than poetry readings. So I wonder at this poets not going to

> fiction readings thing. They're probably too shagged out from being a

> super

> attentive sole audience member at a poetry reading the night before to

> fight

> the fiction hordes. Or maybe they want to go out dancing for a change.

> I've talked to a lot of fiction writers who've come to poetry readings,

> and

> they say nice things like, well, you have snacks and I get to sit. I know

> a

> lot of people who write poetry, fiction, plays, whatever, and they say

> they

> prefer to read poetry at a reading because they don't have to frame the

> reading as much.

>

> AWP used to -- I don't know if it does still -- run in "fiction years" and

> "poetry years."

>

> I do not resent your having observed anything, Mark, and I thought your

> post

> was interesting, and have spent a lot of time thinking about it and

> replying

> to it.

>

> Rothenberg and Melzer are alive -- no argument here either.

>

> A Sunday afternoon reading series in my view is at least scheduled to get

> a

> nice age range. Wednesday evening -- you did note that everyone seemed to
> be either under 35 or over 45 -- I would think that the 35-45 crowd is
> likely to have small children -- ? Those at my Wednesday reading at the
> Poetry Project were all about my age and Betsy's age. None of my friends
> who have small children were there (and, in a few cases, none of those
> about
> to have small children). Also, I had some local poets over here last
> Thursday, and no one with small children could come.
>
> Say you read a book a week with time off for holidays. You read about 50
> books a year. Since most people I know read more than 50 books a year,
> *especially while in school*, and there seems to be a progression, I'm not
> subtracting any years. If you're 25, say you've read 1250 books, and all
> but 250 of those have been read while you were in school (although they
> may
> not have been assigned). If you're 50, you've read 2,500 books.
>
> All best,
> Catherine
>

[↑ Contents](#)

725. **PR Primeau**

Dirt #3 (ft. Aram Saroyan Interview)

Sun 26 Mar 2006

Dirt: A 'Zine of Minimalist Poetry and Poetics

Issue No. 3 (April 2006), 78pg.

Ed. PR Primeau

<http://dirt-zine.tripod.com>

POETRY (VISUAL & TEXTUAL)

Julie Kizershot

Michael Leddy

Steve Potter

K.S. Ernst

Andy Gricevich

Avery Burns

Francis Raven

Tom Gilroy

David-Baptiste Chirot

Sheila E. Murphy

Richard Kostelanetz

David E. Patton
Brian Zimmer
Jukka-Pekka Kervinen
Lawrence Upton
David Baratier
Jason Lynn
Jesse Ferguson
Denise Siegel
Nicole Proctor
Jill Stengel
Andrew Topel
Shin Yu Pai
Mark Young
Caleb Puckett
Nico Vassilakis
Jennifer Bartlett

REVIEW

Concrete Movies (Nico Vassilakis)

INTERVIEWS

Dan Waber

Aram Saroyan

The issue will be mailed out in early April. Send orders to [REDACTED]
(mailto:[REDACTED]) or to [REDACTED] (mailto:[REDACTED]). Dirt is a free
publication, though small donations are appreciated. Thanks to all who
contributed. Submissions are now being accepted for D4.

[↑ Contents](#)

726. **Mary Jo Malo**

Re: readings--segregation by disability

Sun 26 Mar 2006

f'shizzle, i been diss'd !

and mortified by both our posts, george

and if nobody wants to discuss the economic disparities of those who attend
poetry readings, perhaps someone might enjoy* answering the following: are
most poetry readings, (or more properly, the places of such) handicapped
accessible?

mary jo

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

From: George Bowering <[REDACTED]>

To: [REDACTED]

Sent: Sat, 25 Mar 2006 14:25:31 -0800

Subject: Re: readings--segregation by age

On 25-Mar-06, at 9:01 AM, Mary Jo Malo wrote:

> Not only that, Steve, besides age there are other aspects of socialism > involved.

How in heck is age an aspect of socialism?

| *different "economic" backgrounds and other social themes.*

How are "economic" backgrounds to be distinguished from economic backgrounds?

> Eileen Tabios has posted re: the mortification aspects of poetry > readings.

"Mortification aspects'? What could that mean?

| *She gives props to a book entitled "Mortification: Writers' Story of Their Public Shame":*

What does the word "props" mean in this context?

Is there a new language I don't know about, being an old guy?

[↑ Contents](#)

727. **C Daly**

Re: readings--segregation by age

Sun 26 Mar 2006

Anny, you entirely miss my point. My point is that an avid reader twice the age of another avid reader has had the opportunity to read twice the number of books, and further that an avid reader recently graduated from school has usually been exposed to books mostly by that schooling.

All best,
Catherine Daly

[↑ Contents](#)

728. **Charles Bernstein**
National Poetry Month all over again
Sun 26 Mar 2006

National Poetry Month: What's Missing from this Picture?
<http://epc.buffalo.edu/authors/bernstein/blog/>

[↑ Contents](#)

729. **C Daly**
Conference on Arts and Society, with Edinburgh International Arts Festivals, August 2006
Sun 26 Mar 2006

call for presentations at the:

- >
- > INTERNATIONAL CONFERENCE ON THE ARTS IN SOCIETY
- > The University of Edinburgh, Scotland, 15-18 August 2006
- > <http://www.Arts-Conference.com>
- >
- > Main Speakers at the conference will include:
- > * Sir Brian, McMaster, Director of the Edinburgh International Festival
- > * Antonio Eligio Fernandez (Tonel), a leading Cuban-Canadian visual artist
- > * Mario Minichiello, Head of Visual Communications, Loughborough
- > University, UK
- >
- > To be held in conjunction with the Edinburgh International Arts Festivals,

*the
Arts Conference will include leading artists, arts practitioners and
theorists
through paper presentations, workshops and colloquia. The conference
venue, the
University of Edinburgh, is located near the heart of the various
Edinburgh
Festival activities.*

*I would particularly like to invite you to respond to the conference call
for
papers and presentations. We encourage innovative presentation formats as
well
as academic papers. Presenters may choose to submit written papers for
publication before or after the conference in the refereed International
Journal of the Arts in Society, a new journal commencing publication this
year.
If you are unable to attend the conference in person, virtual*

registrations are also available which allow you to submit a paper for review and possible publication in the journal, and provide access to the electronic version of the conference proceedings.

The next round in the call for proposals (a title and short abstract) closes on 31 March 2006. Full details of the conference, including an online call for papers form, are to be found at the conference website - <http://www.Arts-Conference.com>

We look forward to receiving your proposals and hope you will be able to join us in Edinburgh in 2006.

Yours Sincerely,

*Dr Tressa Berman
BorderZone Arts, USA
Director, International Conference on the Arts in Society*

Note: If you wish to be removed from this notification list, please inform us by reply.

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

----- My mailbox is spam-free with ChoiceMail, the leader in personal and corporate anti-spam solutions. Download your free copy of ChoiceMail from www.choicemailfree.com

[↑ Contents](#)

730. **Murat Nemet-Nejat**

Re: Segretgatiojn by Age

Sun 26 Mar 2006

Vernon,

I also agree Michael gave a great reading. I am at the present reading his "Unhurried Vision." As the title suggests, Michael's work works on the mind slowly, seeping into consciousness.

In New York, The Bowery Poetry Club (Segue Series, e.g) and Zinc Bar readings draw a younger range of audience.

Murat

In a message dated 3/25/2006 12:25:47 PM Eastern Standard Time, Vernon Frazer <[REDACTED]> writes:

Steve

I know you mentioned Michael in your original post. But without taking anything away from David Meltzer, who's a literary giant and a very good person, I was concerned that nobody else has mentioned Michael's recitation. I've heard him recite and recited with him a number of times, so I know what he can do. The material you mentioned is very powerful work, difficult to overlook in my opinion.

I understand the discussion ultimately addressed what age groups attend poetry readings and that mentioning Meltzer, aside from his stature, might have been a kind of shorthand for purposes of discussion. But I didn't want to see Michael and his work overlooked.

As far as my own experiences at readings, the age range depends on the venue. St. Mark's does seem to attract a more mature audience than the Nuyorican, whose average age seemed in 1991 to be about 35 and in 1995 about 25. One place in Bethel CT draws primarily people in their twenties to the reading given by older poets. Here in FL, the audiences seem to cover the gamut.

Thanks for adding to the discussion.

Vernon

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

From: UB Poetics discussion group [mailto:[REDACTED]] On Behalf Of Steve Dalachinsky

Sent: Saturday, March 25, 2006 12:05 PM

To: [REDACTED]

Subject: Re: Segretgatiojn by Age

*no doubt david became the focus and his reading was fresh and alive
like an old child*

a total wow

*michael's reading as i had mentioned in an earlier post before all this
useless*

jabber got under way was also strong long poem-sections from i believe

*3 or 4 ongoing ms's the last being elements about his trials with all
the floods and hurricanes*

*katrina the best i've heard on that and his redwood pome as close to
great as possible*

*his first pome was about it seemed a love he lost tho i didn't ask him
after*

*it had alot of budhha sutff in it maybe influenced by whalen
i could go on but hopefully that'll help a bit vern - it was a good one
trust me steve*

[↑ Contents](#)

731. **Anny Ballardini**

Re: readings--segregation by age

Sun 26 Mar 2006

I misspelled your name, I made Mark digest his things twice with that
digesttestested

...

springtime here,

see on my blog:

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

On 3/26/06, C Daly <[REDACTED]> wrote:

>

> Anny, you entirely miss my point. My point is that an avid reader twice

> the

> age of another avid reader has had the opportunity to read twice the

> number

> of books, and further that an avid reader recently graduated from school
> has
> usually been exposed to books mostly by that schooling.
>
> All best,
> Catherine Daly
>

[↑ Contents](#)

732. **John Gallaher**

Re: National Poetry Month all over again

Sun 26 Mar 2006

I don't suppose they'll be reading _Notes for Echo Lake_
Or maybe _Tender Buttons_
Maybe they'll do _Man with the Blue Guitar_ by rounds?
Hmm.

JG

From: Charles Bernstein <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: National Poetry Month all over again
Date: Sun, 26 Mar 2006 11:59:01 -0500

National Poetry Month: What's Missing from this Picture?
<http://epc.buffalo.edu/authors/bernstein/blog/>

[↑ Contents](#)

733. **Halvard Johnson**

Re: National Poetry Month all over again

Sun 26 Mar 2006

Hear! Hear! Let's hear it for boycotting National Poetry Month! It's time to put
an end to all that folderol.

Hal

Visit Our Other Location

Halvard Johnson

=====

[REDACTED]

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Mar 26, 2006, at 11:59 AM, Charles Bernstein wrote:

National Poetry Month: What's Missing from this Picture?
<http://epc.buffalo.edu/authors/bernstein/blog/>

[↑ Contents](#)

734. **Craig Allen Conrad**

Re: National Poetry Month all over again

Sun 26 Mar 2006

Saw Mr. Bernstein's essay against National Poetry Month on Joris's NOMADICS blog yesterday for first time:

[_http://www.press.uchicago.edu/Misc/Chicago/044106.html_](http://www.press.uchicago.edu/Misc/Chicago/044106.html)

(<http://www.press.uchicago.edu/Misc/Chicago/044106.html>)

"April is the cruelest month for poetry."

HEhe! I loved the Anti-Poetry Month suggestions!

Musical CATS taking a break for a month!

"Better go to the movies."

CAConrad

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/>)

[↑ Contents](#)

735. **Craig Allen Conrad**

Tom Raworth a fantastic rock star LIVE!

Sun 26 Mar 2006

For those who didn't get to see Tom Raworth perform recently, sorry. It's like you missed The Sex Pistols, but will lie about it in twenty years when no one remembers if you really were in the audience or not.

His Philadelphia reading still vibrating, is now on PENNSOUND, or I should say is ALREADY on PENNSOUND! Geesh, the speed!

And when you HEAR, you'll know the speed!

[_http://www.writing.upenn.edu/pennsound/x/Raworth.html_](http://www.writing.upenn.edu/pennsound/x/Raworth.html)
(<http://www.writing.upenn.edu/pennsound/x/Raworth.html>)

I suggest you listen to the "Complete Reading," unplug the fucking phone,
or shut it off or whatever, let no one bother you.

Going to listen to it again, now. And probably later, again.

Well, after Exene Cervenka's song ends...

I could never make it through Anti-National Poetry Month
without lots of drugs, lots,

CAConrad

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/>)

[↑ Contents](#)

736. **David A. Kirschenbaum**

Re: National Poetry Month all over again

Sun 26 Mar 2006

Hi all,

Here's one by Greg Fuchs from our archives that I thought was appropriate to
this discussion.

best,
David

Boog City issue 7, May 6, 2002

Thieves of Paradise Lets Organize Yusef Komunyakaa to Help Save National
Poetry Month By Greg Fuchs I have a beef with National Poetry Month
(NPM) but unlike Charles Bernstein, a poet and professor at SUNY-Buffalo,
wrote for the University of Chicago Web site in 1999 in his screed against the
Academy of American Poets sponsorship of NPM, I don't believe that ³April is
the cruelest month for poetry.² Three weeks ago I stopped into the Leonard
branch of the Brooklyn Public Library in Williamsburg. I thought I'd celebrate

NPM in my private way by studying the work of a poet who I have otherwise ignored. I liked the narrow field provided by relying on the small poetry selection of a neighborhood library because it would help check my preconceived notions of quality. I scanned the poetry section at the library and stopped at Yusef Komunyakaa. I've heard his name a lot around the Lower East Side poetry scene. The title, *Thieves of Paradise* (Wesleyan University Press, 1998), juxtaposed with the cover art work—a detail of Benjamin West's *Penn's Treaty with the Indians, 1771-1772*²—intrigued me as a deft blow to the often benign portrayal of colonial history. The poems in *Thieves of Paradise*, says the dust jacket, are defined by Komunyakaa's investigation into African-American life during the post-Vietnam War years. Dust jacket copy is always simultaneously over-the-top and never enough. There is more to *Thieves* than updated colonialism and Black life in the 1970s; there is the entirety of African diaspora written through a down-to-earth New York School voice. The poems raise a wide-range of issues—Blackness, colloquial language, culture, gender, imperialist history, racial identity, and sexuality. Poetry is the perfectly suited medium to critique culture, instigate change, espouse radical ideas, and celebrate the body electric. It is immediate; it does in one page what might take volumes to explain in prose. It tolerates a multiplicity of goals. It is often enhanced by collage, cut-up, or simply jumping from one idea to the next. It reflects our vast complex history, yet it can succinctly articulate, the basic conflicts that have defined human interaction. ³Dad was saying they've duplicated us/ for eons & can read minds,/ & there are two elders/ who know where their portraits/ hide in a cave of red ochre,/ that all we have to do is/ watch the animals to know/ if they desire to govern the air,² writes Komunyakaa. Without having done my homework on the subject I could easily imagine other critics and poets accusing Komunyakaa of being anachronistic, bourgeois, or even neo-Modernist. He works in conflicting traditions by making many art history, jazz, and literary allusions within a casual New York School style, most readily signified by a flagrant use of the ampersand. He is not bombastic. I can almost hear a variation of Bernstein's accusation hurled at the Academy of American Poets in critique of Komunyakaa. ³National Poetry Month is about making poetry safe for readers by promoting examples of the art form at its most bland and its most morally positive.² Bernstein's not far off the mark, except I think he's simultaneously too generous and narrow in perception. His accusation defines the year-round programming of the Academy not only its NPM scheduling. Yet Bernstein doesn't acknowledge that a lot of cool unofficial poetry events are held to celebrate NPM. Also, he doesn't allow that, like Komunyakaa's work, the radical potential of poetry is often fulfilled through accretion not disruption. Furthermore, the deeper problem with NPM, and all nationally recognized months for marginalized art forms and peoples, is its blatant tokenism.

Reading Komunyakaa's *Thieves* during NPM I haven't been able to not think about Black History Month. Clearly, the honoring of Blacks for a month out of the year doesn't get us any closer to living in peace, making reparations for slavery, or redressing racism. Nor will celebrating poetry one month a year achieve fostering an understanding of alternative, progressive, radical, or simply different forms of communication. No amount of corporate underwriting of curriculums, documentaries, exhibitions, or readings will bridge these cultural crevasses, not when the corporations are the figurative, and literal, thieves of paradise. The Academy, as sponsor of NPM, says it works with partner institutions, including the American Booksellers Association, the American Libraries Association, the National Council of Teachers of English, the office of the U.S. Poet Laureate, and the Urban Libraries Council, to provide materials and assistance to participants across the country. The Academy provides free resources for poets, teachers, librarians and booksellers through its Web site, including tips for developing effective poetry programs and displays; a listing of major national poetry awards and events; discussion forums; and exhibits featuring poems, biographies, photographs, bibliographies, and audio clips. The Academy's stated seven goals for NPM are 1. To highlight the extraordinary legacy and ongoing achievement of American poets. 2. To introduce more Americans to the pleasures of reading poetry. 3. To bring poets and poetry to the public in immediate and innovative ways. 4. To make poetry a more important part of the school curriculum. 5. To increase the attention paid to poetry by national and local media. 6. To encourage increased publication, distribution, and sales of poetry books. 7. To increase public and private philanthropic support for poets and poetry. Laudable goals all, but, to this extent, the Academy is merely a good will ambassador to the presumed uninterested-in-poetry masses. This is elitist and falsely founded. Actually I think more people than imagined are into poetry. Song is poetry with music. The hip-hop generation is founded on poetry. The bible is full of it. Advertising is rotten with it, albeit often crappy. The important message to spread is that poetry is more than decoration, that it is a living art that can radically change our lives. Instead of bringing poetry to the people, we should concentrate on bringing people to the poetry. How? Simply through an effort to get more poetry into the schools at an earlier stage and publish more poetry books. I would rather the Academy use its influence and fundraising capabilities to organize schools to hire young and radical poets as teachers. It can educate English professors to come to contemporary poets and poetry on its own terms instead of merely searching for work that meets them on their already established terms, the previously prescribed philosophies of poetry. To this end, the Academy could help fund and facilitate more contemporary and radical poets to speak in schools from grades K through post-graduate. Finally, to fund more small presses that already have the interest and experience in publishing

poetry. If they accomplish this last goal, then I'd ask that they persuade The New York Times to review small press poetry. Of course this would mean organizing the administrators and poets that are the Academy to change the agenda of NPM. Perhaps we could start by writing or talking to Komunyakaa. He is on the Academy's Board of Chancellors. He teaches at Princeton. Email him: [REDACTED]. He must recognize the limitations of national anything months. The poems in Thieves would suggest that he would be sympathetic to this redirection of NPM. He writes, ³Every spring, sure as dogwood's clockwork, someone hacksaws off Odysseus¹ penis.² Perhaps now is the time to redirect the feel-good funding by the thieves of paradise toward more pleasurable and practical goals.

--

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

[↑ Contents](#)

737. **Chris Stroffolino**

Re: regregation by age

Sun 26 Mar 2006

Catherine---

I wish you had posted what Anny said that missed your point

I still don't see your point about
having read twice as many books?

are you suggesting that the number of books,
or say "great books," one has read,
AVIDLY of course, has some relation to
"wisdom with age" or something?

>From: C Daly <[REDACTED]>
>To: [REDACTED]
>Subject: Re: readings--segregation by age
>Date: Sun, Mar 26, 2006, 8:33 AM
>

Anny, you entirely miss my point. My point is that an avid reader twice the age of another avid reader has had the opportunity to read twice the number of books, and further that an avid reader recently graduated from school has usually been exposed to books mostly by that schooling.

*All best,
Catherine Daly*

[↑ Contents](#)

738. **Steve Dalachinsky**

Re: readings--segregation by disability

Sun 26 Mar 2006

no handicap accessibility as far as i can see
cept that aLL POETS ARE HANDICAPPED TO BEGIN WITH

HEY MARK WHAT ABOUT THAT TUSCANO
alexander reading quite a mixxed age grooup tho mostly
everyone from lang-po hierachy and po-project
comprised attendees wow what a roster

but who or what were the determining facors
of who or what got invited to the after party
at you know who's apt or do you
i was right there when he invited some and i was completely
overlooked

even by one who was at that moment talking socially with me

ah the game of chance and all that beckettian lingo and creelesque charm

[↑ Contents](#)

739. **Aaron Belz**

Re: readings--segregation by age (it's the technology, stupid)

Sun 26 Mar 2006

I'd like to chime in to add that I think that technology is a huge factor in this discussion.

Consider that most younger people are immersed in
music/video/computer/internet media, which older poets lack an awareness of.
By this I mean laptop, iPod, TiVo, PDA, cell phone, text messaging, Netflix, etc.
Even eBay and blogger are not universally meaningful terms. This has to affect
the writing process. For example, a lot of the older poets I studied with at NYU
from 93-95 wrote with a pencil, pen, or typewriter-Robert Bly, Philip Levine,
Galway Kinnell, Derek Mahon, etc. etc. I once asked Levine why he wrote on a
typewriter and not a computer, and he said that most of his friends did, too; like

Gerald Stern, Louis Simpson, that whole crew. He acted surprised that one could be creative on a word processor. So if the medium is the message, well, the message has changed a lot in the past 15 years.

Obviously the *content* of younger poets' poetry is also very technologically aware and informed by the protocols of communication and entertainment technology. Geraldine Kim's book *Povel* is a great recent example of this. Geraldine was 22 when the book came out. It's like *Finnegan's Wake* for the Wired era. That is to say, it's wonderful, but it's really wired, and the subject matter is often highschoolish. I noted this tangentially in my review of *Povel* in *Boston Review* (<http://www.bostonreview.net/BR31.1/microreviews.html>), which although "depressing" to Geraldine (she slammed me on her blog), has become the defining characteristic of the book for me as I've re-read it. You might sense, after reading *Povel* and hearing Geraldine's bouncy live reading of it full of "you know" "yeah" and "um," why kids don't make it out to Louis Simpson or Rita Dove readings.

I consider myself a younger poet, by the way. At least, I am totally affected by the same technological influences as Geraldine Kim obviously is.

Although I think it's important that younger poets are rooted in what older poets have done, and that their writing reflect this rooting, I think that Louis Simpson is pretty boring. A lot of the 1950s-70s poets are kind of boring to me, I'm sorry to say. I find Lowell almost perfectly boring, even though I know that I'm supposed to like him. And someone like Donald Hall strikes me as one of the all-time most boring poets. I tried to read one of his books, the cover was green, and it contained some weird poems about baseball. I can't sit down and read Rita Dove either. I just don't get anything from it.

I like slightly older stuff, like Gerard Manley Hopkins, Emily Dickinson, and way older stuff like John Donne. Of the newer stuff, I like Arielle Greenberg's new book! It's very smart, aware, but does not seem to be wired to an iPod.

In closing let me say that my series in St. Louis (<http://belz.net/readings/>) has had poets ranging from Geraldine Kim to Cole Swensen to Mary Jo Bang to Carl Dennis-- and we always have an age-mixed crowd. Since the series is not connected to an MFA program, we draw a number of poetry-minded people from the general St. Louis population. I think that's an important factor in keeping the series vital and valuable to the community.

Aaron

[↑ Contents](#)

740. **George Bowering**
Re: readings--segregation by age
Sun 26 Mar 2006

On 26-Mar-06, at 8:33 AM, C Daly wrote:

Anny, you entirely miss my point. My point is that an avid reader twice the age of another avid reader has had the opportunity to read twice the number of books, and further that an avid reader recently graduated from school has usually been exposed to books mostly by that schooling.

*All best,
Catherine Daly*

I will not be persuaded that the latter is true.
All the avid readers I knew in highschool were fueled by the drugstore racks, the library, stuff in the mail.
The reading at school was something you got done quickly so that you could get at your books and magazines.

>

Geo Bowering

Learning to live with one head.

[↑ Contents](#)

741. **George Bowering**
Re: readings--segregation by age (it's the technology, stupid)
Sun 26 Mar 2006

On 26-Mar-06, at 1:15 PM, Aaron Belz wrote:

*Consider that most younger people are immersed in music/video/computer/internet media, which older poets lack an awareness of.
By this I mean laptop, iPod, TiVo, PDA, cell phone, text messaging, Netflix, etc. Even eBay and blogger are not universally meaningful terms. This has to affect the writing process.*

Well, it has always been that way. The majority of young people are more interested in amusement than in the arts.

Geo. H. Bowering

I paid a lot for those shoes.

[↑ Contents](#)

742. **Steve Dalachinsky**
going to tokyo and nagasaki end of april
Sun 26 Mar 2006

does any one know a play where i can perhaps read?

particularly in tokyo thanks DALACHINSKY

PLEASE backchannel

[↑ Contents](#)

743. **Alison Croggon**
Re: National Poetry Month all over again
Sun 26 Mar 2006

On 27/3/06 2:59 AM, "Charles Bernstein" <[REDACTED]> wrote:

National Poetry Month: What's Missing from this Picture?
<http://epc.buffalo.edu/authors/bernstein/blog/>

This made my morning.

However, perhaps there is a serious thought behind it. My theory is that poets, being literalists of the imagination, don't have "creative minds". This strikes me as a very good thing. It means poets can avoid all that pious basketweaving and just get on with writing poems.

Best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

744. **Pierre Joris**
New on Nomadics
Sun 26 Mar 2006

New posts on Nomadics blog include:

April Will Be The Cruellest Month for Poetry...

4-4-2

Student Protests

Lest We Forget Nola...

"My name is Rachel Corrie" tomorrow in NYC

Palestine, the Israel Lobby, Rachel Corrie, again...

Raworth Moviola Snippet

Going, Going, Gone: Ice & the Climate

go to: <http://pjoris.blogspot.com>

apologies for crossposting,

Pierre

=====

=

"Lyric poetry has to be exorbitant or not at all." -- Gottfried Benn

=====

=

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 85

email: [REDACTED]

<http://pierrejoris.com>

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

=====

=

[↑ Contents](#)

745. **Mark Truscott**

Test Reading Series

Sun 26 Mar 2006

Dear Poetics List:

A reminder about the first installment of the Test Reading Series.

Jay MillAr and Rachel Zolf

Wednesday, March 29, 7:30 p.m.

Mercer Union, a Centre for Contemporary Art

37 Lisgar Street

Toronto

pwyc (\$5 suggested), all of which goes to the readers
cheap beer

Upcoming:

April 26, 7:30 (venue to be confirmed): Margaret Christakos and Brian Joseph
Davis May 24 (at Mercer, but with a 7:00 p.m. start): Stephen Cain and Lisa
Robertson

Also stay tuned for recordings of the readings, available on the site:

www.testreading.org

Please feel free to forward.

Thanks,

Mark

[↑ Contents](#)

746. **John Gallaher**

Re: readings--segregation by age (it's the technology, stupid)

Sun 26 Mar 2006

George Bowering writes:

*Well, it has always been that way. The majority of young people are more
interested in amusement than in the arts.*

I Reply:

Unless of course one finds the arts amusing.

JG

Yippie, the Post-Modern!

[↑ Contents](#)

747. **Aryanil Mukherjee**

Re: National Poetry Month all over again

Sun 26 Mar 2006

Wonderful !

So finally someone in America has realized
that poetry is a subculture and felt a desperate
need to do something about it....what could be
better than a brilliant rodeo show

And Mike Wallace reading with John Ashbery...

what a circus !

Is someone going to do something about it
or bash the spectre of a poetic April
in the e-group ?

Aryanil Mukherjee

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

From: "Charles Bernstein" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, March 26, 2006 11:59 AM

Subject: National Poetry Month all over again

National Poetry Month: What's Missing from this Picture?
<http://epc.buffalo.edu/authors/bernstein/blog/>

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.385 / Virus Database: 268.3.1/292 - Release Date: 3/24/2006

[↑ Contents](#)

748. **Reb Livingston**

Burlesque Poetry Hour -- Monday Night

Sun 26 Mar 2006

Don't miss the poetical peep show with Lolita and Gilda at Bar Rouge in Washington D.C. Gina Myers, Dustin Williamson, Shafer Hall and Henry Israeli will be taking it off on Monday, March 27th. Reading will begin at 8:00 p.m. in The Dark Room at Bar Rouge. (1315 16th Street NW Washington, DC 20036)

Bring your cold hard cash to own a piece of these poets.

Gina Myers' chapbook *Fear of the Knee Bending Backwards* is forthcoming from H_NGM_N. Her poems have appeared in *CARVE*, *The Canary*, *Cannibal*, *No Tell Motel*, & elsewhere. She lives in Brooklyn where she co-edits the tiny with Gabriella Torres.

Dustin Williamson is from Milwaukee, but has recently moved to Brooklyn. When not stealing office supplies from the construction company where he works, he edits the *Rust Buckle* chapbook series. Recent work has appeared in *Lungfull!*, *Cannibal*, *Dodo Bird*, *Dusie*, and the *Harley-Davidson* trade magazine, *Hog Heaven*. A chapbook, *Gorilla Dust*, is forthcoming (in that nebulous forthcoming sort of way) from Open 24 Hour Press. More importantly,

according to the "Local News" section of Fascicle, he throws "notorious parties."

Henry Israeli's books include *New Messiahs* (Four Way Books: 2002) and *Fresco: the Selected Poetry of Luljeta Lleshanaku* (New Directions: 2002)—which he edited and co-translated. He has been awarded fellowship grants from the National Endowment for the Arts, Canada Council on the Arts, Ontario Arts Council, and Toronto Arts Council, as well as a residency at the MacDowell Colony. His poetry and translations have appeared in numerous journals, including *Grand Street*, *The Iowa Review*, *Quarterly West*, *Tin House*, *Fence*, *Verse* and elsewhere. Henry Israeli is also the founder of *Saturnalia Books* and the Literary Editor of *Dragonfire*, an online journal.

Shafer Hall is a Texan, bartender, and poet living in Brooklyn. His poems have appeared or are forthcoming in *Jubilat*, the *Indiana Review*, *McSweeney's*, and elsewhere. He is the curator of the *Frequency Reading Series*, and he is a senior editor of *Painted Bride Quarterly*. =

[↑ Contents](#)

749. **David-Baptiste Chirot**

FW: Garin Cycholl Workshop April 1st/woodland pattern

Sun 26 Mar 2006

From: Woodland Pattern <[REDACTED]>

To: [REDACTED]

Subject: Garin Cycholl Workshop April 1st

Date: Sun, 26 Mar 2006 13:47:22 -0800 (PST)

*"Dry runs and practice journeys through the earthquake weather"
with Garin Cycholl*

Saturday, April 1st, 1:00-3:00PM

In the spirit of serious and less-serious play that marks a poet's work, we will reconsider poetry's use of the epic impulse in this April workshop. How do myth and place collide in a poem? How do they work together to create a sense of what the poet Charles Boer calls "the annallic?" The workshop invites poets to rethink how personal, familial, and local legends impact their work. We'll read work by H.D., Tom McGrath, and C.S. Giscombe, as well as share our own poems.

Garin Cycholl teaches writing and literature at the

University of Illinois at Chicago, where he also works as co-editor of *Near South*, a journal of experimental poetry, fiction, and drama. His recent work will appear this spring with *Admit2* and *Keep Going*. He is author of *Nightbirds* (selected prose recently published by moria books), and *Blue Mound to 161*, a book-length poem on geological and historical displacements in Southern Illinois (Pavement Saw Press 2005).

\$25/\$20 members

To register call (4141) [REDACTED].

For more info visit:

<http://www.woodlandpattern.org/workshops/adults.shtml#earthquake>

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

Woodland Pattern Book Center
720 E. Locust Street
Milwaukee, WI 53212
phone [REDACTED]

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<http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/>

[↑ Contents](#)

750. **Jesse Glass**

Rane Arroyo at ahadadabooks.com--Go Buddy! Go!

Sun 26 Mar 2006

Hey Y'all--

Ahadada Books is pleased to present *Don Quixote Goes to the Moon* by Rane Arroyo. *Don Quixote Goes to the Moon* is the seventh online chapbook available from Ahadada Books and the third of 2006.

Don Quixote Goes to the Moon is available as a free download from the following url:

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

A first-generation Latino born in Chicago, Rane Arroyo is a leading poeta puertorriqueno and playwright whose readership transcends his ethnicity. Sometimes reserved, sometimes passionate, Arroyo writes with humor and a remarkable quickness of association, moving with a grace that makes seamless

use of speech ranging from the formal to the vernacular. Taking in love and sexuality, world literature and history and the exile's heritage of a shifting geography of identity, he invokes remarkable imagery with language that is economical, fresh, and mischievous.

He currently teaches Creative Writing as an associate professor at the University of Toledo. Previous work has included arts management, hospital billing, a variety of odd temporary assignments and factory work. Work seems to be an important force in Arroyo's life for he has been prolific in his writings in many genres.

Don Quixote Goes to the Moon is available as a free download from the following url:

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

Praise for Rane Arroyo

Arroyo's poems explore our various Americas, imagined and otherwise, in language by turns playful and profound, and in images both surprising and apt.

- Reginald Shepherd, author of *Otherhood*, editor of *Iowa Anthology of New American Poetries*

This displaced Midwest-based poet of Puerto Rican heritage turns consciousness into a "glass skull" that reflects as "transparent shadows" the historic and contemporary marks of war and empire, colonialism, neocolonialism, exile, diaspora, and globalization.

- Maríaca DeGuzmán, author of *Spain's Long Shadow: The Black Legend, Off-Whiteness, and Anglo-American Empire*

Erotic, irreverent, mournful, political, Arroyo's lyrics and narratives surprise, often by juxtaposing literary erudition's and popular culture in the same stanza. Read his arguments, direct addresses, dream poems, elegies, family narrative, and love poems to experience an incisive, original mind exploring "the square roots of restlessness."

- Robin Becker, Judge, John Ciardi Prize for Poetry

----- This e-mail was sent to [REDACTED]
because you are subscribed to at least one of our mailing lists. If at any time you would like to remove yourself from our mailing list, please feel free to do so by visiting:

[↑ Contents](#)

751. **Jesse Glass**

U.S. of Eh?

Sun 26 Mar 2006

or U.S.Eh? Either one says it all. Jess

[↑ Contents](#)

752. **derekrogerson**

Assistant Professor (specialist contemporary British poetry)

Mon 27 Mar 2006

Richmond, Kentucky

The Department of English and Theatre at Eastern Kentucky University seeks a specialist in contemporary (post-1945) British literature, emphasis in poetry preferred, for a tenure-track appointment at the rank of Assistant Professor.

Requirements: Ph.D. in hand by August 1, 2006, a history of successful teaching, and evidence of ongoing scholarly activity. Normal course load is twelve hours per semester, with over half in general education (first-year writing, world literature, and introduction to literature).

To apply, send a letter detailing interests and qualifications, vita, and contact information for five references, to:

British Literature Search Committee
Department of English and Theatre
Case Annex 467
Eastern Kentucky University
521 Lancaster Avenue
Richmond, Kentucky 40475

Review of applications will begin immediately and continue until the position is filled. www.english.eku.edu

EKU is an EEO/AA institution that values diversity in its faculty, staff, and student body. In keeping with this commitment, the University welcomes applications from diverse candidates.

[↑ Contents](#)

753. **Murat Nemet-Nejat**

Re: readings--segregation by age (it's the technology, stupid)

Mon 27 Mar 2006

In a message dated 03/26/06 4:16:49 PM, [REDACTED] writes:

I'd like to chime in to add that I think that technology is a huge factor in this discussion.

Consider that most younger people are immersed in music/video/computer/internet media, which older poets lack an awareness of. By this I mean laptop, iPod, TiVo, PDA, cell phone, text messaging, Netflix, etc. Even eBay and blogger are not universally meaningful terms. This has to affect the writing process.

Aaron,

I think you have a distorted view of "older" poets. There is no question that most of "us" have a more jaundiced view of the internet, not sharing the endless optimism it seems to project for "younger" ones. Among the twenty-years-or-more younger, I could list a few who share a similar skepticism. Did you, for example, see the link Amy King sent to the Lucipo list Saturday?

As for pencils or typewriters, most of "us" stopped using them more than fifteen years ago (Lowell and Simpson were dead before the internet; Dove and Levine are safe to attack after joining the School of Quietitude). As for movies and netflix. movies personally constitute the medium most affecting me as a poet. As many of you read books in your room, I watch movies. My fingers are not arthritic yet, nor does my mind suffer from glaucoma; so I can manipulate the disks I get from netflix.

E-Bay is the most interesting reference you make. In the seemingly so quaint antique carpet business, exactly eleven years ago, I for one could predict the economic juggernaut the computer (consequently, e-bay, etal) will create as a tool of capitalist production. I more or less know the date because I wrote a paper for my colleagues on the subject; as a result, one of them quit antique carpets, choosing a field with a better business model. He thanks me every time he sees me. About two weeks ago, he told me that he thought I would quit the business after the analysis I had made, asking me what had happened. The truth is I spent the ensuing years finishing the poem Io's Song and the photography essay, and writing the Eda anthology, among other things.

This brings me to the subject of laptops. The last six years, every day, I have been carrying a laptop from home to my office. The main purpose of this activity has been to screw myself as a boss, stealing time, to work on a poem or essay or translation. Did you ever cut a teaching class to write a poem, or play with your iPod or TiVo?

Honestly, I don't see anything unexpected in your likes or dislikes. Now, if you had declared in your post that you had liked both Rita Dove and Geraldine Kim, I would be impressed and think perhaps there is a depth to listening to music

through an iPod instead of on a radio or cassette tape. Otherwise, you listen to music by putting one leg in the trouser at a time (excuse my primitive mixed metaphor), regardless the thousand you may have in the closet.

Aaron, we never met; a few years ago we had a very pleasant conversation on the phone. My impression was always that you are a very nice person. I suggest that you read Gary Lenhart's book, "The Stamp of Class," which just came out. It is a no splash, wonderful book dealing with the experiences of poets from working class backgrounds (Ted Berrigan, Ron Padgett, Eileen Myles among them) joining a group of Columbia/ Harvard poets (O'Hara, Ashbery, Koch, named, and two language poets unnamed). Lenhart's book is not "wired" like Povel's, but it may clarify for you where the "stupid"ness lies.

A lot of the distinction you are describing as age/technology is actually a distinction of class, PH.D. being an integral part of this class system; but that is a discussion for another day. It is already 2:24 A.M. where I am.

Ciao,

Murat

I wonder if getting a PH.D. gives the license to be "stupid."

[↑ Contents](#)

754. **Ron Silliman**

Silliman's Blog

Mon 27 Mar 2006

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

RECENT POSTS

The reversal of text and illustration
in the work of Derek Fenner

Some links to Anthony Braxton

The jumble of unassimilated parts
that is Sally Potter's Yes

Dmitri Prigov -

What happens to conceptual poetics
when reality is what changes?

Hustle and Flow

and the nature of an actor's film

Erica Carpenter's " "

Perspective Would Have Us

Jim Behrle on VH1

Some things to read
in the new Brooklyn Rail
(Kenny Goldsmith, Charles Bernstein,
Ann Lauterbach, Amy King)

What is exotic?
The Barbara Jane Reyes comments stream

Epigrammatitus “
Kent Johnson at war with poetry
and desperately in love

Banned in Viet Nam “
the poetry of Phan Nhien Hao

Brecht on the New Sentence

Mario Savio on Battlestar Galactica,
Barbara Guest as a language poet
in the LA Times
and a test of translation of Tom Meyer

At War with the U.S.
- the view from Canada by George Bowering

Who really won Project Runway

Narrative markers in “reality TV”

Ear! Ear!
Chris McCreary Dismembers

Poeta en San Francisco
Barbara Jane Reyes in English, Spanish, Tagalog

Walkin’™ to New Orleans

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

[↑ Contents](#)

755. **Marcus Bales**

Visual Poetry Show

Mon 27 Mar 2006

Blends & Bridges: A Survey of International Contemporary Visual Poetry &
Related Art

Gallery 324 at the Galleria at Erieview is hosting a show of contemporary
international visual poetry (Vispo for short).

The show is curated by Cleveland visual poet/publisher John Byrum, Florida visual poet/publisher Bob Grumman, and Cleveland artist Wendy Collin Sorin.

Gallery 324
1301 East Ninth Street
Cleveland, OH 44114



OPENING RECEPTION: Saturday, April 1, 2006 5 - 9 PM
Poetry readings/performances begin around 6:30 PM. Refreshments provided.

Free parking will be available for the opening in an underground parking garage. The entrance to the garage is off Lakeside, between East 9th and East 12th streets. (See bottom of this page for directions to the Galleria.)

Exhibition continues through April 30, 2006

Gallery Hours: Monday - Friday 10 - 6, Saturday 10 - 2, and by appointment

ABOUT THE SHOW

Intimidated by art galleries? Afraid of poetry that doesn't rhyme? Fearful of the image and text hybrid? Relax. Visual poetry is fun and good for you, too! Come explore the world where words and pictures collide and find true happiness. Don't miss this rare treat of an exhibition: a survey of contemporary visual poetry and text-based work by an international gathering of artists whose work creates new meanings from words and the spaces between them while challenging the distinctions between art forms.

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 the High Sublime.

Work by area artists Chris Franke, Steven B. Smith, Jim Lang and Ohio poets John M. Bennett, C. Mehrl Bennett, will join a national and international group which includes Susan Bee and Richard Kostelanetz (New York City), Guy Beining (Maine), Karl Kempton (California), Carla Bertola (Italy), Klaus Peter Dencker (Germany), Luc Fierens (Belgium), Jukka-Pekka Kervinen (Finland) and many others. Founded in 2005, the mission of Gallery 324 is to showcase primarily Ohio artists. Located in the Galleria at Erieview on the first floor, near the Food Court, Gallery 324 is operated by Marcus Bales, a Cleveland glass artist, in conjunction with Gary Roberts, a Cleveland furniture designer.

[↑ Contents](#)

756. **Ken Wolman**

Re: National Poetry Month all over again

Mon 27 Mar 2006

Does anyone recall a song by Tom Lehrer called "National Brotherhood Week"?
Misspellings are courtesy of moronic Microsoft Outlook 2003.

A situation very similar to "Poetry Month" I suspect... Poets as a sort of
underclass?

KW

Oh, the white folks hate the black folks,
And the black folks hate the white folks.
To hate all but the right folks
Is an old established rule.

But during national brotherhood week, national brotherhood week,
Lena horne and sheriff clarke are dancing cheek to cheek.
It's fun to eulogize
The people you despise,
As long as you don't let 'em in your school.

Oh, the poor folks hate the rich folks,
And the rich folks hate the poor folks.
All of my folks hate all of your folks,
It's american as apple pie.

But during national brotherhood week, national brotherhood week,
New yorkers love the puerto ricans 'cause it's very chic.
Step up and shake the hand
Of someone you can't stand.
You can tolerate him if you try.

Oh, the protestants hate the catholics,
And the catholics hate the protestants,
And the hindus hate the moslems,
And everybody hates the jews.

But during national brotherhood week, national brotherhood week,
It's national everyone-smile-at-one-another-hood week.
Be nice to people who
Are inferior to you.
It's only for a week, so have no fear.
Be grateful that it doesn't last all year!

Ken Wolman

Miercom

www.mier.com

██████████, ext. *8-14

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

> From: UB Poetics discussion group

[mailto:██████████] On

> Behalf Of Craig Allen Conrad

> Sent: Sunday, March 26, 2006 3:22 PM

> To: ██████████

> Subject: Re: National Poetry Month all over again

>

> Saw Mr. Bernstein's essay against National Poetry Month on Joris's

> NOMADICS blog yesterday for first time:

> [_http://www.press.uchicago.edu/Misc/Chicago/044106.html](http://www.press.uchicago.edu/Misc/Chicago/044106.html)_

> (<http://www.press.uchicago.edu/Misc/Chicago/044106.html>)

> "April is the cruelest month for poetry."

>

> HEhe! I loved the Anti-Poetry Month suggestions!

> Musical CATS taking a break for a month!

>

> "Better go to the movies."

> CAConrad

> 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/>)

[↑ Contents](#)

757. **Aaron Belz**

Re: readings--segregation by age (it's the technology, stupid)

Mon 27 Mar 2006

Murat-

I thought you were like 29, dude. Seriously, though, how old are you? I am 34.

You're right that the generational generalizations have exceptions--early adapters, in your case and to some degree in mine. I published a newspaper article about eBay in 1997, which was pretty early on. I published an article about mapquest that year, too.

BUT I do think that the kids --by which I mean, younger MFA students-- don't follow older poets because older poets GENERALLY aren't hip to the lingo. They like poets closer to their age group who know and care about their world. They like poetry that's relevant to their experience. Don't we all?

It might be a matter of class. I'll have to give that some thought. I don't really think it is, though.

More later- I'm racing out the door--

Aaron

[↑ Contents](#)

758. **Mark Weiss**

Re: readings--segregation by age (it's the technology, stupid)

Mon 27 Mar 2006

See, and I thought you were joking.

I chiseled this message on a stone. Had to call in a younger dude to plug it into the computer. He said that one of my problems with the computer was that I hadn't plugged it in.

Did you know that there are robotic thingees that can chisel messages on stone? That would be really cool--I could do a whole edition. But I'd have to learn a new program. Bummer.

Mark

At 10:16 AM 3/27/2006, you wrote:

>Murat-

>

>I thought you were like 29, dude. Seriously, though, how old are you? I am >34.

>

>You're right that the generational generalizations have exceptions--early >adapters, in your case and to some degree in mine. I published a newspaper >article about eBay in 1997, which was pretty early on. I published an >article about mapquest that year, too.

>

>BUT I do think that the kids --by which I mean, younger MFA students-- don't >follow older poets because older poets GENERALLY aren't hip to the lingo.

>They like poets closer to their age group who know and care about their
>world. They like poetry that's relevant to their experience. Don't we all?
>
>It might be a matter of class. I'll have to give that some thought. I don't
>really think it is, though.
>
>More later- I'm racing out the door--
>
>
>Aaron

[↑ Contents](#)

759. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 3-27-06

Mon 27 Mar 2006

ORBITAL SERIES

Lauren Bender and Justin Sirois

(listen to Justin's WBFO Spoken Arts Radio interview on our website)

Small press poetry reading hosted by Kevin Thurston

Thursday, March 30, 7 p.m.

Big Orbit Gallery, 30 d Essex St.

Free

Lauren Bender lives and works in Baltimore, MD. Recent printed matter includes *The Dictionary Poems* (Furniture Press, 2004), *Some Bees* (New Lights Press, 2005), and inclusion in a chapbook *Who's That Kicking Yr Ass?* (Rock Heals Press, 2005). Recent performances have occurred with the Performance Thanatology Research Society in *Unimaginable Horror, and Terror* ! at the 14 Karat Cabaret, and *LACK* , an instructions piece on Ikea dining room tables at Center Stage in Baltimore. Always most interested in visual and performative collaboration, you can reach her at Justin Sirois is founder and creative director of Narrow House Recordings. His writing has appeared in *Drill*, *Link*, *Anomaly*, *The DC Poetry Anthology* (forthcoming), *Poets Against the War*, *Newtopia Magazine* and in several chapbooks by New Lights Press. He lives in Baltimore, Maryland and works for the last socialist branch of the United States government.

WORKSHOPS

THE WORKING WRITER SEMINAR

In our most popular series of workshops writers improve their writing for publication,

learn the ins and outs of getting published, and find ways to earn a living as writers.

Individual workshops: \$50, \$40 members

Materials are included at no additional cost.

Travel Writing

Saturday, April 8, 12 - 4 p.m.

Boost Your Freelance Writing Income

Saturday, April 29, 12 - 4 p.m.

Power of the Pen

Saturday, May 13, 12 - 4 p.m.

Kathryn Radeff's work has appeared in local, regional and national magazines and newspapers, including Woman's World, Instructor, American Fitness, Personal Journaling, They Daytona Beach News Journal, and The Buffalo News and Buffalo Spree. For the past 25 years, she has worked extensively as an educator emphasizing a creative approach to getting published.

APRIL WORKSHOP

Between Word and Image

A multimedia workshop with Kyle Schlesinger and Caroline Koebel

Saturday, April 22, 12-4 p.m.

\$50, \$40 members

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 Lyn Hejinian, April 9 & 10

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>

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

BURCHFIELD-PENNEY ART CENTER

Poetry Party for David Lampe

Wednesday, March 29, 7 p.m.

Burchfield-penney Art Center, Rockwell Hall, Buffalo State College

STUDIO ARENA

All the Great Books Abridged

March 17-April 9

Patrons attending the play are encouraged to drop off new or gently used books in the

Studio Arena Theatre lobby near the box office during the run of the play.

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](#)

760. **kevin thurston**

buffalo::thursday, big orbit, lauren bender & justin sirois

Mon 27 Mar 2006

Thursday, March 30, 7 p.m.

Big Orbit Gallery, 30 d Essex St.

Free

interview with justin sirois of www.narrowhousetrecordings.com here

<http://www.justbuffalo.org/media/events/Audio%20Files/SA15narrow.MP3><<http://www.justbuffalo.org/media/events/Audio%2520Files/SA15narrow.MP3>>

read about why both of them now write (as opposed to visual arts they were trained in) here

http://artvoice.com/issues/v5n12/from_the_visual_to_the_verbal

so, it'd be nice to see any of you there

-- When hot fluid strikes hotter exhaust manifolds, the risk of fire is serious. But when hot fluid hits someone in the face, it can be even more severe.

[↑ Contents](#)

761. **Steve Dalachinsky**

Re: Rane Arroyo at ahadadabooks.com--Go Buddy! Go!

Mon 27 Mar 2006

jesse do you have any read ing contacts in tokyo?

[↑ Contents](#)

762. **Thomas savage**

Re: National Poetry Month all over again

Mon 27 Mar 2006

I saw the ad for this event as well. My first thought was that an event like this is organized to attract people who wouldn't normally read poetry because of the stars involved. While it would be nice, in a perfect universe, to have such a reading with poetic stars instead of movie stars and the only star neurologist on the planet, I still think this reading could perform a positive function. Of course, if it's only a fundraiser for a certain poetry establishment, then it obviously does nothing for us poets who happen to reside outside that establishment. Nevertheless, the event could have a small positive effect if someone previously not involved in poetry becomes hooked.

Charles Bernstein <[REDACTED]> wrote: National Poetry Month: What's Missing from this Picture? <http://epc.buffalo.edu/authors/bernstein/blog/>

Yahoo! Messenger with Voice. PC-to-Phone calls for ridiculously low rates.

[↑ Contents](#)

763. **Ken James**

Delany conference -- words of thanks

Mon 27 Mar 2006

Greetings everyone -

I wanted to make use of this forum to thank publicly everyone who made the "Samuel R. Delany Critical Symposium" possible.

The overwhelming consensus appears to be that the Symposium was nothing short of a smashing success. Not only did the conference stay on schedule, with only the most minor and unavoidable of glitches, but the quality of the papers presented was uniformly high and in quite a few cases shockingly good.

All the numerous phases and modes of Delany's career got coverage, and a variety of rhetorical approaches were taken, from standard academic presentations to informal testimonies to lyrical-transgressive rhapsodies, all with complete success. The extra "goodies" of the conference contributed greatly: the exhibit of Delany paraphernalia (which I'll probably be taking down Tuesday afternoon, so if you haven't had a chance to see the stuff, you should scoot over to Capen), the several multimedia presentations, the very congenial space of the Poetry Collection room, and the evening readings downtown at the Trinity Episcopal Church by Lance Olsen and, of course, Delany himself, which capped the conference events. The constant comment I heard from all who participated was, "This is unbelievably fun."

Chip Delany himself was simply bowled over. He attended all the conference events, contributed to discussion at several points, and obviously had a grand time; those who went to his (brilliant) reading and heard his introductory words of thanks know how moved he was by the whole experience.

For the success of the conference I have many people to thank, and if I miss anyone, forgive me - it was unintentional.

First and foremost, my thanks to Christopher Leise, who taught me all I know about conference organizing. Between the Gaddis conference last year and the Delany conference this year, Chris is simply a pro at this sort of event; he knows all the angles. From beginning to end, Chris helped keep things on track by asking me questions that, not having been through it before, I never would have thought to ask. For all this and more, I can't thank Chris enough.

Thanks to Mary Foltz both for logistical support (catering, booking accommodations for keynotes, and so on), general moral support throughout, specific organizational interventions at key points in the process, and of course a fantastic presentation. For all she's done I feel I must now throw myself at her feet and be her slave (of one sort or another).

Thanks to Christina Milletti for her enthusiastic support for this event from the beginning, her expertise as director of the Exhibit X fiction series, her conscientious tracking of the process as it unfolded, and her connections to Hallwalls and the wider world of Buffalo which helped give this conference a greater presence in the city at large than it would otherwise have had.

Huge thanks to the Graduate Americanist Group for crucial logistical support, especially in the weeks right before the conference and then during the conference itself. I won't list all our drivers and people who provided accommodations because I just know I'm going to forget about a third of them. But I want to single out Lorna Perez for handling on-campus catering and accommodations and Kevin Pelletier for handling the profoundly confusing job

of orchestrating transportation. GAG was an indispensable and incredibly reliable source of support for this event.

I give my profound personal thanks to my family and friends, especially Shevaun Donelli, for their love and support.

For their enthusiastic support of this conference I also want to thank the English Department, the Butler Chair, the Gray Chair, the McNulty Chair, the Capen Chair. Thanks to Tricia Darstein, Marilyn Dunlap, Barbara Pajda; thanks especially to Wendy Belz for all her help - and, of course, for her help to come, until we get all the receipts and paperwork sorted out.

Thanks also to the College of Arts and Sciences, the Humanities Institute, the departments of History and Philosophy, and the English, History, and Philosophy GSAs.

Special thanks to Hallwalls Contemporary Arts Center and the Temple University English Department.

Special thanks also to Mike Basinski, curator of the Poetry Collection, for his very genial assistance throughout our occupation of the space. It was a pleasure working with him.

Very special thanks as well to Sean Noel and the staff at the Howard Gotlieb Archival Research Center at Boston University (home of Delany's manuscripts and papers) who went out of their way to help gather and reproduce the work now on display in the Poetry Collection room.

And thanks, finally, to all who spoke at the conference. The expertise, brilliance, and love for Delany's work they brought to the conference made the whole effort worthwhile.

With this conference we've done a very good thing for Delany scholarship - and for Chip. I shall be proud of this achievement for the rest of my life, and so should all who helped make this happen.

Thanks.

- Ken James

[↑ Contents](#)

764. **Barrett Watten**
Language Writing and Anthony Braxton
Mon 27 Mar 2006

For those who wanted to hear about the *Current Free Practices in Music and Poetry* conference at NYU last weekend, and specifically my presentation at it:

"Transposing the Limits of Open Form: Language Writing and Anthony Braxton"
<http://www.english.wayne.edu/fac%5Fpages/ewatten/post26.html>

Other recent posts:

"Return to DE: In and Around Göttingen"

<http://www.english.wayne.edu/fac%5Fpages/ewatten/post24.html>

"The Anecdote of Photography: Lucien Samaha and Experience"

<http://www.english.wayne.edu/fac%5Fpages/ewatten/post25.html>

Comments are welcome. BW

[↑ Contents](#)

765. **Stephen Vincent**
Ian Hamilton Finlay - RIP

Mon 27 Mar 2006

----- Forwarded Message

From: gerry loose

Date: Mon, 27 Mar 2006 11:39:10 +0000

To: [REDACTED]

Subject: more sad news

Ian Hamilton Finlay died this morning.

Gerry

RIP or in a garden, I'd say.

Stephen V

[↑ Contents](#)

766. **Joe Amato**
Re: Language Writing and Anthony Braxton

Mon 27 Mar 2006

barrett, thanks for this in particular:

| "Transposing the Limits of Open Form: Language Writing and Anthony Braxton"
| <http://www.english.wayne.edu/fac%5Fpages/ewatten/post26.html>

i don't have anything approaching your
expertise---indeed, i have no expertise at
all!---regarding the material you're covering,
though i'm familiar somewhat with braxton's work
and thought (thanks largely to john corbett's
excellent ~extended play~, which i picked up when
it came out)...

but on a first quick read through your text, this para of yours in particular struck me as key to your argument:

Full discussion of Braxton's writings about his music must await further reading, especially of the three-volume Tri-Axium Writings, which plan to gain a sense of through some form of sampling technique. I cite the passage above because I am simultaneously sympathetic to the genuineness of his appeal to the universal ("life really is something") and disappointed in the un-self-conscious re-presentation of the clichés of cosmic consciousness that have, finally, circumscribed and diminished avant-garde agency at least since Fourier (a study awaits to show how the traces of spirituality coexists with the radical particularity and constructivism of transformative modern artists like Arthur Rimbaud, Hugo Ball, Velimir Khlebnikov, Kazimir Malevich, Laura Riding, and even Robert Grenier). An invocation of "spirit," in any case, just does not achieve the level of insight in the form of the work; rather, it tends to cover over or level the work of Braxton's continuous transposition. Here again, a cultural logic is at work: at the difficult boundary of race and class, the psychology of double consciousness does its protective duty, so that an unprotected perception of compositional possibility may arise from the "language music" of the material, rather than spiritual, facts of musical and cultural form. Against this holism, or better as its necessary complement, I would point to a passage in Braxton's Series F improvisations from 1971. [About two minutes from side 1, cut 5, should be played now]. In this continuous meditation on and elaboration of rhythmic figures, we hear the work of the negative as structural elaboration: distancing, rethinking, repeating, questioning, materializing, contextualizing,

constructing-"language music" of direct
identificatory possibility across the abysses of
culture.

it's not surprising to see you diverge from
braxton's own claims re the spiritual (and
cosmic) in his work, and it makes perfect sense
generally to debunk more simplistic uses of the
term in order to avoid consequent
mystifications...

at the same time, i'd be interested in hearing
from you as to whether you EVER think the
spiritual as such has a place in materialist
critique---which is my way of saying, that i'm
sure it does, and that i'm sure related terms
like "cosmic," while they may give us all
conniptions at times, can't be set aside simply
on the basis of what you're calling "diminished
avant-garde agency"... and it seems to me, esp.
when it comes to a discourse that hopes to
navigate the correspondences between music and
writing, that we're going to need to account for
how music moves us differently than do these
little letters...

so: why music moves us, sure, but also, *that*
it moves us (not more or less---just
differently)... and i wonder at times whether
music accesses something called the spiritual
more immediately than do words (which isn't to
say we need simply succumb to same, either)...
recent cogsci research (here's another kind of
materialist insight) indicates that music engages
more parts of the brain than do other kinds of
stimuli... i'm sure we can even (as has been
surmised) locate the part of the brain
responsible for feelings of "transcendence"...
but my point is that if there's a physiological
difference at stake here, there should be a
discursive one as well... and again, whether or
not these feelings (and related beliefs) we call
"spiritual"---as opposed to intellectual, or

emotional---are mere illusions following from
(faulty?) brain chemistry coupled with bad
history, i would think we'd do well to pause at
this aspect of the real, if only b/c there is so
often a related race- or ethnic-marker when it
comes to how this word is used, and who uses it...

anyway---there are a lot of possible directions
here, as you know, ranging from a renewed
discussion of community (not necessarily a
phalanstery!) to a more individuated ethics...
but i think it's time that (at least some)
materialist critique started to look beyond
materialist assumptions as to the
spiritual---don't you?... and i'm interested in
what you may have to say about this generally...
maybe it'll prove to be a dead-end ultimately, in
which event, i rather think this will likely be a
function of how diminished our discourses are, if
not our agencies...

best,

joe

--

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

██████████ (voice)

██████████ (fax)

██████████

[↑ Contents](#)

767. **Christopher Leland Winks**

Re: More For Kent On His "Riposta" and on his Art

Mon 27 Mar 2006

Um, Jesse, epigrams didn't begin in the 18th century and have not been written
exclusively in heroic couplets a la Alexander Pope, for that matter. Go back a

little ways to Robert Herrick, and even further to Martial, Catullus, the Greek Anthology, &c.

I guess this makes me an alter kaker too. Antiquity, on this list! Imagine!

[↑ Contents](#)

768. **Rob McLennan**
my TREE Reading

Mon 27 Mar 2006

my TREE Reading (for those who missed it) from March 14, 2006 in Ottawa has just been podcast at

http://ottawapoetry.libsyn.com/index.php?post_category=Rob%20McLennan
rob

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...11th coll'n - name , an errant (Stride, UK) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

[↑ Contents](#)

769. **Officer in Need of Assistance!**
Re: More For Kent On His "Riposta" and on his Art

Mon 27 Mar 2006

On 3/27/06, Christopher Leland Winks <[REDACTED]> wrote:

>

> &c.

&c

a snail

loading up his

shell

--

the end by Dan Coffey

[↑ Contents](#)

770. **Gary Sullivan**
FLARF: INAPPROPRIATE EXPLORATION IN 21st CENTURY ART

Mon 27 Mar 2006

FLARF: INAPPROPRIATE EXPLORATION IN 21st CENTURY ART

Film, poetry, music and theater by members of the Flarf Collective in collaboration with Abigail Child, Theresa Buchheister, The Drew Gardner Poetics Orchestra, and members of Medicine Show, The Ontological-Hysteric Theater, and The Upright Citizens Brigade.

Award-winning experimental ensemble Medicine Show hosts the celebrated and controversial Flarf Collective for three nights as part of its ongoing Word/Play series, partially funded by NYSCA.

Launched in May of 2001 by six poets, the Flarf Collective is dedicated to the exploration of "the inappropriate" in all of its guises. Poets mine the Internet with odd search terms then distill the results into often hilarious and disturbing poems, plays, and other subversive texts.

The Festival runs April 20-22, 2006, at Medicine Show (549 W 52nd St), and will be emceed by Jordan Davis, host of the Bowery Poetry Club's popular "Million Poems Show."

THE PUBLIC RECEPTION OF FLARF Discussion about Flarf has been broadcast by the BBC and published in magazines such as The Village Voice, The Nation, Constant Critic, Jacket, and Rain Taxi. Further discussion has taken place on dozens of blogs and listservs across the United States, and in Australia, Denmark, Finland, Germany, Holland, Mexico, and elsewhere.

Joyelle McSweeney on Flarf in Constant Critic: "Jangly, cut-up textures, speediness, and bizarre trajectories ... I love a movement that's willing to describe its texts as 'a kind of corrosive, cute, or cloying awfulness.' This is utterly tonic in a poetry field crowded by would-be sincerists unwilling to own up to their poems' self-aggrandizing, sentimental, bloviating, or sexist tendencies."

EVENT SPECIFICS

Thursday April 20 at 8:00 pm: Three Bollywood-related films (by Abigail Child & Gary Sullivan, Brandon Downing, and Rodney Koeneké) and performance by The Drew Gardner Poetics Orchestra with Anne Boyer, Katie Degentesh, Rod Smith, K. Silem Mohammad & others TBA.

Friday April 21 at 8:00 pm: Flarf marathon reading. Performance by more than a dozen flarf & related poets, including Stan Apps, Jim Behrle, Anne Boyer, Katie Degentesh, Benjamin Friedlander, Drew Gardner, Mitch Highfill, Rodney Koeneké, Nada Gordon, Michael Magee, Sharon Mesmer, K. Silem Mohammad, Mel Nichols, Tim Peterson, Rod Smith, Gary Sullivan & others TBA.

Saturday April 22 at 8:00 pm: Flarf theater. Radio plays by Sharon Mesmer and Edwin Torres. Plays by Stan Apps, Rodney Koeneké, Michael Magee, Sharon Mesmer, K. Silem Mohammad, and Gary Sullivan (performed by members of

The Flarflist Collective, Medicine Show, The Ontological-Hysteric Theater, and The Upright Citizens Brigade).

LOCATION 549 West 52nd Street, btwn 10th and 11th Aves, New York, NY 10019. Subway: C, E to 50th Street. Walk north on 8th Ave to West 52nd, then west to the theatre. Take elevator to 3rd floor.

PRICE

\$8.00: Per evening, general admission. \$20.00: Three evening pass.

BOX OFFICE

██████████, leave message to reserve tickets.

[↑ Contents](#)

771. **George Bowering**

Re: readings--segregation by age (it's the technology, stupid)

Mon 27 Mar 2006

On 27-Mar-06, at 2:07 PM, Alison Croggon wrote:

On 28/3/06 1:16 AM, "Aaron Belz" <██████████> wrote:

BUT I do think that the kids --by which I mean, younger MFA students-- don't follow older poets because older poets GENERALLY aren't hip to the lingo. They like poets closer to their age group who know and care about their world. They like poetry that's relevant to their experience. Don't we all?

Yeah. To hell with Shakespeare.

To hell with Shelley.

To hell with Dickinson.

To hell with HD.

They just aren't hip to the lingo.

They are soooo not relevant.

[↑ Contents](#)

772. **kevin thurston**

Re: readings--segregation by age (it's the technology, stupid)

Mon 27 Mar 2006

i smell the cannon's fuse a burnin

On 3/27/06, George Bowering <██████████> wrote:
>

> On 27-Mar-06, at 2:07 PM, Alison Croggon wrote:
>
> > On 28/3/06 1:16 AM, "Aaron Belz" <[REDACTED]> wrote:
> >
> > > BUT I do think that the kids --by which I mean, younger MFA
> > > students-- don't
> > > follow older poets because older poets GENERALLY aren't hip to the
> > > lingo.
> > > They like poets closer to their age group who know and care about
> > > their
> > > world. They like poetry that's relevant to their experience. Don't
> > > we all?
>
> Yeah. To hell with Shakespeare.
> To hell with Shelley.
> To hell with Dickinson.
> To hell with HD.
>
> They just aren't hip to the lingo.
> They are soooo not relevant.
>
-- When hot fluid strikes hotter exhaust manifolds, the risk of fire is serious. But
when hot fluid hits someone in the face, it can be even more severe.

[↑ Contents](#)

773. **Alison Croggon**

Re: readings--segregation by age (it's the technology, stupid)

Mon 27 Mar 2006

On 28/3/06 1:16 AM, "Aaron Belz" <[REDACTED]> wrote:

*BUT I do think that the kids --by which I mean, younger MFA students-- don't
follow older poets because older poets GENERALLY aren't hip to the lingo.
They like poets closer to their age group who know and care about their
world. They like poetry that's relevant to their experience. Don't we all?*

I think this is kind of misled. All the hi tech is just so much bric-a-brac to enable
their social selves. I write for young people (teens) and what's more thousands
of them read what I write, in some cases obsessively. I think what they want
taken seriously is their emotional lives, which leaves obvious openings for
poetry.

Best

A

Alison Croggon

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

Editor, Masthead: <http://masthead.net.au>

Home page: <http://alisoncroggon.com>

[↑ Contents](#)

774. **C Daly**

indefinite space website

Mon 27 Mar 2006

<http://www.indefinitespace.net/indefinitespace.htm>

current issue 2005

contributors: márton koppány, celina su, sheila e murphy, alan catlin, charlie burgess, david rogers, guy r beining, jill chan, john elsberg, ray hsu, thomas lowe taylor, andrew topel, christopher mulrooney, simon perchik, anne heide, deanna stephens vaughn, cc warren, stephen dickey, james doyle, dorothee lang, r mcelroy, martha christina

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usa

single issue \$6

subscription \$10

editor:

<<http://www.indefinitespace.net/marciaarrieta.htm>> marcia arrieta

[↑ Contents](#)

775. **Murat Nemet-Nejat**

Re: readings--segregation by age (it's the technology, stupid)

Mon 27 Mar 2006

Aaron,

I am sixty-six. I don't think even as generalization what you are saying is true. "Older" people are much more aware of the world than you think. They may unfamiliar or even awkward around certain contraptions or packagings which may pop around (most of it capitalistic competition, a competition in images); but believe me they are very attuned to the changes going on around them. They are in the working force. I am not sure if you know what that means.

As for "relevance" or "hip to the lingo" or "care about their world," Aaron, I am surprised at you. You sound like my high school students forty years ago. Do "young" MFA students talk like that that? Do you talk like that?

The fact is that at Ted Berrigan's book party which filled the main hall at The Poetry Project, half of the attendants were "young." Perhaps you may try to consider, given your strict definition, how relevant or hip to the lingo, etc., your idea of "innovative poetry" is. Then, you may start seeing how steeped in class prejudices your comments are.

Ciao,

Murat

In a message dated 03/27/06 10:17:01 AM, [REDACTED] writes:

Murat-

I thought you were like 29, dude. Seriously, though, how old are you? I am 34.

You're right that the generational generalizations have exceptions--early adapters, in your case and to some degree in mine. I published a newspaper article about eBay in 1997, which was pretty early on. I published an article about mapquest that year, too.

BUT I do think that the kids --by which I mean, younger MFA students-- don't follow older poets because older poets GENERALLY aren't hip to the lingo. They like poets closer to their age group who know and care about their world. They like poetry that's relevant to their experience. Don't we all?

It might be a matter of class. I'll have to give that some thought. I don't really think it is, though.

More later- I'm racing out the door--

Aaron

[↑ Contents](#)

776. **Aaron Belz**

Re: readings--segregation by age (it's the technology, stupid)

Mon 27 Mar 2006

Murat,

Let me put it this way--I taught high school English for three years--tenth, eleventh, and twelfth grade. I felt like an ambassador to the kind of youth culture I'm talking about. I imagine you would feel the same. Unless you have 8000 songs on your iPod and are constantly sending text messages to your friends. Unless you have never *heard* of vinyl LP records. Does that describe you, really, Murat? It sure doesn't describe me. Do you spend two hours a day on Facebook or MySpace? I mean, I feel as though I'm part of this group, but just barely; and I also feel that it's a lot easier for me to sympathize with younger people than it is for them to sympathize with me. I have retrofitted myself, but I have a much longer memory and am capable of imagining life without cell phones or email. That's a very important capability, in my opinion. It doesn't have anything to do with class. It just, I think, explain why young people *tend to* go see young poets. Which I thought was the initial question.

Aaron

[↑ Contents](#)

777. **David Israel**

Re: readings--segregation by age (it's the technology, stupid)

Mon 27 Mar 2006

Aaron and Murat,

Here in the peanut gallery, I'm enjoying the exchange,
And learning (it seems) a few things at each ping & pong.

The ways in which technology can (in a perhaps transient but perhaps, for a time, mentally-impressive way) seem to define a sense of (generational or ethos-) identity, is interesting in itself (the po-go/no-go question aside).

Reaching for similes of some sort, -- the introduction of the automobile into pervasive culture, and of the television, seem a couple of such stages down the techno-primrose path.

Where we're going, who knows?

And if all our toys & joys are suddenly pulled from us?
(as may hap soon or late), -- . . .

but that's a pier off which to dangle a foot, more than
a stone to leap to . . .

Meanwhile, in age betwixt you twain [49 & counting],
weird nostalgia seeps up between the cracks of this
conversation.

cheers,
d.i.

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

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

On Behalf Of Aaron Belz

Sent: Monday, March 27, 2006 9:26 PM

To: ██████████

Subject: Re: readings--segregation by age (it's the technology, stupid)

Murat,

Let me put it this way--I taught high school English for three years--tenth, eleventh, and twelfth grade. I felt like an ambassador to the kind of youth culture I'm talking about. I imagine you would feel the same. Unless you have 8000 songs on your iPod and are constantly sending text messages to your friends. Unless you have never *heard* of vinyl LP records. Does that describe you, really, Murat? It sure doesn't describe me. Do you spend two hours a day on Facebook or MySpace? I mean, I feel as though I'm part of this group, but just barely; and I also feel that it's a lot easier for me to sympathize with younger people than it is for them to sympathize with me. I have retrofitted myself, but I have a much longer memory and am capable of imagining life without cell phones or email. That's a very important capability, in my opinion. It doesn't have anything to do with class. It just, I think, explain why young people *tend to* go see young poets. Which I thought was the initial question.

Aaron

david raphael israel
washington dc
<http://kirwani.blogspot.com>

[↑ Contents](#)

778. **ric carfagna**
current long poems in progress

Mon 27 Mar 2006

Hello,
I've been doing a study of current long poems in progress
and would like poeple's input for some more examples.

Feel free to tout your own work and/or work that are especially
obscure and eclectic in nature -

Thanks,

Ric

[↑ Contents](#)

779. **Stephen Vincent**

Re: current long poems in progress

Tue 28 Mar 2006

Hello Ric:

Since the mid-eighties I have been doing a long "walking". Junction Press published the first stage, Walking, in 1993. Since then, mainly published in magazines, I have been doing many different angles on this - poems, short essays, often with elegy as a them. Tentatively Junction will publish a series of five of long poem in this unintentional series, with the title, Walking Elegy. Ric, I do not know your work and I would like what you are doing with your 'study' of the long poem, etc,

Stephen Vincent

*Hello,
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and would like poeple's input for some more examples.
Feel free to tout your own work and/or work that are especially
obscure and eclectic in nature -
Thanks,
Ric*

[↑ Contents](#)

780. **Stephen Vincent**

Oops -Re: current long poems in progress

Tue 28 Mar 2006

It's good that I am not robbing banks and disclosing all my booty and treasure,
etc.

Sorry, all.

Stephen V

*Hello Ric:

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published the first stage, Walking, in 1993. Since then, mainly published in
magazines, I have been doing many different angles on this - poems, short
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Thanks,

Ric

[↑ Contents](#)

781. **Murat Nemet-Nejat**

Re: readings--segregation by age (it's the technology, stupid)

Tue 28 Mar 2006

In a message dated 03/27/06 9:27:27 PM, [REDACTED] writes:

> Murat,

>

> Let me put it this way--I taught high school English for three years--tenth,
> eleventh, and twelfth grade. I felt like an ambassador to the kind of youth
> culture I'm talking about.

>

>

Aaron,

What do you mean by ambassador? It sounds more like lawyer talk to me? Do
you believe in the necessity of 8000 songs or not?

Most teen agers do not care to listen to poetry, nor do most of the older people

> I imagine you would feel the same. Unless you
> have 8000 songs on your iPod and are constantly sending text messages to
> your friends.

>

>

What are we doing here, if not sending text messages?

> Unless you have never *heard* of vinyl LP records. Does that
> describe you, really, Murat? It sure doesn't describe me. Do you spend two
> hours a day on Facebook or MySpace?

>

>

I spent about that long in responding to your post of youth&age last night.

> I mean, I feel as though I'm part of

> this group,

>

>

Do you really think they consider you part of their group. That's another illusion.

> but just barely; and I also feel that it's a lot easier for me

> to sympathize with younger people than it is for them to sympathize with me.

>

>

That's mighty condescending of you. What are you, their mother? Besides being their ambassador?

> I have retrofitted myself,

>

>

Now, that sounds modern; it has a punk science fiction quality.

> but I have a much longer memory and am capable of

> imagining life without cell phones or email. That's a very important

> capability, in my opinion.

>

>

In an Artificial Intelligence universe, only very few are retrofitted with these capabilities.

> It doesn't have anything to do with class. It

> just, I think, explain why young people *tend to* go see young poets.

>

>

Explain to me again, how does this logical connection work?

Ciao,

Murat

In a message dated 03/27/06 9:27:27 PM, [REDACTED] writes:

Murat,

Let me put it this way--I taught high school English for three years--tenth, eleventh, and twelfth grade. I felt like an ambassador to the kind of youth culture I'm talking about. I imagine you would feel the same. Unless you have 8000 songs on your iPod and are constantly sending text messages to

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Aaron

[↑ Contents](#)

782. **Paul Nelson**

Re: current long poems in progress

Tue 28 Mar 2006

ric carfagna wrote:

*Hello,
I've been doing a study of current long poems in progress and would like poeple's input for some more examples.
Feel free to tout your own work and/or work that are especially obscure and eclectic in nature -
Thanks, Ric*

Ric,

For the past 5+ years I have been working on a long poem that re-enacts the history of the town in which I live, Auburn, Washington. Founded as the town of Slaughter, the poem is entitled A Time Before Slaughter. It chronicles the method of dealing with the local native population, the Japanese-American citizens who settled here in the White River Valley and the environment. (The Stuck River was actually blown up several times in an effort to divert its course.)

Some of the poems from the series are in Mp3 format at:
http://www.globalvoicesradio.org/paul-nelson_poems.html

Good luck.

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

██████████

[↑ Contents](#)

783. **mIEKAL aND**

Re: current long poems in progress

Tue 28 Mar 2006

I've been working on SAMSARA CONGERIES since '76, sprawling, uncontrollable, 17 books, slowly putting the typescript online, I have fantasies that there is a publisher out there who would bring the whole thing out under one cover, each book written in a different voice, different style, includes songs, performance scores, vispo, typography, found, texts & anti-texts. Something tells me the writing of it is nearly complete, but hard to close the cover on something I've spent my whole adult life unravelling.

See here:

~~~~~

s a m s a r a   c o n g e r i e s

~~~~~

"the last 20th century epic about to happen"

http://xexoxial.org/samsara_congeries

I've also started a forum on the site to compile resources pertaining to current long poems in progress, but have not had time to add much other than a few references to Vernon Frazers Improvisations.

~mIEKAL

On Mar 27, 2006, at 9:05 PM, ric carfagna wrote:

Hello,

I've been doing a study of current long poems in progress

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*Feel free to tout your own work and/or work that are especially
obscure and eclectic in nature -*

Thanks,

Ric

[↑ Contents](#)

784. **Jeffrey Side**

New Iain Sinclair sequence at The Argotist Online

Tue 28 Mar 2006

<http://www.argotistonline.co.uk/Sinclair%20poem.htm>

[↑ Contents](#)

785. **Mary Jo Malo**

Re: current long poems in progress

Tue 28 Mar 2006

mIEKAL,

I think that Vernon Frazer's IMPROVISATIONS is a work worth referencing. Ric's and others' reviews of both its parts and its whole, as well as Vernon's comments about his process and his own quest for publication could be helpful.

Mary Jo

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

From: mIEKAL aND <[REDACTED]>

To: [REDACTED]

Sent: Mon, 27 Mar 2006 23:40:10 -0600

Subject: Re: current long poems in progress

I've been working on SAMSARA CONGERIES since '76, sprawling, uncontrollable, 17 books, slowly putting the typescript online, I have fantasies that there is a publisher out there who would bring the whole thing out under one cover, each book written in a different voice, different style, includes songs, performance scores, vispo, typography, found, texts & anti-texts. Something tells me the writing of it is nearly complete, but hard to close the cover on something I've spent my whole adult life unravelling.

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Thanks,
Ric

[↑ Contents](#)

786. **Vernon Frazer**

Re: current long poems in progress

Tue 28 Mar 2006

Mary Jo

Thanks for mentioning IMPROVISATIONS to mIEKAL, but he's interviewed me about it. You can read the interview at:

http://xexoxial.org/samsara_congeries/?q=taxonomy/term/2.

mIEKAL has also published Clayton Couch's review of the first two books of IMPROVISATIONS at the site and invited people to comment.

He's made an excellent presentation about the work. It's very informative.

As you know, Big Bridge has assembled PRELUDE, a feature about my recent work with special focus on IMPROVISATIONS. Interested readers can find it at:

<http://www.bigbridge.org/vfcarfagna.htm>

The feature includes reviews by Ric Carfagna, Jonathan Penton, a verbal "dance" on IMPROVISATIONS by Stephen-Paul Martin and Kirpal Gordon and an interview by Danielle Grilli.

Reviews of the completed IMPROVISATIONS have yet to appear. When they do, I expect people unfamiliar with the completed IMPROVISATIONS gain a greater understanding of the work and its play between the textual and the visual.

Best,

Vernon

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Mary Jo Malo

Sent: Tuesday, March 28, 2006 9:41 AM

To:

Subject: Re: current long poems in progress

mIEKAL,

I think that Vernon Frazer's IMPROVISATIONS is a work worth referencing. Ric's and others' reviews of both its parts and its whole, as well as Vernon's comments about his process and his own quest for publication could be helpful.

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To: [REDACTED]

Sent: Mon, 27 Mar 2006 23:40:10 -0600

Subject: Re: current long poems in progress

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Feel free to tout your own work and/or work that are especially
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Thanks,
Ric*

[↑ Contents](#)

787. **Glenn Bach**

Re: current long poems in progress

Tue 28 Mar 2006

Jane Sprague is involved in a book-length poem, *The Port of Los Angeles*, and Jen Hofer also has a long project, *One*. I am about two-thirds of the way (500 pages so far) through a long poem sequence, *Atlas Peripatetic* (<http://www.csulb.edu/~gbach/ap.html>).

I hope folks reply front-channel, as I'd like to hear about what others are doing.

Best,

G.

>

I've been doing a study of current long poems in progress and would like poeoples input for some more examples.

Feel free to tout your own work and/or work that are especially obscure and eclectic in nature -

Thanks,

Ric

[↑ Contents](#)

788. **mIEKAL aND**

Re: current long poems in progress

Tue 28 Mar 2006

I've made this remark before but it seems key to any discussion of long poems to distinguish between long poems in the sense of a life's project, a writing that extends over many years of a writer's development & book-length poems. For instance, *Martyrology* seems to be in a wholly different genre than something like Dorn's *Gunslinger*.

Also it would be useful to at least blurb the works mentioned to get a better idea of what they are about.... or throw out some links to online appearances. I'd love to hear more about all three that you mention.

~mIEKAL

On Mar 28, 2006, at 9:33 AM, Glenn Bach wrote:

*Jane Sprague is involved in a book-length poem, *The Port of Los Angeles*, and Jen Hofer also has a long project, *One*. I am about two-thirds of the way (500 pages so far) through a long poem sequence, *Atlas Peripatetic* (<http://www.csulb.edu/~gbach/ap.html>).*

I hope folks reply front-channel, as I'd like to hear about what

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and would like poeple's input for some more examples.
Feel free to tout your own work and/or work that are especially
obscure and eclectic in nature -*

*Thanks,
Ric*

[↑ Contents](#)

789. **Joseph Thomas**

Re: Poetry Month: Wynton's Jazz ABZ Book

Tue 28 Mar 2006

Charles (and others)--

I'm no fan of celebrity children's books, but in defense of ol' Wynton Marsalis, who's on your list of "non-poets" here, he can actually write a poem. Check out his JAZZ ABZ book (Candlewick, 2005), an abecedarian collection that's surprisingly good.

Check out this bit from the Ornette Coleman selection:

"Ooh oozy oomp. Ow! Oompah varoom! "Oolong of oodles,"
opined Ophelia
portly opened pour posted au pair opposite polly-opals
pro quo quakkis
oak Quintana Roo quoth roccoco cue co-wrote,

"Our round droll groom drools orange o'er trolls to
trounce known knolls,"
where Homer wrote, "Nor ornament, nor orthodoxy, nor
ornithology.
Or-Or-Or-Or-Ornette!!"

Or take this horizontal acrostic called "Eubie Blake":

Everybody's urgent 'bout interviewing Eubie. But let a
king eat.

Aldon, if you're reading, you might want to check it out.

Best,
Joseph

--- Charles Bernstein <[REDACTED]> wrote:

National Poetry Month: What's Missing from this Picture?

<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>

[↑ Contents](#)

790. **Skip Fox**

Re: current long poems in progress

Tue 28 Mar 2006

Don't forget Vernon Frazer's *_Improvisations_*.

For what it's worth, I have an untitled long piece in progress. (The first two mss. have been published: *What Of--Potes & Poets--and At That--Ahadada.*)

I have a feeling that the long works currently mentioned proceed on a different basis than the long works of Pound and others. This difference might make for interesting distinctions in terms of authority, romanticism, etc.

[↑ Contents](#)

791. **Dan Waber**

Responses to Comments and Concerns, by Karl Kempton

Tue 28 Mar 2006

Follow-up to the essay posted recently at:

<http://www.logolalia.com/minimalistconcret poetry/>

RESPONSES TO COMMENTS AND CONCERNS
FROM 03-22 Â— 03-26-06

By Karl Kempton

Oceano, CA

03-26-06

Before I respond to the comments and concerns about my essay on visual poetry, I want to express my thanks and gratitude to Dan Waber and Karl Young. First to Dan for the initial questions about concrete and visual poetics leading to this outline, his observations and comments, proofing a dyslexic down to the final moment prior to the web posting, and lastly for the support of this effort and support of my visual poetry on his site. I want to thank Karl for his diligence in pointing out the pot holes I missed or inadvertently created along the path I was attempting to make, suggestions for expansion and contraction, information of which I was unawares (Is there anyone who knows this entire subject matter thoroughly?), and for his continued support of KALDRON and my work. I also would like to thank Bob Grumman, Marton Koppány and Carlos Luis for comments on the initial draft before it tripled in size.

Again, I would like to begin with a thanks. And it goes to those who sent favorable responses. Given some of the potential controversial issues raised, these positive comments mean a lot.

From other comments I read on the Spidertangle list and those forwarded to me by Dan, it seems an overriding concern centers on a statement in Karl Young's introduction about KALDRON being the first international publication devoted solely to visual poetry. I have no ego investment in whether or not KALDRON was the first journal or magazine to do so. While other publications were mentioned, as far as I am aware they were not exclusively devoted to all international visual poetics. The operative phrase here is, "that strove to include all modes of visual poetry." Other types of poetry were published such as lexical, experimental lexical, concrete, sound poetry texts, etc. in these other publications. Other publications of the 1970's in the USA publishing visual poetry went unmentioned such as *Assembling*, *Intermedia*, *Interstate*, *Typewriter* and *West Coast Poetry Review*. Unmentioned in Great Britain was Ian Finlay's *poor.old.tired.horse*. Unmentioned for Japan was *Shi Shi*, mainly a concrete venture. In France besides *Docks*, was there not *Le Lettriseme*? And, what about Germany? Of these which were exclusively devoted to all modes of international visual poetry?

To be exact about this concern, while KALDRON initially began as both a lyrical and visual poetry publication in 1976, it became exclusively an international journal of visual poetry in early 1979 upon publishing selections from my first curated international visual poetry exhibition, *Visualog 1*, co-curated with the able help and keen editing abilities of David and Patty Arnold. We also co-edited, with David and Patty designing, a special oversized issue of *Cafe Solo* that published other selections from the same exhibit.

Prior that date, while I was publishing all modes regardless of group affiliation, which at that point was how visual poets generally were constellated, I was unsuccessful in reaching wide and deep into the various groupings. Visualog generated access to over a hundred visual poets. This permitted me to venture forth on my self assigned effort to provide the widest and deepest possible variety of quality visual poetry from all groups around the world.

So, the working phrase is, “that strove to include all modes of visual poetry.” Perhaps this is the moment to put together a list and timeline of publications devoted 1) to concrete, 2) international visual poetry 3), hybrids of 1 and 2, 4) to various concrete and visual poetry groups, and 5) to all modes of visual poetry. The initial effort could be a collaboration amongst the special collection librarians associated with these lists. Once a draft has been completed it could be sent to the lists for additions and corrections.

Then, there is the concern expressed by Lawrence Upton, “I’ll just point out that Cobbing continued using letters / words up to the last and that his earliest— as far as I know— surviving work dates from 1942 and it is wordless.” This is commenting on where I wrote, “ I should point out that after the 1970’s Cobbing moved out of Concrete Poetry into visual poetry and beyond to wordless compositions.”

I guess, Lawrence, that I was not careful nor clear enough when I wrote this and apologize for wasting your valuable time. All I was attempting to point out was that Cobbing did not remain a concrete poet and had moved on to compose in the wider fields of visual poetry. By pointing to composing wordless poems I was pointing out to those who did not think such work, wordless, was visual poetry.

Further, you had a question regarding my limited overview of the Brits. I guess again I did not make myself clear enough but I wrote that I would leave coverage of each national group up to its native speakers. My overview of the USA scene was an illustration of what needs to be done for all national groups.

A positive comment was made by Nico Vassilakis. He wants the next chapter on visual poetry from the 70’s to the present moment. In an early draft of the essay I was preparing a list for the appendix of visual poets from the mid 60’s to the present moment to illustrate the difficulty and complexity of covering international visual poetry over the time span he asks for. The list grew to over 260 individuals accompanied with the nation or nations in which they resided and composed. It was deleted mainly because such a list can never be complete and also insulting whoever inadvertently goes unmentioned. It has been passed on to a couple of interested individuals.

[↑ Contents](#)

792. **Ken Springtail**

unsubscribing

Tue 28 Mar 2006

i just cant quit you

K. S.

Discover fun

and games at @ <http://xtramsn.co.nz/kids>

[↑ Contents](#)

793. **justin sirois**

garrett caples demo cut and spring discount for libraries

Tue 28 Mar 2006

a rough demo track from Garrett Caples' new album now
on www.narrowhouserecordings.com

a rough demo track from Garrett Caples' new album now
on www.narrowhouserecordings.com

this will be a mixture of absurdist/surreal poetry and
free-jazz/trip-hop/sampled mash-up, half spoken work
and half experimental sound. seriously unlike anything
you heard before. Available this summer.

+

narrow house recordings announces their spring 25% off
sale on all projects for

university, city and school libraries. The poetry
season is winding down, we're all going to need fun
and experimental poems in our lives as the dreaded
summer of no readings drags on. Press your local
librarian to view our online catalog and make these
volumes of audio available to students and prudent
dudes alike!

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[↑ Contents](#)

794. **barbara jane reyes**

***Creative Writers Series at Notre Dame de Namur University,
Belmont, CA 3/30/06***

Tue 28 Mar 2006

<http://news.ndnu.edu/news/ViewNews.jsp?ID=137>

Barbara Jane Reyes and Luisa Igloria will read from their published work, discuss work in progress, and share experiences on the literary scene at a presentation of Notre Dame de Namur University's Creative Writers' Series, Thursday, March 30. Barbara Jane Reyes won the 2005 James Laughlin Award for her poetry collection *Poeta en San Francisco* (Tinfish Press, 2006). The annual award is given by the Academy of American Poets to commend and support the publication of a second book of poetry. A graduate of San Francisco State's Master of Fine Arts in Creative Writing Program, she lives in San Francisco and is completing a third collection of poetry. Luisa Igloria is a poet, essayist, and Associate Professor in the Creative Writing Program at Old Dominion University. She has published six collections of poetry. Her latest, *Trill & Mordent*, was published by WordTech Editions, a Cincinnati-based poetry publisher that aims to further the connection between people and the world in which they live through the art of poetry. It was a runner-up for the 2004 Editions Poetry Prize. The reading will take place in the Wiegand Art Gallery at 7:30 p.m. on NDNU's campus, located at 1500 Ralston Avenue in Belmont. It is free and open to the public. Further information is available from NDNU's English Department at [REDACTED] or e-mail [REDACTED].

[↑ Contents](#)

795. **C Daly**

Two Readings in Wisconsin this Weekend

Tue 28 Mar 2006

Catherine Daly will be reading in Milwaukee and Madison this coming Saturday and Sunday, April 1 & 2:

Saturday, April 1, 8 pm

Woodland Pattern

with Garin Cycholl

720 East Locust St., Milwaukee

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

Sunday, April 2, 3 pm

A Room of One's Own

with Kate Sontag, David Graham, Marilyn Talyor

307 W. Johnson Street, Madison

<http://roomofonesown.com> <<http://roomofonesown.com/>>

Daly is author of

DaDaDa

Salt Publishing, 2003

<http://www.saltpublishing.com/books/smp/1876857951.htm>

Locket

Tupelo Press, 2005

<https://www.tupelopress.org/loket.shtml>

the immanent

Secret Kitty

Ahadada Books, 2006

<http://www.ahadadabooks.com/content/view/32/31/>

and the forthcoming Paper Craft (Moria), To Delite and Instruct (blue lion) and Chanteuse / Cantatrice (factoryschool).

[↑ Contents](#)

796. **Michael Magee**

Re: Poetry, O'Hara, and Flushing Meadows Park

Tue 28 Mar 2006

O'Hara's "Here In New York We Are Having alot of Trouble With the World's Fair" was part of a series he called alternatively "The End of the Far West" or "The New York Amsterdam Set" ("set" as in "jazz-set"). I write about it in EMANCIPATING PRAGMATISM, for what it's worth.

Mike Magee

>
> From: Mark Weiss <[REDACTED]>
> Date: 2006/03/14 Tue AM 11:15:43 EST
> To: [REDACTED]
> Subject: Re: Poetry, O'Hara, and Flushing Meadows Park
>
> Seems to me the fair generated some poetry at the time. I'd check
> Sandburg rather than the NY School, most of whom were still children
> living in places far from New York--a distinguishing feature of the
> New York School being, of course, that few of them were New Yorkers.
> I wouldn't be surprised if there were references to the fair in
> Reznikoff. Probably not much about the other fair in Queens, in 1964,
> a pretty lack-luster affair. My job took me to that one twice--once
> would have been more than enough.
>
> Mark
>
> At 10:21 AM 3/14/2006, you wrote:
> >Gilbert Sorrentino's "The Orangery" mentions the Trylon (sp?) and
> >the Perisphere regularly. Lou
> > ----- Original Message -----
> > From: reJennifer Bartlett<mailto:[REDACTED]>
> > To: [REDACTED]<mailto:
[REDACTED]>
> > Sent: Tuesday, March 14, 2006 7:10 AM
> > Subject: Poetry, O'Hara, and Flushing Meadows Park
> >
> >
> > Can anyone suggest a poem/poems which talk in any way about the
> > old NY world
> > fairgrounds in Queens, NY. Surely someone in the New York School
> > might have
> > written about it.
> >
> >
> > _____
> > Express yourself instantly with MSN Messenger! Download today - it's
FREE!
> >
> >http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/
<http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/>
>

[↑ Contents](#)

797. **Michael Magee**

RISD's IPACT -- Summer program website & enrollment

Tue 28 Mar 2006

Hi everyone,

The Institute for Poetic Arts and Critical Theory at Rhode Island School of Design is now taking enrollment for it's summer program. Classes by Ann Lauterbach, Michael Magee, Wendy S. Walters, Michael Gizzi, Peter Schjeldahl, Lynne Tillman, Mairead Byrne, Steve Clay; plus extra events including a keynote reading by John Ashbery. Check it all out here:

<http://www.risd.edu/ipact.cfm>

Open enrollment; housing available; graduate and undergraduate credit offered (as well as non-credit tuition). Registration forms are on the website.

Mike Magee

[↑ Contents](#)

798. **Rob McLennan**

Re: current long poems in progress

Tue 28 Mar 2006

ive got a few of my own; in progress?

"a day book" -- fractions appear here

<http://www.shampoopoetry.com/ShampooTwentythree/mclennan.html>

tho one can argue that most of what i do either serial/sequence or long poem (no matter what the size)

a piece i wrote, "some notes on narrative & the long poem: a sequence of sequences" appears at

<http://robmcclennan.blogspot.com/2004/12/some-notes-on-narrative-opens-range-of.html>

hopefully thatll be useful

all good

rob

*Hello,
I've been doing a study of current long poems in progress
and would like poeple's input for some more examples.
Feel free to tout your own work and/or work that are especially
obscure and eclectic in nature -
Thanks,
Ric*

-- 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/>

[↑ Contents](#)

799. **Jeffre Jullic**

TORY DENT MEMORIAL READING - MAY 1st - NYU

Tue 28 Mar 2006

Please come celebrate the life and work of poet Tory Dent at the New York University Memorial Reading and Celebration of Tory Dent

with Adrienne Rich Yusef Komunyakaa Sharon Olds Stanley Moss Marilyn Hacker Galway Kinnell

1 May 2006

8:00 PM

NYU Jurow Hall, 100 Washington Square East

New Yahoo! Messenger with Voice. Call regular phones from your PC for low, low rates.

[↑ Contents](#)

800. **Poetry Project**

Special Bulletin from the Poetry Project!

Tue 28 Mar 2006

Dear All,

This is just to remind you that Diane DiPrima has cancelled her East Coast tour and will not be reading here on Monday April 3rd with Mary Burger. Jennifer Scappettone has kindly stepped in, and we are so glad to have her. Please scroll down for further info on Jen, Mary and the reading itself, as well as updated Silent Auction details.

Also, our April 5th event in celebration of Jack Kerouac's Book of Sketches has been postponed until September 2006.

Please join us tomorrow night for Maggie Nelson and Wayne Koestenbaum!

Love,

The Poetry Project

Wednesday, March 29, 8:00pm

Wayne Koestenbaum & Maggie Nelson

Wayne Koestenbaum has published five books of poetry: Best-Selling Jewish Porn Films (2006), Model Homes (2004), The Milk of Inquiry (1999), Rhapsodies of a Repeat Offender (1994), and Ode to Anna Moffo and Other Poems (1990). He has also published a novel, Moira Orfei in Aigues-Mortes (2004), and five books of nonfiction: Andy Warhol (2001), Cleavage (2000), Jackie Under My Skin (1995), The Queen's Throat (1993), and Double Talk (1989). He is a Professor of English at the CUNY Graduate Center. Maggie Nelson is most recently the author of Jane: A Murder (2005), a mixed-genre book about the life and 1969 murder of her aunt Jane, as well as two previous collections of poetry, The Latest Winter (2003) and Shiner (2001). After many years of teaching, writing, and living in and around New York City, including stints at the New School's Graduate Writing Program, Pratt Institute of Art, Wesleyan University, and the blessed Poetry Project itself, she recently moved to Los Angeles, where she joined the faculty of the School of Critical Studies at CalArts in Valencia, CA.

Monday, April 3, 8:00pm

Mary Burger & Jennifer Scappettone

Mary Burger is the author of Sonny and co-editor of Biting the Error: Writers Explore Narrative. She edits Second Story Books, featuring works of experimental narrative. An Apparent Event: A Second Story Books Anthology, including works by Brenda Coultas, Renee Gladman, and others, is now available. Jennifer Scappettone moved back to the East Coast to work at Wesleyan this year after living in Japan, Italy, and Berkeley, where she edited the little magazine Mon Zen and the journal Qui Parle, made poems for installation and performance, and co-curated the 21st-Century Poetics and Holloway Poetry series. Poems from a new manuscript called ³From Dame Quickly² appear in Bay Poetics, Enough, The Best American Poetry 2004, War and Peace Vol. 2, and various journals. Her translations from the Italian of Amelia Rosselli have been published in magazines such as American Poetry Review and Bombay Gin. She has written prose for Boston Review, Chain, Chicago Review, & other venues, and is working on a third book about post-Romantic Venice. She will begin teaching literature, writing, and aesthetics at the University of Chicago in late 2006.

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, Yoshiko Chuma and Anselm Berrigan.

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 Jonathan Allen, David Amram, John Ashbery, Paul Auster, Donald Baechler, Susan Bee, Ted Berrigan, Jimbo Blachly, Aleksandr Blok, Gregory Botts, T.C. Boyle, Bertold Brecht, Jim Brodey, Michael Brownstein, Phong Bui, Jacob Burckhardt, William Burroughs, Joe Cardarelli, Peter Carey, Anne Carson, Elizabeth Castagna, Emilie Clark, Francisco Clemente, Leonard Cohen, Alison Collins, Jack Collom, Clark Coolidge, Robert Creeley, Tim Davis, Allen DeLoach, Donna Dennis, Diane DiPrima, Rackstraw Downes, Brandon Downing, Marcella Durand, Kenward Elmslie, Larry Fagin, Lawrence Ferlinghetti, Suzan Frecon, Jane Freilicher, Michael Friedman, Greg Fuchs, Allen Ginsberg, The Allen Ginsberg Trust, Hal Hirshorn, Siri Hustvedt, Yvonne Jacquette, Judge Judy, Mary Karr, Jack Kerouac, Basil King, Martha King, Kenneth Koch, Stanley Kunitz, David Larsen, Pamela Lawton, Gary Lenhart, Lewis MacAdams, Norman Mailer, Greg Masters, Gillian McCain, Michael McClure, Rebecca Moore, Dave Morice, Elizabeth Murray, Murat Nemet-Nejat, Charles North, Alice Notley, Frank O'Hara, Hank O'Neal, Richard O'Riordan, Yuko Otomo, Maureen Owen, Ron Padgett, Marjorie Perloff, Tom Raworth, Muriel Rukeyser, Salman Rushdie, Ed Sanders, Aram Saroyan, George Schneeman, Anne Sexton, Nathaniel Siegel, Kiki Smith, Jack Spicer, Peter Straub, Anne Tardos, Lorenzo Thomas, Fred Tomaselli, Edwin Torres, Tony Towle, Ugly Duckling Collective, Anne Waldman, Lewis Warsh, Marjorie Welish, Hannah Weiner, Robert Wilson, Zachary Wollard, Will Yackulic, John Yau and many others. Every cent raised will contribute to the continued existence of the Poetry Project. (\$10)

*Further information available online: poetryproject.com/announcements.html

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 .

[↑ Contents](#)

801. **Hugh Steinberg**

Re: current long poems in progress

Tue 28 Mar 2006

It's always fun to come up with a particular shape and then fill it up a lot of times: over a three year period I wrote 100 poems of seven lines each (three couplets and a single last line) calling the series "Shy Green Fields."

I also have done a daybook project: in '97-'98 I wrote a ten-line prose poem every day for a year. I plan to revisit this project in 2007-08, and every ten years thereafter (God willing!). I've published various bits and chunks of it (most of my prose poems have come from this project) -- April, 1997 can be found on the Light and Dust Books website at:

<http://www.thing.net/~grist/l&d/stinbrg.htm> -- daybooks are great because they combine the serial/sequential with the procedural.

I'm also about forty pages into a long, collagey, non-serial poem about the war and Las Vegas. Haven't tried to publish it anywhere yet.

Hugh Steinberg

--- mIEKAL aND <[REDACTED]> wrote:

I've made this remark before but it seems key to any discussion of long poems to distinguish between long poems in the sense of a life's project, a writing that extends over many years of a writer's development & book-length poems. For instance, Martyrology seems to be in a wholly different genre than something like Dorn's Gunslinger.

Also it would be useful to at least blurb the works mentioned to get a better idea of what they are about.... or throw out some links to online appearances. I'd love to hear more about all three that you mention.

~mIEKAL

On Mar 28, 2006, at 9:33 AM, Glenn Bach wrote:

Jane Sprague is involved in a book-length poem, The Port of Los Angeles, and Jen Hofer also has a long project, One. I am about two-thirds of the way (500 pages so far) through a long poem sequence, Atlas Peripatetic (<http://www.csulb.edu/~gbach/ap.html>).

I hope folks reply front-channel, as I'd like to hear about what others are doing.

Best,

G.

*I've been doing a study of current long poems in progress
and would like poeple's input for some more examples.
Feel free to tout your own work and/or work that are especially
obscure and eclectic in nature -
Thanks,
Ric*

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[↑ Contents](#)

802. **Glenn Bach**

Re: current long poems in progress

Wed 29 Mar 2006

mIEKAL aND wrote:

*Also it would be useful to at least blurb the works
mentioned to get a better idea of what they are about....*

mIEKAL and Ric, et al.,

Jane's project, The Port of Los Angeles, involves her examination of the twin ports of Long Beach and Los Angeles (what a tangled history that is) from the micro/macro, as well as from the point of view of recently relocating to Southern California from the east coast (forgive me, Jane, for oversimplifying . . .). An excerpt from this project was published in Tarpaulin Sky, Vol 3 No 2:

www.tarpaulinsky.com/Summer05/Sprague/Jane_Sprague.html.

Jen's project, one, is new to me, and I haven't talked with her about it yet, but a recording of her reading from the manuscript for the Los Angeles podcast series L.A. Lit, with links to excerpts from the project, can be found here: <http://la-lit.com/writers/la-lit-5-jen-hofer>.

My own project, Atlas Peripatetic, is an examination of the urban residential landscape from a sonic perspective:

each chapter of the poem is a meditation/improvisation on one or more of nearly 1,300 sounds that I documented over a six month period. A hybrid daybook/catalog/map/walk.

Some excerpts, again, found here:

<http://www.csulb.edu/~gbach/ap.html>.

I've made this remark before but it seems key to any discussion of long poems to distinguish between long poems in the sense of a life's project, a writing that extends over many years of a writer's development & book-length poems.

I remember you bringing this up some time ago with regard to long works, but I don't recall if the thread was picked up. As far as life-long vs. book-long, I can't speak for Jane or Jen, but with my own project it's still too early to tell how far it will go beyond the initial examination of the original sounds. Once I'm done with filling in the blanks, so to speak, I believe that I may go in and start exploring some of the links brought up in the writing of the project, examining other cities, for example, that are mentioned only briefly. Or I may develop a different kind of scaffolding upon which to base a new "remix" or related manifestation. I may return to some of the other visual inspirations for the project (I'm a visual/sound artist as well) to pick up an earlier thread that had been left unexplored. They may all be part of the same project, parts of a larger meta-project, or separate but related stand-alones.

Again, too early to tell whether I've been blessed/cursed with a 30-year project like Samsara Congeries, or whether the project will end at only five or eight years.

But the point you brought up in your previous post, mIEKAL, about your fantasies of having a publisher bring the whole thing together, is I think an important one to consider for those who choose, or are compelled, to write in longer modes. I didn't set out to write something so involved, and any fears of rejection or disinterest by publishers were not strong enough to deter me, but I still think about what I can do to get it out there in one piece. In the meantime, the project itself is divided into 18 or 20 chapbook sized sub-books based on the particular legs/neighborhoods of the walk, and so I have

the option of sending these mini-manuscripts out to publishers, or self-publishing and collecting them in a "box set."

And what are the options for longer works? Publishers like Blue Lion Books (<http://www.bluelionbooks.info>) who seek manuscripts of 250pp or more, or Reality Street Editions taking on Allen Fisher's 1970s project, Place (<http://freespace.virgin.net/reality.street/recent.html>), others?

I go back and forth between believing that my project will get finished and edited and polished and published as a nice, clean whole, and thinking, "Ah, what the hell was I thinking?"

Hopefully more of the former. I'm only a few years into this particular project, but what I've learned so far is that you need patience, a willingness to see things long-term, and a humble awareness that the current project may be a misstep that serves only as a means to get to the next stage of development as a writer.

And it certainly is refreshing and inspiring to hear about others taking on big projects as well. Not only to eventually invest in reading those works, but to know that I'm not entirely out there by myself in the wilderness.

Thanks, Ric, for jump-starting this thread.

Best,

G.

[↑ Contents](#)

803. **mIEKAL aND**

Little Sparta; and a conversation on Jacket magazine

Wed 29 Mar 2006

Ian Hamilton Finlay's Garden Gallery

Photography by Philip Hunter

http://www.perlesvaus.easynet.co.uk/hippeis/gallery/little_sparta/

The Little Sparta Trust

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

Little Sparta on Flickr

<http://www.flickr.com/photos/tags/littlesparta/>

The Death of Piety

Ian Hamilton Finlay

in conversation with Nagy Rashwan

<http://jacketmagazine.com/15/rash-iv-finlay.html>

[↑ Contents](#)

804. **Alexander Jorgensen**

Thursday, March 30th at 7pm FREEBIRD BOOKS NYC

Wed 29 Mar 2006

Your attendance is most welcomed. Should prove to be a nice evening.

Regards,

Alexander Jorgensen

<http://freebirdbooks.com/events.html>

Thursday, March 30th at 7pm

Kythe Heller hosts the Freebird Reading Series and Creative Salon,

Welcoming ;

Alexander Jorgensen was born and raised of the most common and mixed stock. An insistent traveller, he has lived in the Czech Republic, a Baroque Servite monastery along the Sumava mountain range, the Galapagos Archipelago (on San Cristobal Island), and the People's Republic of China (where he currently resides and works). Additionally, he has sought adventure in such disparate places as Milwaukee and the Himalayas (where he will be returning in early summer). His work has most recently appeared in *One Less*, *BathHouse* and *Issues*. He is preparing a new collection of work to be entitled, *The Endemic Conspirator*.

Vijay Seshadri is the author of *Wild Kingdom* and *The Long Meadow*, winner of the 2004 James Laughlin award for poetry. His poems have appeared in *The New Yorker*, *The Paris Review*, and in *Best American Poetry*, as well as in numerous anthologies. He was born in India and currently lives in Brooklyn, New York.

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

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[↑ Contents](#)

805. **Joanna Fuhrman**
Gardner and Fuhrman in Albany 3/30

Wed 29 Mar 2006

Frequency North: Joanna Fuhrman &
Drew Gardner
March 30, 2006, 7:30 Thursday College of St. Rose
Saint Joseph Hall Auditorium, 985 Madison Avenue, Albany,
NY

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.) Her poems written with others are forthcoming from Soft Skull in Saints of Hysteria: a Half Century of Collaborative American Poetry. Other poems can be found in American Letters and Commentary, The Hat, New American Writing, among other places.

Drew Gardner is the author of Sugar Pill (Krupskaya, 2002) and the newly released Petroleum Hat (Roof, 2005). He lives in New York City, where he edits Snare magazine and teaches workshops at St. Mark's Poetry Project. He conducts the Poetics Orchestra, an ensemble featuring poetry and structured improvisation. His weblog, Overlap, was started in 2003.

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[↑ Contents](#)

806. **Craig Allen Conrad**
Re: National Poetry Month all over again (dear Aryanil)

Wed 29 Mar 2006

Aryanil Mukherjee wrote:
>>Wonderful !

*So finally someone in America has realized
that poetry is a subculture and felt a desperate
need to do something about it....what could be
better than a brilliant rodeo show*

And Mike Wallace reading with John Ashbery...

what a circus !

*Is someone going to do something about it
or bash the spectre of a poetic April
in the e-group ?*

Aryanil Mukherjee

It's so easy to say America says, America thinks, America is doing... But I'm not so sure it's easy to really hear America, the America which is not "the media" which represents those who represent the few.

It's like an article someone sent me about how Americans don't agree with the strikes in France. And I wrote back saying, uh, well, all the interviews were done by the New York Times, and that's not a source known to ask working class or poor people anything. So, the people you NEED to ask about how they feel about the strikes in France are people who are struggling, who actually make up the majority of people in this country. Trust me, my father is a janitor, and he LOVES what's going on in France!

Of course I know Aryanil you are talking about poetry, and the National Poetry Month, but I'm also saying here too on that, that the media nutzoid around this "Month" is also not showing how it's not just as you say, "someone in America has realized" meaning, it's not just some "one" but some MANYS.

It's hard to hear the voices of America. No one really speaks Pepsi, a sub-coporate-English sent out over the global airwaves.

CAConrad

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/>)

[↑ Contents](#)

807. **Ian VanHeusen**

Re: readings--segregation by age (it's the technology, stupid)

Wed 29 Mar 2006

I figured this would be a good time to chime in because the conversation has been moved to teenagers.

Recently, I did a short High School class on Poetry, keeping it relatively simple. I started with a question that Don Byrd had posed to a Creative writing class at SUNY Albany. What is Poetry? The answers were fairly predictable and then I played Kurt Schwitters Ur Sonata. Everyone in all three classes laughed their asses off and then I played Christain Bok. The laughter only increased and during one class, several people had the most intriguing look on their face when they heard it. I then played Gertrude Stein's If I told him a completed potrait of pIcasso, and no one liked it. Then I finished with Celtic Mouth Music, another one they liked. There was a lot more to the class, but you get the general idea.

Murat said that teenagers do not really like poetry. I guess that all depends on what you define as poetry. For example, hip hop. In addition, I read Walt Whitman when I was in 8th Grade and fell in love with it. I will spare you the details, but I remember the exact moment I first read Song of Myself. In addition, I had literate friends in my high school. That was when I was exposed to James Joyce, William Burroughs, Jack kerouac, saw Robert Pinsky read at West Point, and others that I cannot remember now. I will admit, I did like novels better, but that was because I did not have the chance to read many interesting poets.

Peace,
Ian

[↑ Contents](#)

808. **Mary Jo Malo**
favorite long poems - H.D.'s Trilogy

Wed 29 Mar 2006

This is considered either one long poem, or three longs poems. In any case, my favorite is her "Flowering of the Rod." I love it for its exquisite skill and tenderness, and for its subject matter. The Magdalene, how ancient and contemporary!

Mary Jo

[↑ Contents](#)

809. **Officer in Need of Assistance!**
The latest poetry scandal...

Wed 29 Mar 2006

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

From: [REDACTED] <[REDACTED]>

Date: Mar 29, 2006 11:16 AM

Subject: Reuters.com - Child poetry plagiarist unmasked - Tue March

28, 2006 10:06 AM ET

To: [REDACTED]

Child poetry plagiarist unmasked

Tue March 28, 2006 10:06 AM ET

AMSTERDAM (Reuters) - The 10-year-old winner of a children's poetry competition had to hand back her prize money after newspaper readers noticed that her poem was the work of a well known writer.

"It's a mini drama for her. She did not realize it had been written by someone else," a member of the competition jury said Tuesday. "It started as a school project and was followed by many events ... probably she just forgot."

The parents of primary school pupil Fieke agreed to give back the 125 euro (\$150) prize and the jury admitted it should have recognized the work of children's author Francine Oomen earlier.

--

<http://hyperhypo.org>

[↑ Contents](#)

810. **Murat Nemet-Nejat**

Re: readings--segregation by age (it's the technology, stupid)

Wed 29 Mar 2006

Ian,

I said most teenagers don't like poetry, nor do most older. people. I was referring to the kind of poetry, usually called "innovative," referred to on this list. Of course, a lot of the young love hip hop. I do consider some of the rap music, and music created from other song fragments and reverse plays, etc. (probably there is a name attached to the process) as fantastic art.

Murat

In a message dated 03/29/06 10:12:33 AM, [REDACTED] writes:

I figured this would be a good time to chime in because the conversation has been moved to teenagers.

Recently, I did a short High School class on Poetry, keeping it relatively simple. I started with a question that Don Byrd had posed to a Creative writing class at SUNY Albany. What is Poetry? The answers were fairly predictable and then I played Kurt Schwitters Ur Sonata. Everyone in all three classes laughed their asses off and then I played Christain Bok. The

laughter only increased and during one class, several people had the most intriguing look on their face when they heard it. I then played Gertrude Stein's If I told him a completed potrait of pIcasso, and no one liked it. Then I finished with Celtic Mouth Music, another one they liked. There was a lot more to the class, but you get the general idea.

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*Peace,
Ian*

[↑ Contents](#)

811. **UbuWeb**

100+ versions of Todd Colby's Cake Today on WFMU

Wed 29 Mar 2006

Please join us this afternoon on WFMU as Kenny G airs over 100 versions of Todd Colby's poem "Cake" from 3-6 p.m. EST. Todd will be joining us via phone to kick off the event with a live version of the poem at 3 p.m.

You can find over 160 MP3s of "Cake" on WFMU's blog:

http://blog.wfmu.org/freeform/2006/03/cake_coversg.html#more

You can listen to WFMU on the web:

<http://wfmu.org/ssaudionet.shtml>

~~~~~  
~~~

Kenny G

WFMU 91.1 FM

PO Box 2011

<http://www.wfmu.org>

Jersey City, NJ 07303-2011

<http://blog.wfmu.org>

Listen:

<http://wfmu.org/ssaudionet.shtml>

~~~~~  
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UbuWeb

<http://ubu.com>

Do You Yahoo!?

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

<http://mail.yahoo.com>

[↑ Contents](#)

812. **Thomas savage**

Re: favorite long poems - H.D.'s Trilogy

Wed 29 Mar 2006

My favorite poetry by H.D., also probably a long poem or a long series of short poems, is Helen In Egypt, which I first read when I was in my teens. I still have an affection for it and, in fact, have checked out an opera by Richard Strauss called Der Aegyptische Helene just to see if there were any similarities. It's a marvelous work and is based on the same myth as H.D.'s work. There is also a play, if I remember correctly, by Euripides on the same subject.

Mary Jo Malo <[REDACTED]> wrote: This is considered either one long poem, or three longs poems. In any case, my favorite is her "Flowering of the Rod." I love it for its exquisite skill and tenderness, and for its subject matter. The Magdalene, how ancient and contemporary!

Mary Jo

Blab-away for as little as 1¢/min. Make PC-to-Phone Calls using Yahoo! Messenger with Voice.

[↑ Contents](#)

813. **David-Baptiste Chirot**

FW: Garin Cycholl & Catherine Daly this Saturday

Wed 29 Mar 2006

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GARIN CYCHOLL & CATHERINE DALY READING

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\$8 general / \$6 members / \$7 students and seniors

Saturday, April 1st, 7:00 pm: Garin Cycholl & Catherine Daly

Garin Cycholl teaches writing and literature at the University of

Illinois at Chicago, where he also works as co-editor of Near South, a journal of experimental poetry, fiction, and drama. He is author of Nightbirds (selected prose recently published by moria books), and Blue Mound to 161, a book-length poem on geological and historical displacements in Southern Illinois (Pavement Saw Press 2005).

http://www.woodlandpattern.org/poems/garin_cycholl01.shtml

http://www.pavementsaw.org/blue_mound.htm

Catherine Daly was born and raised in Decatur, Illinois and now lives in Los Angeles. She's the author of DaDaDa (Salt, 2003) and Locket (Tupelo, 2005). Forthcoming titles include Secret Kitty (Ahadada), Paper Craft (Moria), To Delite and Instruct (Blue Lion), and Chanteuse/Cantatrice (Factory School).

http://www.woodlandpattern.org/poems/catherine_daly01.shtml

<http://www.saltpublishing.com/books/smp/1876857951.htm>

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GARIN CYCHOLL WORKSHOP THIS SATURDAY

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"Dry runs and practice journeys through the earthquake weather" with Garin Cycholl

Saturday, April 1st, 1:00-3:00 pm

In the spirit of serious and less-serious play that marks a poet's work, we will reconsider poetry's use of the epic impulse in this April workshop. How do myth and place collide in a poem? How do they work together to create a sense of what the poet Charles Boer calls "the annalic?" The workshop invites poets to rethink how personal, familial, and local legends impact their work. We'll read work by H.D., Tom McGrath, and C.S. Giscombe, as well as share our own poems.

\$25 general / \$20 members

Workshop fee includes a ticket to the evening reading.

To register call [REDACTED]

<http://www.woodlandpattern.org/workshops/adults.shtml#earthquake>

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UPCOMING EVENTS

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Saturday, April 1: Workshop - Garin Cycholl; 1:00 pm

Saturday, April 1: Garin Cycholl & Catherine Daly; 7:00 pm

Sunday, April 2: Robert Adamson & Roger Mitchell; 2:00 pm

Friday, April 21: Redletter - Beth Bretl & Kerri Sonnenberg; 7:00 pm

Sunday, April 22: George Bowering & Ammiel Alcalay; 7:00 pm

Friday, April 28: Film - Bill Basquin's Range: a 16mm triptych; 7:00 pm

Sunday, April 30: Alternating Currents Live; 7:00 pm

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

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IN THE GALLERY: TOM RAWORTH

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Collage and prints from Tom Raworth's "Caller" series.

<http://www.woodlandpattern.org/gallery/exhibits.shtml>

To receive regular messages notifying you of Woodland Pattern events, send a message to us at [REDACTED] with "Join E-List" in the subject line.

To unsubscribe from these mailings send a reply with "unsubscribe" in the subject line.

PLEASE FORWARD! THANKS!!!

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

Woodland Pattern Book Center
720 E. Locust Street
Milwaukee, WI 53212
phone [REDACTED]

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

[↑ Contents](#)

814. **Mary Jo Malo**
Re: favorite long poems - H.D.'s Trilogy
Wed 29 Mar 2006

Here's the Buffalo EPC page:

<http://www.imagists.org/hd/>

If anyone wants a copy of "The Flowering of the Rod", I have one to backchannel.

Mary Jo

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

From: Thomas savage <[REDACTED]>

To: [REDACTED]

Sent: Wed, 29 Mar 2006 10:03:13 -0800

Subject: Re: favorite long poems - H.D.'s Trilogy

My favorite poetry by H.D., also probably a long poem or a long series of short

poems, is Helen In Egypt, which I first read when I was in my teens. I still

have an affection for it and, in fact, have checked out an opera by Richard

Strauss called Der Aegyptische Helene just to see if there were any similarities. It's a marvelous work and is based on the same myth as H.D.'s

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Mary Jo

[↑ Contents](#)

815. **Vernon Frazer**

Re: current long poems in progress

Wed 29 Mar 2006

Skip,

Thanks for mentioning IMPROVISATIONS.

I suspect you're right that the long works mentioned so far proceed on a different basis.

IMPROVISATIONS develops along lines other than narrative or chronological. It's intended to be a work "in and of the moment" and it changes according to the moment, evolving from the textual to the visual. It has thematic underpinnings, but those appear as elements of the focused improvisation as opposed to a deliberate thematic development toward a conclusive statement.

Your books appear to collage experience rather than present it sequentially. Each of us in our respective ways is creating complex textural patterns that shift in mood and flow, to create experiences instead of statements.

Would any of the other poets posting new of their works care to comment?

I think Skip made an excellent point.

Vernon

<http://vernonfrazer.com>

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of Skip Fox

Sent: Tuesday, March 28, 2006 12:16 PM

To: [REDACTED]

Subject: Re: current long poems in progress

Don't forget Vernon Frazer's *_Improvisations_*.

For what it's worth, I have an untitled long piece in progress. (The first two mss. have been published: *What Of--Potes & Poets--and At That--Ahadada.*)

I have a feeling that the long works currently mentioned proceed on a different basis than the long works of Pound and others. This difference might make for interesting distinctions in terms of authority, romanticism, etc.

[↑ Contents](#)

816. **Halvard Johnson**

RIP Stanislaw Lem (1921-2006)

Wed 29 Mar 2006

from "How the World Was Saved"

One day Trurl the constructor put together a machine that could
create anything
starting with n. When it was ready, he tried it out, ordering it to
make needles,
then nankeens and negligess, which it did, then nail the lot to
narghiles filled with
nepenthe and numerous other narcotics. The machine carried out his
instructions
to the letter. Still not completely sure of its ability, he had it
produce, one after
the other, nimbuses, noodles, nuclei, neutrons, naphtha, noses,
nymphs, naiads, and
natrium. This last it could not do, and Trurl, considerably
irritated, demanded an
explanation.

 "Never heard of it," said the machine.

 "What? But it's only sodium. You know, the metal, the
element . . ."

 "Sodium starts with an s, and I work only in n."

 "But in Latin it's natrium."

 "Look, old boy," said the machine, "if I could do
everything starting with
n in every possible language, I'd be a Machine That Could Do
Everything in the
Whole Alphabet, since any item you care to mention undoubtedly starts
with n in
one foreign language or another. It's not that easy. I can't go
beyond what you
programmed. So no sodium."

--Stanislaw Lem

in The Cyberiad

"He's the kind of guy who can brighten
a room"

--Milton Berle

Halvard Johnson

=====

████████

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

[↑ Contents](#)

817. **David Israel**

Re: RIP Stanislaw Lem (1921-2006)

Wed 29 Mar 2006

Halvard,

superb, thanks.

I've heretofore known Lem only as the author of two science fiction
works,

each adapted by Andre Tarkovsky (his films *Stalker* and *Solaris*).

Belatedly,

hat-tips to the gentleman for this further fine thing -- and for other
such

things we might perhaps enjoy yet in our lingering futures.

cheers,

d.i.

david raphael israel

washington dc

<http://kirwani.blogspot.com>

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

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

On Behalf Of Halvard Johnson

Sent: Wednesday, March 29, 2006 1:32 PM

To: ██████████

Subject: RIP Stanislaw Lem (1921-2006)

from "How the World Was Saved"

One day Trurl the constructor put together a machine that could create
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Halvard Johnson

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

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<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

[↑ Contents](#)

818. **Anny Ballardini**

Re: RIP Stanislaw Lem (1921-2006)

Wed 29 Mar 2006

I agree with the machine, with Hal, with David, thanks also for the quote Hal features by Milton Berle

On 3/29/06, David Israel <> wrote:

>

> Halvard,

>

> superb, thanks.

>

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> works,
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> hat-tips to the gentleman for this further fine thing -- and for other
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> things we might perhaps enjoy yet in our lingering futures.
>
> cheers,
> d.i.
>
> david raphael israel
> washington dc
> <http://kirwani.blogspot.com>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:████████]
> On Behalf Of Halvard Johnson
> Sent: Wednesday, March 29, 2006 1:32 PM
> To: ██████████
> Subject: RIP Stanislaw Lem (1921-2006)
>
> from "How the World Was Saved"
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> in The Cyberiad
>
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>
> Halvard Johnson
> =====
> 
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> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
>

[↑ Contents](#)

819. **Kenneth R James**

Re: RIP Stanislaw Lem (1921-2006)

Wed 29 Mar 2006

Quick point of clarification --

Tarkovsky's "Stalker" was based on the novel "Roadside Picnic" by the Strugatsky brothers, not a novel by Lem. A common misunderstanding.

-- Ken James

[↑ Contents](#)

820. **Halvard Johnson**

Re: RIP Stanislaw Lem (1921-2006)

Wed 29 Mar 2006

Got to confess that, for Lem, I omitted a crucial part of the Berle quote. See below.

"He's the kind of guy who can brighten
a room by leaving it."

 --Milton Berle

Halvard Johnson

=====

██████████

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Mar 29, 2006, at 1:47 PM, Anny Ballardini wrote:

I agree with the machine, with Hal, with David, thanks also for the quote

Hal features by Milton Berle

On 3/29/06, David Israel <██████████> wrote:

Halvard,

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d.i.

david raphael israel

washington dc

<http://kirwani.blogspot.com>

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

From: UB Poetics discussion group

[mailto:██████████]

On Behalf Of Halvard Johnson

Sent: Wednesday, March 29, 2006 1:32 PM

To: ██████████

Subject: RIP Stanislaw Lem (1921-2006)

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--Stanislaw Lem

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"He's the kind of guy who can brighten a room . . ."

--Milton Berle

Halvard Johnson

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[↑ Contents](#)

821. **Peter Quartermain**

Ian Hamilton Finlay obituaries LONG POST

Wed 29 Mar 2006

Harry Gilonis sent me these from London; I pass them on.

Finlay was, well, an amazing provocative generative energy and voice, demanding much from his listeners, and utterly rewarding. I spent six or seven uninterrupted hours at Little Sparta a few years back, by myself (Ian working in the studio), and could have spent three days and still come back for more -- a garden of discoveries and beauties, humour passion anger and grief -- a stirring and meditative experience unlike any other I'd had.

It's high time I went back -- and, given the news item I append at the end of this long message -- I'd probably better hurry up.

Peter

=====

Peter Quartermain

846 Keefer Street

Vancouver

BC Canada V6A 1Y7

██████████ (voice)

██████████ fax

██████████

=====

Ian Hamilton Finlay

Poet and conceptual artist who created in 'Little Sparta' a revolutionary idea of what a garden might be

The Independent 29 March 2006

Ian Hamilton Finlay, poet and artist: born Nassau, Bahamas 28 October 1925; CBE 2002; twice married (one son, one daughter); died Edinburgh 27 March 2006.

In Ian Hamilton Finlay's garden at "Little Sparta", in Lanarkshire, there's a small upright stone, like a milestone or a gravestone, standing by a path. Inscribed on it are two lines of words: MAN / A PASSERBY. In the abstract it means, presumably: humans come into the world, and vanish from the world, but the world was there long before them and will be there long after. Humans only pass through, pass by. But by setting these words on a stone by a path, the

work fixes its general mortal reflection on to you, the viewer, as you experience it. You stand in front of it for a time. Then you pass by. It feels like disappearing.

Our greatest living artist is dead: his work survives him. It continues in the world, and that shouldn't be forgotten, even while his embattled career is being remembered. Obituaries and biographies too often equate the work with the working life. It's something that stops when the artist stops. But the work of Ian Hamilton Finlay is a wonder of its time, and I would think for a long time to come.

What should be more and more impressive is the magnitude of it: the diversity of its forms, the abundance of its invention, its sheer range of experience and perspective. It doesn't plough a single furrow, a theme, a look, a procedure. It is comprehensive in a way we have learnt to expect art not to be. And, while there are many things that are puzzling about Finlay's art, that low expectation may cause needless difficulty.

Finlay's manifold creations include postcards, prints, poems, books, inscriptions, embroideries, neons, gallery sculptures, permanent installations and landscapings around Europe, and - above all - his philosophical/poetic garden in southern Scotland. Trying to encompass its vision, no brief sentences beginning "it's about . . ." will do. It engages with - among other things - agriculture, architecture, warfare, the home, love, gardening, friendship, revolution, music, the organic world, the sky, the sea, classical mythology and philosophy, romanticism, modern art. It practises a sustained and interlocking meditation of these themes, and continually gives hints of an embracing world-view.

Or, trying to catch its tone, you must realise that this is an art with many tones. It has the breadth of response that a mature art should have. It straddles the grand and the severe, praise, wonder, militant ferocity, elegy, idyll, wit, sweetness, daft jokes. It is a world.

In today's loose art-speak, Finlay was a conceptual artist. He always called himself a poet. He began as a poet. All his mature visual work has an essential verbal component. All of it was made in collaboration with executing artists and craftsmen, who were themselves - very rare in contemporary art - always publicly credited.

Finlay was born in 1925 in the Bahamas - father a rum-runner - but his childhood was mostly in Scotland. He spent his youth as art student (briefly), serviceman, Orcadian shepherd, advertising copywriter. In the late Fifties he began to publish poems and short stories. In the early Sixties he was a leading member of the international Concrete Poetry movement - a poetry of few words,

where typography and layout are crucial elements, and whose imperatives were for him moral: "a model of order, even if set in a space of doubt".

He founded the Wild Hawthorn Press in Edinburgh, for his own and others' publications, and the verbal-visual periodical *Poor. Old. Tired. Horse.* He made and exhibited toys. There were some early battles with cultural institutions. He invented the one-word poem (but it may have a title, of indefinite length). "The Clouds Anchor / swallow."

In 1966 Finlay and his second wife, Sue, moved to Stonypath, a group of farm buildings in a bare spot in the Pentland Hills. Here they began to garden, reclaiming, shaping and cultivating the land, planting trees, digging ponds, installing sculptures and inscriptions. This was the beginning of the work for which Finlay is most recognised, and the subject of his best-known epigram: "Some gardens are described as retreats, when they are really attacks." (He is, among other things, one of the great modern aphorists. Here's another, in a completely different register: "Scotland's birthright: the scone of stone.")

Early works in the garden included Nuclear Sail, a black marble monolith that was a sub's conning tower-cum-tombstone, which rose menacingly at the end of a big pond. There was also a group of maples and hornbeams with an inscribed stone plaque before it: BRING BACK THE BIRCH. A great clump of high grass was "signed" with Albrecht Dürer's monogram carved in stone, recreating for real the artist's famous drawing *The Great Piece of Turf*. Lurking under bushes were stone tortoises, marked like Panzer tanks. Art and nature and ocean and war were set in dialogue - a body of work and a body of ideas mysteriously growing in tandem, a revolutionary idea of what a garden might be.

The work and the struggle expanded. The 1970s and 1980s were the years of Finlay's most high-pressure invention and high-profile battles. He produced piercing visual/verbal metaphors with amazing fecundity. He discovered classicism, and from it developed a quasi-religious doctrine, usually defined as against contemporary values. His most explicitly argumentative and combative works were a series of publications and exhibitions that engaged in open culture-critique: a campaign against meaninglessness, in which classical and neo-classical values were mobilised and renewed in opposition to modern liberal utilitarian secularism.

Footnotes to an Essay (1977), *Heroic Emblems* (1977), *Poussin Over Again* (1979), *Unnatural Pebbles* (1981), *Talismans and Signifiers* (1984), *The Third Reich Revisited* (1984): each of these was "an attempt to raise (in a necessarily roundabout way) the questions which our culture does not want to put in idea form". The questions concerned the place of power and violence in the world, the relationship of spirituality to nature and to politics;

the work was dedicated to redeeming these concerns from the infecting taint of Nazism.

Finlay pointed to the way liberal society is utterly blank about what value to attach to the military force that underpins its existence, the way it has no doctrine of nature except as a (diminishing) resource. There were also swipes at meaninglessness in modern art, including the delightful Detached Sentences on Pebbles, where the Kettle's Yard cult of artless-natural-form-as-highest- beauty is subjected to deep mockery. "The modern PEBBLE is proposed as a sculpture, as it were, of a PEBBLE."

A prominent (and to some, puzzling) theme of this period is the French Revolution. Finlay once explained its origins simply. His first public installations had been constructed to such low standards that he had thought, "We need a revolution. So I looked to see what revolutions there had been." The (classically inspired) French Revolution, especially the Jacobin phase, became for Finlay the exemplary historical event. Its episodes, personalities and ideas provided the terms in which he framed his conflict with the contemporary world. It also embodied his tragic conception of politics, where idealism and catastrophe are inextricable.

The 1980s were the decade of public battles. Finlay had a knack for warfare. His career was marked by feuds, withdrawn publications, cancelled exhibitions. At Stonypath, a barn was converted into a neo-classical "Garden Temple", dedicated "To Apollo His Muses His Missiles His Music". It was the cause of a long and bitter dispute with the local authority as to its rateable status, Strathclyde Region designating it an art gallery, Finlay a religious building. Finlay recruited a band of supporters, named (after the most fanatical Jacobin) "The Saint Just Vigilantes". In 1983 they repelled the Sheriff Officer's attempted raid on Stonypath, to impound works in lieu of rates. This was the First Battle of Little Sparta, as it was now renamed. The next raid succeeded, though.

There were other Battles, including one against a National Trust guide to "follies" in which the garden was presented as an eccentric whimsy. Each fight generated enormous propaganda, and was conducted with a mixture of fury, witty mischief and profound reflection.

A worse was to come at the end of the Eighties, when a commission to make a work in Paris, marking the bicentennial of the French Revolution, was opposed by a French art-world campaign that accused Finlay of being a Nazi. He had made a sculpture where the lightning-flash insignia of the SS was used to signify - the shock was deliberate - the utterly amoral violence of the natural world. After much litigation, the project was never undertaken.

To speak, as one can't avoid doing, of Finlay's doctrines and disputes shouldn't deflect attention from the substance of this work, its marvellous and somewhat

elusive power. No other artist working in the conceptual mode has understood so well its essential devices of association and juxtaposition. (No modern artist full stop has understood so well the emotional force of typography.)

In its unceasing connection-making, Finlay's work reaches across huge distances, arranges the most far-flung and breathtaking unions, the most abrupt confrontations, the most homely similes. The machine gun as a flute (the air-vents, the finger-stops); the swallow as the sky's anchor (see its shape!); ploughed fields as "the fluted land", fluted like the grooves of a classical column; the floats of a fishing-net as lemons; the wake of a boat as stitching; a Malevich Red Square as the slant blade of a guillotine; a bird-table as an aircraft carrier; a sun-dial as a sail.

The mental sweep is transporting, between war and peace, land and sea, wild nature and human cultivation, remote antiquity and the present day, home and the infinite. Or between the forms of art and the human heart - as in this definition of "arch" (creative definition being another of Finlay's favourite genres): "An Architectural Term. A Material Curve Sustained by Gravity As Rapture by Grief". The most startling effect is the way Finlay can, in the same breath so to speak, convey a severe high-mindedness and sheer fondness for the things of life; as he said,

A lot of my work is to do with straightforward affection, (liking, appreciation), and it always amazes me how little affection for ANYTHING there is in art today.

His great work is the garden. It continued to be extended, almost up to the artist's death. It will still be open to visitors in the summer months. What's most striking is the care and fragility of it, the way it's not a great act of moulding, but a series of small piecemeal acts of arranging and placing. It exemplifies one of Finlay's watchwords: piety. The works are set in an environment that is only partly a human construct, in growing and encroaching nature, in changing wind, light and weather, and it respects that distinction, through scale and restraint. This conduct of art as an act of observance, not an act of mastery, gives the work its grace.

It reflects the fundamental axis of Finlay's vision: the encounter between the human and what is not the human. His art is an affirmation of our inhabitation, cultivation and working of the world; and, at the same time, an emphatic statement of human limits. It looks to where those limits are met, in wild green world, the boundless sea, the convulsions of nature and human destructiveness, death. Human life - man, a passer-by - is understood in relation to what is beyond it, a realm that is often characterised as the divine, the gods, to be honoured and propitiated. The perspective is pagan, classical, tragic.

For years Finlay never left the bounds of his isolated territory. He had a kind of "agoraphobia". He saw friends and visitors. The work and the campaigns were conducted by post. The exhibitions were organised first by his wife, and later - after their separation - by his assistant Pia Maria Simig. He only left to go to hospital. But when he suffered the first in a series of strokes, around the turn of the century, this home-boundness strangely cleared. In his last years he went to his openings, went to restaurants, visited friends, went abroad. Already-conceived projects continued to be executed. He never originated another work.

"He has made a chasm, which not only nothing can fill up, but which nothing has a tendency to fill up . . . Let us go to the next best: - There is nobody." Finlay is dead, and those words from William Gerard Hamilton's tribute, on the death of Samuel Johnson, are what I want to say too. In the art of the last 50 years, there's been nothing like it.

Tom Lubbock

<http://news.independent.co.uk/people/obituaries/article354247.ece>

Ian Hamilton Finlay

Individualistic Scottish artist and poet who ran his garden at Little Sparta as a separate city state

Michael McNay The Guardian Wednesday 29 March 2006

Almost in the Scottish borders, south of the Pentland hills, lies Little Sparta. North, of course, is Edinburgh, the Athens of Scotland. The ancient enmity between these two civilisations was a re-creation in the 1960s by the Scottish artist and concrete poet Ian Hamilton Finlay, who has died aged 80, when he bought a farm called Stonypath, near the little community of Dunsyre, 25 miles southwest of the capital, and renamed it after the militaristic Greek city state often opposed to Athens.

If he had intended his creation as a metaphor for the old opposition between artist and establishment, it became reality in 1983, in a now mythical battle between Finlay, his supporters and a Strathclyde sheriff officer, celebrated today in a carved memorial stone at the entrance to the farm as "the first battle of Little Sparta".

In a rerun of the notorious case in which US customs attempted to tax Brancusi's abstract bronze sculpture, Bird, as an unreconstructed lump of bronze, the Strathclyde authority decreed that Finlay had turned his farmhouse into an art gallery and should pay higher rates. Not at all, he replied, it's a temple, and he refused to pay. The sheriff officer turned up at the gates of Little Sparta to seize artworks in lieu, but in front of television cameras summoned to the scene by Finlay, the artist and his irregulars repulsed him. Later, the sheriff

returned unannounced and took his due, but this time the cameras were absent so the incident was not enshrined in the myth.

For a contemplative and amiable man, Finlay accreted a notable list of run-ins with the authorities and his friends. The poet Hugh MacDiarmid (Christopher Grieve) was best man at his first wedding (in 1945 to Marion Fletcher), but later the two fell out spectacularly and Macdiarmid described Finlay's work as vicious. The marriage did not last either. In 1987 Finlay was commissioned to create a garden in Versailles for the bicentennial of the French revolution; he lost the job after a French art magazine accused him of Nazi sympathies, even though he won a subsequent action for defamation.

The improbable roots of all this lay in the only semblance of education Finlay received: wartime service in the Royal Army Service Corps (RASC). He was born in Nassau, in the Bahamas, where his father (Finlay said) was a bootlegger; his parents soon returned to Scotland, but he left school at 13 and had only a year at Glasgow School of Art before the outbreak of war. To his experiences in the RASC he owed his fascination with the military hardware that became a leit-motif of his art.

But all this was to come. First, Finlay became a shepherd in Orkney, and began to warble his native woodnotes wild, though his poetry was closer to haiku than to Shakespeare. His fellow Scots did not receive it enthusiastically but the poets of Black Mountain College, a testbed of the arts in North Carolina, embraced it warmly. There, Josef Albers brought from the Bauhaus an approach that integrated art with product design and typography, and John Cage preached breaking down the barriers between art and life, that siren call of 20th-century art.

Across the Atlantic, Finlay was listening. Concrete poetry consolidates the shapes of lines and the choice of different fonts and sizes, as well as the meaning of words. In that sense, Lewis Carroll and Guillaume Apollinaire were forerunners, but modernists claim Finlay as first among equals - if not actually inventor. Certainly he moved on from postcards and poster poems to making poetry literally concrete by carving it into stone or, rather, ordaining it to be carved by craftsmen collaborators. A poem might consist of one word, but it had multiple authors. In 1961 he founded Wild Hawthorn Press to propagate his work, but he never reprinted the earlier slim volumes (slimmer than most) containing his verse and stories.

In 1966, two years after marrying his second wife, Sue MacDonald-Lockhart, he bought the five-acre Stonypath farm in Lanarkshire, with its derelict garden, renamed it, and from then on thought and worked as an artist philosopher, while Sue took charge of the planting. Among her flowers and shrubs he placed sculpture and ponds (one of them ambitiously called a loch) and sundials.

People thought of gardens as a retreat, he once remarked, but his garden was an attack.

Sure enough, some of the classical figures in the garden wear camouflaged combat kit. He corresponded with Hitler's architect and fixer Albert Speer about the prison garden he had created in Spandau, and, in Little Sparta in 1982, Finlay added a series of works called Third Reich Revisited, containing references to Luftwaffe aircraft. Among the most provocative is a work based on the two shots Poussin had at a subject he called The Arcadian Shepherds, showing a group of men and a woman uncovering a tomb engraved with the Latin epigraph, Et in Arcadia Ego (I too was in Arcady). Finlay took this allegory of the futility of life and embellished it with a tank bearing SS insignia.

He would not answer questions about his intention in subsuming symbols of the Third Reich into his art, and some critics have fought shy of endorsing his work in case something nasty about his politics was to come out of the woodwork. It seems unlikely. Like the gun barrels which pun on musical instruments, the German regalia is part of a general metamorphosis - though it may have brought about the accusations which led to the loss of the Versailles commission.

Even though he created several other landscape installations - in Germany, Brittany, the Netherlands, and one in San Diego - the French project meant a lot to Finlay, and its loss was a setback: French revolutionary references had been central to much of his work, including a delicate, 12-piece dinner set for a last supper, bearing resonant revolutionary names such as Marie Antoinette, Charlotte Corday and the victim of her assassin's knife, Jean-Paul Marat.

Undaunted, Finlay created, with Nicholas Sloan, another modern homage to classicism in a garden at Stockwood park, Luton; and the Serpentine Gallery, in London, has a permanent installation in its grounds. One of the objects of his especial ire, the Scottish Arts Council, recently gave him a £30,000 award, Aberdeen University awarded him an honorary doctorate in 1987, and, at 77, he graciously accepted a CBE: all signs, surely, that peace had broken out at Little Sparta.

Sue survives him as do their children, Alec and Eileen.

· Ian Hamilton Finlay, artist, born October 28 1925; died March 27 2006

<http://www.guardian.co.uk/obituaries/story/0,,1741621,00.html>

Glasgow Herald Ian Hamilton Finlay Moira Jeffrey March 29 2006

The artist and poet Ian Hamilton Finlay, who died on Monday aged 80, spent his lifetime demonstrating that artistic greatness could be carved out of the most unlikely materials.

Some 40 years in the creation, his garden Little Sparta is a unique living work of art - combining poetry, sculpture, history and landscape design in the tradition of an 18th century philosophical garden.

A lifelong iconoclast and spiky individualist, Finlay was also an inspirational figure who found poetry in the everyday and whose fierce revolutionary temperament was matched only by his evident affection for the world.

Scotland was famously slow to recognise his significance. Nevertheless, by the time of his 80th birthday last year it was clear that he was finally regarded as by far the most important artist of the post-war era.

Little Sparta - hewn out of a bleak hill farm, Stonypath, on the edge of the Pentland Hills by Dunsyre, Lanarkshire - is the country's single most impressive work of contemporary art and is widely-acknowledged as Britain's most important post-war garden.

Born in Nassau, in the Bahamas, in 1925, Finlay returned to Scotland as a child. The family fortune, founded on bootlegging, was lost. His formal education was disrupted by the outbreak of war and his evacuation to Orkney.

After a brief stint at Glasgow School of Art, he joined the Royal Army Service Corps and saw action in Germany. After the war he worked for periods as a shepherd and labourer in Orkney and began writing.

His short stories of the 1950s were largely published in The Glasgow Herald, and some early plays broadcast by the BBC.

His poetry combined folk idioms, Scots language and radical experiment. In Edinburgh in 1961, alongside Jessie McGuffie Sheeler, he founded his imprint, The Wild Hawthorn Press, followed the next year by the journal Poor. Old. Tired. Horse.

Throughout the 1960s he moved towards the visual arts, making toys and kinetic sculpture and collaborating increasingly with print-makers and craftsmen.

In autumn 1966, Finlay and his wife Sue moved to Stonypath, where they set about creating a garden which was increasingly classical in its allusion. It is not the work of a horticulturalist, but an artist. Its attractive and simple planting less important than the 275 art works in the garden - which form a rich and complex sequence of statuary, landscape architecture and inscriptions.

Finlay's enthusiasms were diverse, yet achieved a remarkable consistency in his hands. Themes of classical philosophy, French revolutionary politics, pastoral poetry, contemporary warfare, sailing and sea-going permeate the garden and his printed works.

Little Sparta relied on a whole host of artistic collaborators, but remained the product of his distinctive direction.

Much of Finlay's career was marked by his conflict with authorities and institutions, which he turned into an art form in itself: a kind of combination of political theatre and performance.

In the early 1980s, a dispute with the Scottish Arts Council contributed to a period of neglect at home as his reputation grew abroad, particularly in France.

In 1983, a long-running rates row with Strathclyde Regional Council, over the garden gallery he regarded as a classical temple and they regarded as a rateable building, resulted in a sheriff officer's raid and spectacular stand-off that became known as the First Battle of Little Sparta.

The apparent contradiction between the reclusive rural poet and the angry artist was a theme running throughout Finlay's life.

Little Sparta is a place of solitude and contemplation but its ideas and sculptural motifs also tackle such challenging themes as the Third Reich and nuclear warfare.

Finlay's pursuit of beauty was often tempered with controversial or uncomfortable subject matter, driven by a sense of moral urgency.

Finlay was made a CBE in 2002, but he was also famously proud when the Communist Party of France presented him with a bust of the revolutionary Saint-Just in 1991. He regarded himself as a working artist until the end, despite the pressures of ill health.

Last summer, with three shows marking his 80th birthday, he chose a new presentation of work at Edinburgh's Inverleith House rather than a retrospective, and created a new garden work for his Edinburgh dealers, the Ingleby Gallery. Currently his work is appearing in the Tate Triennial exhibition at London's Tate Britain, alongside artists some five decades his junior. His legacy for younger artists includes his ability to fuse the written word with the material world.

His son, the artist Alec Finlay, has continued the tradition, with his own imprint for artists' books.

Above all, Finlay's lasting lesson is that dedication and hard work in pursuit of a singular artistic vision will eventually win out against the vagaries of fashion or establishment approval.

Before he died Finlay gifted the garden to the charitable Little Sparta Trust to ensure its survival and future upkeep. It is the only possible monument to a unique and irreplaceable figure.

He is survived by his son Alec and daughter Ailie.

<http://www.theherald.co.uk/features/58988.html>

For connoisseurs of the Stupid Obituary, there are a couple of good examples in the Times and the Telegraph:

<http://www.timesonline.co.uk/article/0,,60-2106313,00.html>

www.telegraph.co.uk/news/main.jhtml?view=DETAILS&grid=&xml=/news/2006/03/28/db2801.xml

AND the following, also from today's Independent.

The Independent

29 March 2006

Art and nature: The fragile world of Little Sparta The death of artist Ian Hamilton Finlay has left his extraordinary garden - a fusion of poetry, sculpture and plants - facing yet another challenge.

Jonathan Brown reports

Published: 29 March 2006

Survival amid the raw, windswept beauty of the Pentland Hills has challenged generations of shepherds and farmers. Forty years ago, something altogether more fragile - a poetry garden - took its place in this unforgiving landscape. Dug out of an old potato field by the poet-artist Ian Hamilton Finlay and his wife, Sue, the garden, despite the elements, flourished into a work of genius. What they created was as much a challenge to the intellect as an aesthetic treat. Little Sparta, named in an ironic riposte to nearby Edinburgh - which boasts the nickname Athens of the North - blends heavyweight ideas and historical themes from European civilisation with the upland grandeur surrounding it.

Alongside the planting and landscaping, Hamilton Finlay used his terse poetry and sculpture to explore notions ranging from pre-Socratic philosophy to the idealistic failures of the French Revolution. So successful was he, that art historian Sir Roy Strong declared Little Sparta to be the "only original garden" to be created in Britain since 1945. In 2004, 50 leading Scottish artists voted it "the nation's greatest work of art".

But the death of Hamilton Finlay on Monday at the age of 80 has focused renewed attention on the vulnerability of his astonishing creation. A trust set up 11 years ago to secure Little Sparta for future generations, faces a constant financial struggle to maintain the artist's vision and preserve the integrity of his work. According to its treasurer, Jessie Sheeler, more than £50,000 is needed each year to preserve the seven acres of grounds. New projects, such as the creation of a hortus conclusus, or enclosed garden, out of a semi-ruined

barn, and the preservation of the artist's home, where he lived and worked right up until his death, only add to the task.

"Our hope is to be able to raise enough money to guarantee that the garden will be kept as Ian wanted it and keep it up to the standard he did," she said. One of the big dangers, however, is the threat of being overrun by visitors. There are few paths and the grasslands can quickly be churned into mud by the trample of feet. Last year the number of visitors was limited to 5,000. Despite Little Sparta being virtually inaccessible by public transport, applications to visit were hopelessly oversubscribed.

The garden is divided into nine discrete areas. These range from a well-tended allotment to wild gardens of heather and grass, an area of clipped English parkland and a neo-classical temple pool. "Planting is used as part of the composition of the landscapes. There are trees, wild ferns, grasses, much of it indigenous. Ian tried to garden with a very light hand - he didn't want to distort nature," explained Ms Sheeler.

But explaining Little Sparta can be difficult, comments Paul Nesbitt, director of exhibitions at Inverleith House in Edinburgh, who has organised summer coach parties to the gardens and has been an enthusiastic champion of Hamilton Finlay. "You approach it through a landscape of bleak terrain. When you enter, you go into a world where you lose all sense of where you are but become acutely aware of yourself as a human being. Ian was so aware of the human condition. His moral philosophy and view of the world underpinned everything he did. He was an artist, poet, moralist and a fantastic gardener - he was good at all of them." Nicholas Serota, director of the Tate, said Little Sparta was a "unique contribution" to contemporary art. "In his work as a philosopher, poet and sculptor, [Hamilton Finlay] reinvigorated the classical tradition in art. His works combine beauty and precision in a celebration of the relationship between man and nature," he said.

Hamilton Finlay's relationship with the art establishment has not always been so benevolent. In 1978 he fell out in spectacular fashion with the Scottish Arts Council after his work was withdrawn from an exhibition at an Edinburgh gallery. In 1983 his feud with Strathclyde regional authority erupted into full-blown conflict - the so-called War of Little Sparta - when officials tried to seize artworks in lieu of unpaid business rates they claimed he owed.

The artist and his supporters prepared to repel the bailiffs and after a tense stand-off and some dramatic, staged explosions, the authority withdrew. The money was never collected and Strathclyde Region was later abolished.

Hamilton Finlay perhaps failed to achieve the financial rewards enjoyed by other contemporary artists, even though his reputation has continued to grow.

He was shortlisted for the Turner Prize in 1985 and staged major exhibitions at the Serpentine and the National Museum of Scotland in recent years.

But according to Ms Sheeler, his greatest achievement - Little Sparta - was earned through the "sweat of his brow". Maintaining it for posterity will require the exertion of others.

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But according to Ms Sheeler, his greatest achievement - Little Sparta - was earned through the "sweat of his brow". Maintaining it for posterity will require the exertion of others.

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[↑ Contents](#)

822. **Simon DeDeo**

rhubarb is susan

Wed 29 Mar 2006

Hi all --

Two updates this week on rhubarb is susan: a review of a poem from Anthony Hawley's new series p(r)etty sonnets, and a review of Tony Trigilio in Eleventh Muse. Do tune in!

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

<http://rhubarbissusan.blogspot.com/2006/03/tony-trigilio-smuggled-video.html>

<http://rhubarbissusan.blogspot.com/2006/03/anthony-hawley-lxxiv.html>

Thanks, and don't forget the fundraiser!

<http://rhubarbissusan.blogspot.com/2005/11/blog-within-blog-fundraiser.html>

Yours,

Simon

[↑ Contents](#)

823. **David-Baptiste Chirot**

FW: Robert Adamson & Roger Mitchell this Sunday at Woodland Pattern

Wed 29 Mar 2006

From: Woodland Pattern <[REDACTED]>

To: [REDACTED]

Subject: Robert Adamson & Roger Mitchell this Sunday

Date: Wed, 29 Mar 2006 10:42:47 -0800 (PST)

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ROBERT ADAMSON & ROGER MITCHELL READING

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\$8 general / \$6 members / \$7 students and seniors

Sunday, April 2nd, 2:00 pm: Robert Adamson & Roger Mitchell

Robert Adamson was born in 1943 in Sydney, Australia, and grew up in Neutral Bay on the Hawkesbury River in New South Wales. He is the author of MULBERRY LEAVES: NEW & SELECTED POEMS (1970-2001), BENDING THE RIVER, and a memoir, INSIDE OUT. In 1988, with Juno Gemes, he

established Paper Bark Press. A longtime friend and advocate of American poetry in Australia, Bob is making his first ever trip to the United States in support of the publication of THE GOLDFINCHES OF BAGHDAD by Flood Editions.

http://www.woodlandpattern.org/poems/robert_adamson01.shtml

<http://www.floodeditions.com/new/index.html>

Roger Mitchell is the author of eight books of poetry and a work of non-fiction, including SAVAGE BAGGAGE (The Figures, 2001) and BRAID (The Figures, 1997). His most recent book, DELICATE BAIT, was chosen by Charles Simic for the Akron Prize and published in late 2003. He is a 2005 Fellow in Poetry from the New York Foundation for the Arts. He and his wife, the fiction writer, Dorian Gossy, live in Jay, New York.

http://www.woodlandpattern.org/poems/roger_mitchell01.shtml

<http://www3.uakron.edu/uapress/mitchell.html>

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UPCOMING EVENTS

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Saturday, April 1: Workshop - Garin Cycholl; 1:00 pm

Saturday, April 1: Garin Cycholl & Catherine Daly; 7:00 pm

Sunday, April 2: Robert Adamson & Roger Mitchell; 2:00 pm

Friday, April 21: Redletter - Beth Bretl & Kerri Sonnenberg; 7:00 pm

Sunday, April 22: George Bowering & Ammiel Alcalay; 7:00 pm

Friday, April 28: Film - Bill Basquin's Range: a 16mm triptych; 7:00 pm

Sunday, April 30: Alternating Currents Live; 7:00 pm

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

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IN THE GALLERY: TOM RAWORTH

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Collage and prints from Tom Raworth's "Caller" series.

<http://www.woodlandpattern.org/gallery/exhibits.shtml>

To receive regular messages notifying you of Woodland Pattern events, send a message to us at [REDACTED] with "Join E-List" in the subject line.

To unsubscribe from these mailings send a reply with "unsubscribe" in the subject line.

PLEASE FORWARD! THANKS!!!

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

*Woodland Pattern Book Center
720 E. Locust Street
Milwaukee, WI 53212
phone [REDACTED]*

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

[↑ Contents](#)

824. **Murat Nemet-Nejat**
Re: RIP Stanislaw Lem (1921-2006)

Wed 29 Mar 2006

In a message dated 03/29/06 2:42:48 PM, [REDACTED] writes:

Got to confess that, for Lem, I omitted a crucial part of the Berle quote. See below.

"He's the kind of guy who can brighten

a room by leaving it."
--Milton Berle

Halvard Johnson

Hal,

You have become a source of discoveries. Thanks.

Murat

[↑ Contents](#)

825. **Skip Fox**

Re: current long poems in progress

Wed 29 Mar 2006

A minor point but perhaps indicative. Do many writers of contemporary long works assume a linear reading of their works in the same way earlier writers of long poems did? Most modernist long poems appear to reflect such a beginning-to-end intent, including even H.D.'s lovely Trilogy not to mention Paterson, Briggflatts, or The Cantos. (These books, of course, don't HAVE to be read in a linear manner, but a significant part of the poets' assumption seems to be that they will be.)

I wonder if Frazer or And or anyone else who has posted has a similar intent with on-going long works. (I never considered the issue until I had one of my books in hand and realized that if I bought such a work I'd NEVER read it front to back. It seemed a pedestrian to do so.)

[↑ Contents](#)

826. **Vernon Frazer**

Re: current long poems in progress

Wed 29 Mar 2006

Skip

Since I wrote an improvisation, I intended it to have a beginning and an end, although neither was predetermined. But I tried to write with an open form approach, which would allow the reader to dip into it at whether chosen point for however many occasions and experience another improvisation based on the text, but not on its sequence.

I hope some others will talk about their work.

Vernon

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

From: UB Poetics discussion group [mailto:] On
Behalf Of Skip Fox

Sent: Wednesday, March 29, 2006 4:18 PM

To:

Subject: Re: current long poems in progress

A minor point but perhaps indicative. Do many writers of contemporary long works assume a linear reading of their works in the same way earlier writers of long poems did? Most modernist long poems appear to reflect such a beginning-to-end intent, including even H.D.'s lovely Trilogy not to mention Paterson, Briggflatts, or The Cantos. (These books, of course, don't HAVE to be read in a linear manner, but a significant part of the poets' assumption seems to be that they will be.)

I wonder if Frazer or And or anyone else who has posted has a similar intent with on-going long works. (I never considered the issue until I had one of my books in hand and realized that if I bought such a work I'd NEVER read it front to back. It seemed a pedestrian to do so.)

[↑ Contents](#)

827. **amy king**

Tomorrow Night - MiPOesias Reading with Lehman, Bibbins, King

Wed 29 Mar 2006

Thursday, March 30th, at Cornelia Street Cafe @ 6:00 PM -- MiPOesias
(<http://www.mipoesias.com>) presents:

David Lehman is the author of "When a Woman Loves a Man" (poems), co-author with Jim Cummins of "Jim and Dave Defeat the Masked Man" (sestinas), editor of "The Oxford Book of American Poetry" (April 2006), and series editor of "The Best American Poetry."

Mark Bibbins teaches in the graduate writing program at The New School. His first collection of poems, *Sky Lounge*, was published by Graywolf Press in 2003 and received a Lambda Literary Award. He was a 2005 fellow in poetry for the New York Foundation for the Arts.

Amy King is the author of *Antidotes for an Alibi* (Blazvox Books), a Lambda Book Award finalist, and the chapbook, *The People Instruments* (Pavement Saw Press Chapbook Award 2002). She teaches Creative Writing and English at Nassau Community College on Long Island and is the managing editor for the journal, *MiPOesias*.

The Cornelia Street Café 29 Cornelia Street, NYC 10014 

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

By Subway

A, C, E, B, D, F & V TRAINS

Get on the south end of the train.

Take the train to the West 4th Street stop.

Exit at West 3rd Street.

Walk one block north to 4th Street.

Make an acute left onto Cornelia Street.

1 & 9 TRAINS

Take the train to the Sheridan Square stop.

Walk 2 1/2 blocks east on West 4th Street.

Make a right onto Cornelia Street.

By Car

7th Avenue South to Bleecker, left on Bleecker, Cornelia Street is the second street on the left. We're in the middle of the block.

There is on the Street metered parking until 10pm. After 10pm it's free.

There are 2 parking garages in the neighborhood, one on Morton Street, accessible from 7th Avenue (go past Bleecker Street to Morton Street). It's on the left. Another parking garage is on 3rd Street, East of 6th Avenue (Avenue of the Americas).

Yahoo! Messenger with Voice. Make PC-to-Phone Calls to the US (and 30+ countries) for 2¢/min or less.

[↑ Contents](#)

828. **Brink, Dean**

Re: China and Poetry--example

Wed 29 Mar 2006

It is great to be back on this list.

I find it hypocritical for Americans to dwell on Chinese politics when the real monster in the world today is America. There is so much we can actually at least try to do here at home to change it, yet people find time in their hearts to fall in line with party policy (foaming over faraway evils). The hypocrisy in such righteousness....

Anyways, back to poetry--at home I don't see any mega-popular verse or satirical doggerel making the word-of-mouth rounds on the internet lampooning the U.S. government. Free press or not in China, there is a satirical verse tradition in China and one in particular that is immensely popular now among Chinese (especially students, it seems). Here is a translation I drafted of one version:

Central Committee Television "News Broadcast" Dictionary

Meetings are held without fanfare,
their decisions always reasonable.
Discussion is always important,
the applause always cordial.
Leaders are always caring,
their views always kind.
Personal interviews are granted
and progress proceeds smoothly.
Projects exceed expectations
and accomplishments are always great.
Construction is always solid,
efficiency always remarkable.
Resolutions always pass,
and the people are always behind them,
groups always standing in solidarity,
the masses always content.
the leaders always smiling,
every problem having its solution.
In all the land, no matter is too small to handle,
and visitors are always welcome,
opposition never is met with violence.
Negotiations are always sincere,
achievements surpass all measures.
Relations with Japan are always friendly,
relations with America always cooperative.
Construction is always ahead of schedule,
holidays are always auspicious.
Positions announced are always correct,
the strategies brilliant.
Women are all liberated,
the well-to-do all satisfied,
and no sacrifice goes unnoticed,
so great are the hurt feelings of the Chinese people.

Although it is like this---resistance is futile.
The upshot: now it's all up to you.

Dean Brink, Ph.D.

Assistant Professor

Japanese Studies and English Literature

5300 Pacific Avenue SE, Old Main 365

Lacey, Washington 98503-1297 USA



http://homepages.stmartin.edu/fac_staff/dbrink/index.htm

[↑ Contents](#)

829. **Aryanil Mukherjee**

Re: National Poetry Month all over again (dear Aryanil)

Wed 29 Mar 2006

Craig

Mine wasn't a well thought out message (unlike yours), rather a spontaneous sarcasm that many of us couldn't suppress. In my particular case, it was perhaps a bit more caustic.

Let me explain why.

I am Bengali poet (write in Bengali, a South Asian language) who grew up in Calcutta, India. Poetry in the Bengali speaking world has a very high public profile (Tagore, a strong reason). As an experimental poet, you do come across many challenges in such a society where some taste of poetry runs in every home. I have been living in the US for about a decade now, my work not related to arts or literature by any means. The state of poetry, as it is today in this country, came to me as a huge cultural shock. I have never quite been able to overcome it. Interestingly, that sort of reduces the burden on the experimental poet, as it dilutes the power gradient. However, I realize, experimental or not, the challenges poets in America face today are far far more than what we were upto in Bengal. I certainly didn't mean to offend anyone in this community.

In a new century, in a new world, where poetry looks endangered to me,
I miss someone like Ginsberg every single day.

Aryanil

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Craig Allen Conrad

Sent: Wednesday, March 29, 2006 9:42 AM

To: ██████████

Subject: Re: National Poetry Month all over again (dear Aryanil)

Aryanil Mukherjee wrote:

Wonderful !

*So finally someone in America has realized
that poetry is a subculture and felt a desperate
need to do something about it....what could be
better than a brilliant rodeo show*

*And Mike Wallace reading with John Ashbery...
what a circus !*

*Is someone going to do something about it
or bash the spectre of a poetic April
in the e-group ?*

Aryanil Mukherjee

It's so easy to say America says, America thinks, America is doing...

But I'm not so sure it's easy to really hear America, the America which
is not "the media" which represents those who represent the few.

It's like an article someone sent me about how Americans don't
agree with the strikes in France. And I wrote back saying, uh, well,
all the interviews were done by the New York Times, and that's not
a source known to ask working class or poor people anything.

So, the people you NEED to ask about how they feel about the
strikes in France are people who are struggling, who actually
make up the majority of people in this country. Trust me, my
father is a janitor, and he LOVES what's going on in France!

Of course I know Aryanil you are talking about poetry, and the

National Poetry Month, but I'm also saying here too on that, that the media nutzoid around this "Month" is also not showing how it's not just as you say, "someone in America has realized" meaning, it's not just some "one" but some MANYs.

It's hard to hear the voices of America. No one really speaks Pepsi, a sub-corporate-English sent out over the global airwaves.

CAConrad

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/>)

[↑ Contents](#)

830. **George Bowering**

Re: current long poems in progress

Wed 29 Mar 2006

On 29-Mar-06, at 1:17 PM, Skip Fox wrote:

A minor point but perhaps indicative. Do many writers of contemporary long works assume a linear reading of their works in the same way earlier writers of long poems did? Most modernist long poems appear to reflect such a beginning-to-end intent, including even H.D.'s lovely Trilogy not to mention Paterson, Briggflatts, or The Cantos. (These books, of course, don't HAVE to be read in a linear manner, but a significant part of the poets' assumption seems to be that they will be.)

I would think that any poem, incl. any long poem, that supposes itself to be vocal, will expect linear (of lines, ahem) reading, its being a time art as is, say, a piano solo. Certainly, if you do not read H.D.'s war trilogy aloud, you don't have the poem. That wonderful poem that was first printed for Oxford by the Bowering Press.

Mr. George H. Bowering
A present participle and your friend

[↑ Contents](#)

831. **Rodney K**
Holt and Koeneke this Thursday, 3/30 in S.F.
Wed 29 Mar 2006

THURSDAY, MARCH 30 at 7 p.m.

Larry Kearney's Readings on the Danube
presents

KELLY HOLT & RODNEY KOENEKE
The Blue Danube Coffee House
306 Clement Street (at 4th St.)
San Francisco, CA
(Inner Richmond, near Green Apple Books)

KELLY HOLT is a San Francisco native. She has two chapbooks: *Jesstures* (Mirab.dict!, 2005) and *Equidistances* (PonyXpress, 2000). Her poems have or will appear in Faux Press's Bay Poetics anthology, *Fulcrum*, *New American Writing*, *Jacket*, 6,500, *Mirage #4/Period(ical)*, *Tolling Elves*, *Small Town*, *Commonweal* and *Fourteen Hills*. She teaches at Academy of Art University and UC Santa Cruz, where she is a Ph.D. candidate in literature.

RODNEY KOENEKE is the author of *Rouge State* (Pavement Saw, 2003) and the forthcoming *Musee Mechanique* (BlazeVOX, spring 2006), inspired by a year working the gift shop at San Francisco's creepy but joyous Musee Mechanique on Fisherman's Wharf. He works in publishing in San Francisco.

[↑ Contents](#)

832. **George Bowering**
Re: China and Poetry--example
Wed 29 Mar 2006

On 29-Mar-06, at 2:36 PM, Brink, Dean wrote:

It is great to be back on this list.

*I find it hypocritical for Americans to dwell on Chinese politics when
the real monster in the world today is America.*

No it isn't. It is the United States.

[↑ Contents](#)

833. **Jim Andrews**
Re: National Poetry Month all over again (dear Aryanil)
Wed 29 Mar 2006

Hi Aryanil,

Could you recommend any books or Web sites in English of experimental Indian or Bengali poetry?

ja

<http://vispo.com>

[↑ Contents](#)

834. **mIEKAL aND**
YOUNGSTER'S BLACK-POWER POEM RILES SCHOOL
Wed 29 Mar 2006

(No doubt someone will used this as proof that homeschooling is a terrorist activity...)

BETTER OR VERSE

By DAVID ANDREATTA Education Reporter
AUTUM ASHANTE Seven-year-old prodigy. AUTUM ASHANTE
Seven-year-old prodigy.

<http://www.nypost.com/news/regionalnews/60921.htm>

March 13, 2006 -- YOUNGSTER'S BLACK-POWER POEM RILES SCHOOL A 7-year-old prodigy unleashed a firestorm when she recited a poem she wrote comparing Christopher Columbus and Charles Darwin to "pirates" and "vampires" who robbed blacks of their identities and human rights.

Hundreds of parents of Peekskill middle- and high-school students received a recorded phone message last week apologizing for little Autum Ashante's poem, titled "White Nationalism Put U in Bondage."

"Black lands taken from your hands, by vampires with no remorse," the aspiring actress and poet wrote. "They took the gold, the wisdom and all the storytellers. They took the black women, with the black man weak. Made to watch as they changed the paradigm of our village.

"Yeah white nationalism is what put you in bondage. Pirates and vampires like Columbus, Morgan and Darwin."

Autum was invited to speak at the Westchester schools on Feb. 28 by Melvin Bolden, a music teacher at the middle school who advises the high school's Black Culture Club and is a member of the Peekskill City Council.

Autum, whose résumé includes several television appearances and performances at the Apollo Theater and the African Burial Ground in Manhattan, told The Post that her poem was meant to instill pride in black students and to encourage them to steer clear of violence.

"I don't think there's anything wrong with my poem. I was trying to tell them the straight-up truth," Autum said. "I'm trying to tell them not to fight because they're killing the brothers and sisters."

Autum, who is home-schooled in Mount Vernon and speaks several languages, prefaced her performance at the high school with a Black Panthers' pledge asking black youngsters to not harm one another.

It did not sit well with parents.

In a telephone interview with The Post, Bolden said Autum has been "unofficially" banned from performing in a district school again and that school officials would review transcripts of future speakers.

"It's unfortunate, because some teachers said they wanted this little girl to explain the things she said to their students, but some parents don't want her on school grounds," Bolden said.

"[The poem] might have been a little too aggressive for what the middle-school kids are ready to handle," Bolden added.

Kimberly Greene, a mother of children in the high school and middle school, said she was shocked when she got the recorded phone message.

"If there are people who are upset about what she said, the schools should have talked about and analyzed it rather than send a message to everyone saying this little girl was offensive," Greene said.

Autum's father, Batin Ashante, said he can't believe the fuss over his daughter's poem.

"She's a little girl who does poetry about real things. She doesn't do poetry about cotton candy," Ashante said. "She's a serious little person."

[↑ Contents](#)

835. **Aryanil Mukherjee**

Re: National Poetry Month all over again (dear Aryanil)

Wed 29 Mar 2006

I edit a parallel literature journal called Kaurab (www.kaurab.com) which has a thin english section called Poetry & Peripherals. This section doesn't have much Indian poetry though.

Kaurab is a 40-year old Bengali parallel literature journal and the first Indian poetry journal online (10th year running). In the late nineties, we began developing a poetry community colony of a rare kind - Bhalopahar.

<http://bhalopahar.kaurab.com>

This is village developed by poets and poetry readers in an arid rural zone with a two-fold aim. Firstly, to help the tribal education and help the poor tribal locals find a job, and secondly to practise and perpetrate the poetry they believe in. Every single buck that goes to support this project comes from poets and poetry readers with virtually no support from the Government or other organizations. We chose to keep it that way.

So Bhalopahar (the word means Good Mountain) is a project that is a live example of how POETRY CAN CHANGE LIVES in a very very real way.

The link below contains some English translations of a few mainstream Bengali poets in the post-Tagorian era.

<http://www.parabaas.com/translation/index.html>

Thanks for your interest

Aryanil

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Jim Andrews

Sent: Wednesday, March 29, 2006 6:11 PM

To:

Subject: Re: National Poetry Month all over again (dear Aryanil)

Hi Aryanil,

Could you recommend any books or Web sites in English of experimental Indian or Bengali poetry?

ja
<http://vispo.com>

[↑ Contents](#)

836. **Jim Andrews**

Re: National Poetry Month all over again (dear Aryanil)

Wed 29 Mar 2006

Excellent, Aryanil, thank you very much. I have been browsing the links you provided and feel as though I have struck gold. Some very interesting writing (<http://tinyurl.com/s3cnz> , for instance), and I also enjoyed the photos of Bhalopahar.

ja
<http://vispo.com>

I edit a parallel literature journal called Kaurab (www.kaurab.com) which has a thin english section called Poetry & Peripherals. This section doesn't have much Indian poetry though.

*Kaurab is a 40-year old Bengali parallel literature journal and the first Indian poetry journal online (10th year running). In the late nineties, we began developing a poetry community colony of a rare kind - Bhalopahar.
<http://bhalopahar.kaurab.com>*

This is village developed by poets and poetry readers in an arid rural zone with a two-fold aim. Firstly, to help the tribal education and help the poor tribal locals find a job, and secondly to practise and perpetrate the poetry they believe in. Every single buck that goes to support this project comes from poets and poetry readers with virtually no support from the Government or other organizations. We chose to keep it that way.

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*The link below contains some English translations of a few mainstream Bengali poets in the post-Tagorian era.
<http://www.parabaas.com/translation/index.html>*

*Thanks for your interest
Aryanil*

[↑ Contents](#)

837. **ric carfagna**

Re: current long poems in progress

Wed 29 Mar 2006

Hi Stephen,

Thank you for your response.

Please send me some more info (and links) on your current and past poetic endeavors. I am intrigued.

My 'study' in the long poem goes back to my initial exposure to the genre.

My first poetic 'love' was Rilke's Elegies when I was a wee bit younger than today. Ever since then I have been fascinated with the whole diverse history, evolution and structure of the 'long poem'. The modernists (Pound, Williams, Merrill, McGrath, etc.) and the 'borderline' postmodernists (Zukofsky, Olson, Duncan, Dorn, etc.) as well as the current day masters of the genre (Allen Fisher, Scalapino, Howe, Silliman, Frazer, Duplessis, etc) have kept me aspiring to delve deeper into their methods

of creation, diversity and novelty and has been a constant source of inspiration. My ongoing study in this field is currently leading to a more

extensive purview which

I will elaborate on when the perspective becomes a bit more honed and better focused -

Thank You & Be Well,

Ric

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

From: "Stephen Vincent" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, March 28, 2006 12:05 AM

Subject: Re: current long poems in progress

Hello Ric:

Since the mid-eighties I have been doing a long "walking". Junction Press published the first stage, Walking, in 1993. Since then, mainly published in

magazines, I have been doing many different angles on this - poems, short essays, often with elegy as a them. Tentatively Junction will publish a series of five of long poem in this unintentional series, with the title, Walking Elegy.

Ric, I do not know your work and I would like what you are doing with your 'study' of the long poem, etc,

Stephen Vincent

Hello,
I've been doing a study of current long poems in progress
and would like poeple's input for some more examples.
Feel free to tout your own work and/or work that are especially
obscure and eclectic in nature -
Thanks,
Ric

[↑ Contents](#)

838. **Alexander Jorgensen**
Re: China and Poetry--example

Wed 29 Mar 2006

Whoever said this:

> I find it hypocritical for Americans to dwell on Chinese politics
when
> the real monster in the world today is America.

is ignorant. You just have no idea and, to be frank, not even the far Left will
agree with you on this one.

AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be
immoral. By good art I mean art that bears true witness, I mean the art that is
most precise. -- Ezra Pound

Blab-away for as little as 1¢/min. Make PC-to-Phone Calls using Yahoo!
Messenger with Voice.

[↑ Contents](#)

839. **Craig Allen Conrad**
Re: National Poetry Month all over again (dear Aryanil)

Wed 29 Mar 2006

Aryanil, no offense was taken. It was a good opportunity to talk about these
things.

Those links you provided for us are amazing, thanks!

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/>)

[↑ Contents](#)

840. **alexander saliby**

Re: China and Poetry--example

Wed 29 Mar 2006

Dean,

Sorry, but I find your comment regarding America a bit juvenile.

Of course, President GWB is an idiot; true enough, the GWB administration has done more damage internationally to the image of America than any Class "C" films from Hollywood ever did, and indeed, Karl Rove deserves to be imprisoned. All that as a given, doesn't lay blame on "America."

The blame belongs on the party of the Right, not on the people of the place...though it is true the people of the place put the idiots of the Right in charge, damn the bunch of us for that.

Your accusation smacks of blaming Germans for Nazi antics...sorry, that just wasn't true. Though it is true Nazis were Third Reich creeps and Germans, they were not Germany.

And, neither are the leaders of China the nation...though, indeed, they are Chinese, they are not all of China. I have friends in three cities in China; they love the people. They hate the government...the government is not the people, despite the message to the contrary, both here and there.

Also, last I checked, I was in no danger calling GWB a moron and an idiot. At least two of my friends currently working in China say that kind of verbal freedom is not yet allowed in China. Too bad! Seems to me there's real value in name calling the folks in charge...makes the lot of us who voted them into power feel better for our personal moments of idiocy.

Alex

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

From: Brink, Dean<<mailto:██████████>>

To: ██████████<<mailto:██████████>>

Sent: Wednesday, March 29, 2006 2:36 PM

Subject: Re: China and Poetry--example

It is great to be back on this list.

I find it hypocritical for Americans to dwell on Chinese politics when the real monster in the world today is America. There is so much we can actually at least try to do here at home to change it, yet people find time in their hearts to fall in line with party policy (foaming over faraway evils). The hypocrisy in such righteousness....

Anyways, back to poetry--at home I don't see any mega-popular verse or satirical doggerel making the word-of-mouth rounds on the internet lampooning the U.S. government. Free press or not in China, there is a satirical verse tradition in China and one in particular that is immensely popular now among Chinese (especially students, it seems). Here is a translation I drafted of one version:

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their decisions always reasonable.
Discussion is always important,
the applause always cordial.
Leaders are always caring,
their views always kind.
Personal interviews are granted
and progress proceeds smoothly.
Projects exceed expectations
and accomplishments are always great.
Construction is always solid,
efficiency always remarkable.
Resolutions always pass,
and the people are always behind them,
groups always standing in solidarity,
the masses always content.
the leaders always smiling,
every problem having its solution.
In all the land, no matter is too small to handle,
and visitors are always welcome,
opposition never is met with violence.
Negotiations are always sincere,
achievements surpass all measures.
Relations with Japan are always friendly,
relations with America always cooperative.

Construction is always ahead of schedule,
holidays are always auspicious.
Positions announced are always correct,
the strategies brilliant.
Women are all liberated,
the well-to-do all satisfied,
and no sacrifice goes unnoticed,
so great are the hurt feelings of the Chinese people.
Although it is like this---resistance is futile.
The upshot: now it's all up to you.

Dean Brink, Ph.D.
Assistant Professor
Japanese Studies and English Literature
5300 Pacific Avenue SE, Old Main 365
Lacey, Washington 98503-1297 USA
[redacted] <mailto:[redacted]>

http://homepages.stmartin.edu/fac_staff/dbrink/index.htm <http://homepages.stmartin.edu/fac_staff/dbrink/index.htm>

[↑ Contents](#)

841. **Peter Quartermain**

Re: current long poems in progress

Wed 29 Mar 2006

Skip Fox asked
Do many writers of contemporary long
works assume a linear reading of their works in the same way earlier writers
of long poems did?

I don't know about the many, but Allen Fisher's PLACE, recently published in its
(more-or-less) "complete" form by Reality Studios in England, instructs the
reader to read in ANY order save the printed one -- i.e. if you start page 1 and
go through systematically to the end, you've blown it.

The same is true of his current long project GRAVITY AS A CONSEQUENCE OF
SHAPE.

Both are astonishing, indeed stunning, works. Strongly recommended.

P

=====

Peter Quartermain
846 Keefer Street

Vancouver
BC Canada V6A 1Y7

██████████ (voice)

██████████ fax

██████████

=====

[↑ Contents](#)

842. **Stephen Vincent**

Re: current long poems in progress

Thu 30 Mar 2006

I am wondering if the same (no end or beginning) can be said of Beverly Dahlen's A Reading - a work that now extends over almost 30 years and 20 or so parts. (Instance Press will publish books 18 - 20) later this year, I believe. (Good news after long silence.) The language of the work kicks out against any notion of narrative continuity - as if to say implicitly narration is someone else's business, not mine. The reader can wade in anywhere, I suspect, and come back with something, but that something is not a story in any conventional sense. And you could probably return a week later at the same place have a quite different experience. The proverb about the river! And yet there is rarely any question that the books interface with historical moments/events -

In any case I can never read Beverly in the same sense that one reads Paul Metcalf's wonderful long prose poems (Genoa, for example) that still adhere to a narrative construct of beginnings and endings.

Beverly Dahlen and George Stanley (old & close friends) continue to redefine obscurity or 'invisible presence' as an important function in American letters. Ignore them at your own risk!

Yes, must - thank you, Peter Q - get to the Fisher Place

Stephen

Skip Fox asked

Do many writers of contemporary long works assume a linear reading of their works in the same way earlier writers of long poems did?

I don't know about the many, but Allen Fisher's PLACE, recently published in its (more-or-less) "complete" form by Reality Studios in England, instructs the reader to read in ANY order save the printed one -- i.e. if you start page 1 and go through systematically to the end, you've blown it.

The same is true of his current long project GRAVITY AS A CONSEQUENCE OF SHAPE.

Both are astonishing, indeed stunning, works. Strongly recommended.

P

=====

Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7

██████████ (voice)

██████████ fax

██████████

=====

[↑ Contents](#)

843. **Chris Stroffolino**

Re: current long poems in progress

Thu 30 Mar 2006

A while back I got the idea that I'd write a "long poem"
that basically shadows Whitman's SONG OF MSELF
(or the untitled poem that he later called song of myself).

"Shadowed it," was "written off of it." A kind of formal device
that many won't necessarily call a formal device,
yet even though Whitman has never really been one of my all-time
favorite poets or anything, I feel this piece can still really
challenge or threaten many poet's notion of form
(basically the best thing about his form is the
DON'T WORRY ABOUT FORM sensibility that informs it)

And even though Whitman is so intensely invoked
by enough people across the spectrum of most "legitimate"
contemporary poetry, as well as by many outside the poet corners
(now forever linked with images of Monica's semen-stained dress?),
it's almost like one of those "Jesus" things---
how the world Jesus fought loves to shout out his name, etc---

So, I got really excited and passionate about this project. Sometimes it falls into
the "talking back to Walt" mode, and yes at times it explores the weird self-
referential conundrum of making someone else's organic form into your
(forced?) structure, an issue which may only be of relevance in "poetry circles"
(like for those who take, say, CHARLES OLSON'S BREATH to be THEIRS, thus
"following" him, etc....), but it was also cool, to play with what the so-called

"visionary" mode is, or can or can not be, to me, or "nowadays." There's a few sections I just don't even want to write off of-- when he gets into the Texas war, etc...the AENEID part of Song of Myself, but I'll play with it.

Anyway, I've left it sit. I'm planning to reopen it this spring/summer. If it bombs, it "bombs." But I'm pretty excited about it coz yeah some restraints need to be loosed these days....

Chris

>From: Stephen Vincent <[REDACTED]>
>To: [REDACTED]
>Subject: Re: current long poems in progress
>Date: Wed, Mar 29, 2006, 9:17 PM
>

I am wondering if the same (no end or beginning) can be said of Beverly Dahlen's A Reading - a work that now extends over almost 30 years and 20 or so parts. (Instance Press will publish books 18 - 20) later this year, I believe. (Good news after long silence.) The language of the work kicks out against any notion of narrative continuity - as if to say implicitly narration is someone else's business, not mine. The reader can wade in anywhere, I suspect, and come back with something, but that something is not a story in any conventional sense. And you could probably return a week later at the same place have a quite different experience. The proverb about the river! And yet there is rarely any question that the books interface with historical moments/events -

In any case I can never read Beverly in the same sense that one reads Paul Metcalf's wonderful long prose poems (Genoa, for example) that still adhere to a narrative construct of beginnings and endings.

Beverly Dahlen and George Stanley (old & close friends) continue to redefine obscurity or 'invisible presence' as an important function in American letters. Ignore them at your own risk!

Yes, must - thank you, Peter Q - get to the Fisher Place

Stephen

*Skip Fox asked
Do many writers of contemporary long
works assume a linear reading of their works in the same way earlier writers
of long poems did?*

I don't know about the many, but Allen Fisher's PLACE, recently published in its (more-or-less) "complete" form by Reality Studios in England, instructs the reader to read in ANY order save the printed one -- i.e. if you start page 1 and go through systematically to the end, you've blown it.

The same is true of his current long project GRAVITY AS A CONSEQUENCE OF SHAPE.

Both are astonishing, indeed stunning, works. Strongly recommended.

P

=====
Peter Quartermain
846 Keefer Street
Vancouver
BC Canada V6A 1Y7
[REDACTED] (voice)
[REDACTED] fax
[REDACTED]
=====

[↑ Contents](#)

844. **Stephen Vincent**
Grolier Poetry Bookshop Changes Hands
Thu 30 Mar 2006

Talk about long poems, the Grolier has some legs, too. Yet - probably intimates of Harvard Square will know this - why did Louisa Solano, the seller - loose so much sleep over poetry and poetry books? She sounds like the unforgiving step-mother of veritably unruly, in-your-face children. But, maybe, that was the case? Was it the dead poets or the living poets? Or, more likely, small press publishers demanding to get paid (??) instantly!! Anyway, sad to see a seeming important proprietor leave on such a sour seeming note.

Stephen Vincent

Poetry Bookshop Changes Hands

By LAWRENCE VAN GELDER (NY Times)

Published: March 30, 2006

The Grolier Poetry Book Shop in Harvard Square, the oldest poetry bookstore in the United States, is about to change hands for the second time in eight decades, Publishers Weekly reported. The influential store, opened in 1927 and a favorite of poets including E. E. Cummings, T. S. Eliot and Marianne Moore,

has been sold to Ifeanyi Mentiki, a professor of philosophy at Wellesley College. He is also a poet whose most recent collection, "Of Altai, the Bright Light," was published last year by Earthwinds Editions. "The store has meant a lot to so many of us," he said. "I wanted to make sure it continued." The sale, by Louisa Solano, who owned the store for 31 years, was prompted by her ill health and will become final tomorrow. "I'm going to catch up on 30 years of sleep," Ms. Solano said.

[↑ Contents](#)

845. **George Bowering**
Re: China and Poetry--example

Thu 30 Mar 2006

On 29-Mar-06, at 7:50 PM, Alexander Jorgensen wrote:

> Whoever said this:
>
>> I find it hypocritical for Americans to dwell on Chinese politics
> when
>> the real monster in the world today is America.
>
> is ignorant. You just have no idea and, to be frank, not even the
> far Left will agree with you on this one.
>
> AJ
>
>

You are right. I am from the social democrat left,
and I don't think that America is the real monster.
I think the United States is.

Geo Bowering

Learning to live with one head.

[↑ Contents](#)

846. **Nico Vassilakis**
SubText: Mark TARDI & Sarah MANGOLD: Seattle

Thu 30 Mar 2006

Subtext continues its monthly series of experimental writing with readings by Mark TARDI and Sarah MANGOLD at Richard Hugo House on Wednesday, April 5, 2006. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Mark Tardi lives and works in Chicago, Illinois. His first book *Euclid Shudders* (Litmus Press, 2003) was a finalist for the National Poetry Series. More recently, two chapbooks have appeared: *Airport Music* (Bronze Skull Press) and *Part First -- Chopin's Feet* (g o n g). His poems, essays and reviews can be found in *Antennae*, *Aufgabe*, *Bird Dog*, *Jacket*, *Play a Journal of Plays*, *Review of Contemporary Fiction*, and other periodicals.

Sarah Mangold received a BA in English literature from the University of Oklahoma and an MFA in creative writing from San Francisco State University. Her

books include *Blood Substitutes* (Potes & Poets, 1998), *Household Mechanics* (New

Issues, 2002, selected by C.D. Wright for the New Issues Poetry Prize), and *Boxer Rebellion* (g o n g, 2004). She is the recipient of an Individual Artist

Award from the Seattle Arts Commission and a MacDowell Colony fellowship. She

lives in Seattle and publishes/edits *Bird Dog*, a journal of innovative writing and art.

The future Subtext 2006 schedule is:

May 3, 2006 - Jules Boykoff (Portland) & Kaia Sand (Portland)

June 7, 2006 - Ethan Fugate & Daniel Comiskey

OTHER EVENTS OF INTEREST

April 9, 2006 - Erin Mitchell, Doug Nufer, Paula J. Peters, and Rebecca Schroeder present: a works-in-progress showing + reception for *The Hearing*, a new dance by Erin Mitchell with original text by Doug Nufer. 7:30pm performance at Dance Fremont! 4015 Stone Way N. Reservations: 

April 19, 2006 - David Abel & Nico Vassilakis read as part of the Leg to Stand on Reading Series, 7:45 pm 1402 E. Pike St.

For info on these & other Subtext events, see our website:
<http://www.speakeasy.org/~subtext>

Subtext events are co-sponsored by Richard Hugo House.

[↑ Contents](#)

847. **Alexander Jorgensen**
Re: China and Poetry--example
Thu 30 Mar 2006

George,

I don't want to attack you or anyone else, to make this personal, but you are plain wrong.

I live in China, know of people who've been detained and beaten, disappeared, some of them friends, and still more who're in exile -- and this is not just policy (as opposed to the depravity of an administration) but what is called totalitarianism. Additionally, I've lived in Communist countries before (and my wife is from a former one).

We throw out all kinds of hyperbole, which is apt to be done by the dissatisfied, and it's a given that thoughtful people might do this, but why confuse, muddle, and bring us farther from discussions of human dignity, rights, etc. The leader of China is a very bad man, asked any Tibetan or person from Xinjiang, and will remain in power until he says his term is over. Incidentally, he is regularly assessed as being more repressive than his predecessors.

And there's no chance of there being demonstrations in the streets (unless organized by the gov't against Japan), all institutions extensions, arms that brought concern to the Russians during the 1960s (and only facades have changed any cultural anthropologist might argue) are the reasons for why India has nuclear arms, etc. You do know that China invaded India during the 60s. Nepal is currently worried about China, because of Chinese history of expansion. There's a context to all this, so please do not miss it.
More....more...more...

I would argue this kind of thinking, the kind of carelessness you're spouting, is precisifying why the US is naggingly a mess (and this only my opinion). In the world of politics and historical alliances, real struggles over what our world will mean, few are in agreement with you. I know what Bush's done, have had my own life threatened, have passed not as a Canadian, but as a Turk and Mongol (because my biracial heritage has given me this brown silky skin) and second class status suits me fine.

You can backchannel me if you should want more info. I'm disappointed in the US too, but let's not sound cliché or use hackneyed jargon which is, in the end, and perhaps regrettably outdated and meaningless.

Robert Creeley died a year ago today.

Catching a bus!

AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

Yahoo! Messenger with Voice. Make PC-to-Phone Calls to the US (and 30+ countries) for 2¢/min or less.

[↑ Contents](#)

848. **Alexander Jorgensen**

Re: China and Poetry--example

Thu 30 Mar 2006

Mr. Saliby knows the way!

AJ

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

Yahoo! Messenger with Voice. PC-to-Phone calls for ridiculously low rates.

[↑ Contents](#)

849. **Craig Allen Conrad**

Re: favorite long poems - H.D.'s Trilogy

Thu 30 Mar 2006

One of my favorite long poems is "Exercises for Ear"
by Stephen Jonas. Oh man, he's fantastic!

BUT, my FAVORITE NEW LONG POEM HANDS DOWN
is the amazing OBEDIENCE by kari edwards!

if you haven't read this newest book by kari edwards
(from Factory School:

http://www.factoryschool.org/pubs/heretical/vol1/edwards/05edwardsCOV.jpg
(http://www.factoryschool.org/pubs/heretical/vol1/edwards/05edwardsCOV.jpg)
)

pick it up, it's without a doubt one of the best new books of poetry!
AND, one of the best book-length poems I've ever read!
It's up there with Notley's The Descent of Alette.

When kari read in Philadelphia recently I was literally SPELLBOUND by her reading. You had to see it to know what I'm talking about, and I wish it was on video. She has this way of reading while standing on the outside rims of her shoes, rising into that stance, then falling in measure. Well, not a measure conducted by the poem, it's almost as if there's a power rising up into her, and through her, as she reads, rising to the outside rims again and falling suddenly, over and over. And with that the SPEED of the reading, which never lets you not follow or listen, but the energy she builds has a way of never letting go for a solid thirty minutes, and when she stops reading you are hanging high in the air with it.

Very glad I got to witness that! She lives in India now, so who knows when we'll get to see her read again here in the states.

When talking about her new book she asked that we read it in one sitting. But to be honest I'm a bit addicted to it, and don't want to have it be over that SOON. Here's my latest favorite part:

"dear absent,
I speak
fighting would be absent pain
in a single thing
a place
a state identity
hung about the body
not happening
frozen - not crossing
situated never resembling
a musical deviation
reconsidered in tones and intervals
halfway between confusion and total glossolalia
a thing invented in fiction
that disguises the body
as a universal object"
--kari edwards, from OBEDIENCE

CAConrad

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/>)

[↑ Contents](#)

850. **Mary Jo Malo**
China & Poetry

Thu 30 Mar 2006

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

Poetry is one of those wonderful things that can change individual lives, violate borders and politics. It may never change an entire nation or the world. Does it have to?

Mary Jo

[↑ Contents](#)

851. **Aryanil Mukherjee**
Re: National Poetry Month all over again

Thu 30 Mar 2006

Jim

Buddhadeb Bose and Amiya Chakraborty are two major post-Tagorian Bengali poets. They were both excellent oriental scholars who were also great exponents of the English language.

Interestingly, Bose served as a visiting Professor at the University of Indiana at Bloomington and Columbia in the 60s. Beloit Poetry Journal and Prairie Schooner had published him then.

Amiya Chakravarty was Tagore's literary secretary from 1926 to 1933. Later he served as Professor Emeritus of Comparative Oriental Religion and Literature at Boston University.

Aryanil

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

From: "Jim Andrews" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, March 29, 2006 7:42 PM

Subject: Re: National Poetry Month all over again (dear Aryanil)

Excellent, Aryanil, thank you very much. I have been browsing the links you provided and feel as though I have struck gold. Some very interesting writing (<http://tinyurl.com/s3cnz> , for instance), and I also enjoyed the

photos of Bhalopahar.

ja

<http://vispo.com>

I edit a parallel literature journal called Kaurab (www.kaurab.com) which has a thin english section called Poetry & Peripherals. This section doesn't have much Indian poetry though.

*Kaurab is a 40-year old Bengali parallel literature journal and the first Indian poetry journal online (10th year running). In the late nineties, we began developing a poetry community colony of a rare kind - Bhalopahar.
<http://bhalopahar.kaurab.com>*

This is village developed by poets and poetry readers in an arid rural zone with a two-fold aim. Firstly, to help the tribal education and help the poor tribal locals find a job, and secondly to practise and perpetrate the poetry they believe in. Every single buck that goes to support this project comes from poets and poetry readers with virtually no support from the Government or other organizations. We chose to keep it that way.

So Bhalopahar (the word means Good Mountain) is a project that is a live example of how POETRY CAN CHANGE LIVES in a very very real way.

*The link below contains some English translations of a few mainstream Bengali poets in the post-Tagorian era.
<http://www.parabaas.com/translation/index.html>*

*Thanks for your interest
Aryanil*

--

*No virus found in this incoming message.
Checked by AVG Free Edition.*

Version: 7.1.385 / Virus Database: 268.3.1/292 - Release Date: 3/24/2006

[↑ Contents](#)

852. **Paul Catafago**

POET JAILED TWELVE YEARS IN CHINA TO SPEAK IN NEW YORK

Thu 30 Mar 2006

Refusing Silence:

The Life and Poetry of Huang Xiang

On May 2, 2006 beginning at 1pm at SUNY Stony Brook University's Charles Wang Cultural Center Lecture Hall 1, Movement One: Creative Coalition will present "Refusing Silence: The Life and Poetry of Huang Xiang." Currently a resident in The Cities of Asylum Program with his wife, the writer Qiu Ziao Yulan, Huang Xiang is a poet of conscience who was imprisoned twelve years in China because of his role as an organizer of the Democracy Wall Movement. Huang Xiang is author of over twenty books, all of which are still banned in his native China. The program will feature Huang Xiang reading his own poetry in Chinese. There will also be readings of Andrew Emerson's English translations of Xiang's poetry. The readings will be preceded by the showing of a short documentary featuring Huang Xiang and Qiu Xiao Yulan. Reception to follow. The program is free and open to the public. Movement One: Creative Coalition is a New York based arts non-profit which organizes and supports projects that promote inter-cultural dialogue. Amongst other things, Movement One organizes the annual Queens International Poetry Festival. For more information about this program or Movement One, please log on to www.movementone.org or call [REDACTED].

Mary Jo Malo <[REDACTED]> wrote:

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

Poetry is one of those wonderful things that can change individual lives, violate borders and politics. It may never change an entire nation or the world. Does it have to?

Mary Jo

[↑ Contents](#)

853. **Jack Kimball**

Bay Poetics -- pre-order offer

Thu 30 Mar 2006

BAY POETICS edited by Stephanie Young

Over 100 Bay Area poets, 496 pages.

Available in May ... but

Sign up for it now as a pre-order item at the Faux Press website

<<http://fauxpress.com>> -- you'll get your copy before the collection hits the

bookstores, and pay only \$23, which along with shipping and handling, brings the total to \$29, the list price (effectively waiving cost of S & H).

Offer expires when the BAY POETICS anthology leaves the printer's -- pre-order now: <<http://fauxpress.com>>.

"Every city that is formed collects its ghosts. Poetry comes long after the city is collected." -- Jack Spicer=

[↑ Contents](#)

854. **Mark Wallace**

The Community and World Literary Series featuring Sherre Myers and K. Lorraine Graham (7 p.m. April 6)

Thu 30 Mar 2006

I'd love to see you at what I hope is the first of many literary events on the Cal State San Marcos campus. Details below:

Please join us on Thursday, April 6 at 7 p.m. in the Grand Salon at M. Gordon Clarke Field House for a reading in the Community and World Literary Series at California State University, San Marcos, featuring Sherre Myers and K. Lorraine Graham.

Sherre Myers is a freelance writer and an educator. She earned her Master's degree at CSUSM, where she taught GEW 101 and LTWR 225. Her writing credits include poems published in The Oyez Review, Tapestries, New Writings and Perigee. Green Ink Wings, her first work in fiction, won the 2005 chapbook award from Elixir Press. She has received recognition for her writing from Bright Hill Press (Honorable Mention) and the CPU Creative Writing Conference (Second Place). Myers lives in Los Angeles with her writing partner J.T. Vernon and is currently working on a creative non-fiction collection memorializing the life and death of her brother, Christopher Sellers.

K. Lorraine Graham recently moved from Washington, DC to the San Diego area. She is the author of two chapbooks: Dear [Blank] I Believe in Other Worlds (Phylum) and Terminal Humming (Slack Buddha). Ron Silliman writes that "Terminal Humming is a series of untitled prose pieces that join philosophy to

sensation in ways that remind me fondly of Kathy Acker...My sense is that Graham is pushing her work as hard as possible – the ambition evident in just a few short pages is breath-taking " Her work has appeared or is forthcoming in Magazine Cypress, No Tell Motel, Rock Heals, Submodern Fiction, Dusie, and elsewhere. This winter, Narrowhouse Recordings will release Moving Walkways, a limited-edition CD of her work. Lorraine has taught poetry and memoir at the Corcoran College of Art + Design in Washington, DC. In addition, she edits Anomaly Press, which recently published Lyrical Eddies: poems after the music of marilyn crispell, by Jefferson Hansen.

Event Information:

Thursday, April 6, 7 p.m.

Grand Salon

M. Gordon Clarke Field House

California State University, San Marcos

333 S. Twin Oaks Valley Rd.

Campus Maps and Directions:

<http://www.csusm.edu/resources/images/maps/>

For more information about this event or the Community and World Literary Series, contact Mark Wallace at



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<http://mail.yahoo.com>

[↑ Contents](#)

855. **Michael Kelleher**

OlsonNow Update

Thu 30 Mar 2006

There's an essay by Stephen Farrell -- "Call Me Ipsissimus: Charles Olson in Jonathan Bayliss's Gloucesterbook" available for download on the OlsonNow Documents Page.

<http://epc.buffalo.edu/authors/olson/blog/>

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

[↑ Contents](#)

856. **George Bowering**
Re: China and Poetry--example
Thu 30 Mar 2006

AJThanks for taking the time to fashion your reply.

But I notice a problem.

The Chinese administration is not worse than the US one just because it tortures etc. its own citizens instead of bombing a lot of countries that are smaller.

It is a terrorist nation all right, by a very useful definition that says

that any country that manufactures and retains nuclear weapons is a terrorist nation.

And of course the worst would be any of those that drops nuclear weapons on another country.

I can't remember right now how many of those there have been.

On 30-Mar-06, at 3:51 AM, Alexander Jorgensen wrote:

> George,

>

> I don't want to attack you or anyone else, to make this personal,
> but you are plain wrong.

>

> I live in China, know of people who've been detained and beaten,
> disappeared, some of them friends, and still more who're in exile --
> and this is not just policy (as opposed to the depravity of an
> administration) but what is called totalitarianism. Additionally, I've
> lived in Communist countries before (and my wife is from a former
> one).

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> We throw out all kinds of hyperbole, which is apt to be done by the
> disatisfied, and its a given that thoughtful people might do this, but
> why confuse, muttle, and bring us farther from discussions of human
> dignity, rights, etc. The leader of China is a very bad man, asked any
> Tibetan or person from Xinjiang, and will remain in power until he
> says his term is over. Incidentally, he is regularly assessed as being
> more repressive than his predicessors.

>

> And there's no chance of there being demonstrations in the streets
> (unless organized by the gov't against Japan), all institutions
> extensions, arms that brought concern to the Russians during the 1960s
> (and only facades have changed any cultural anthropologist might
> argue) are the reasons for why India has nuclear arms, etc. You do

> know that China invaded India during the 60s. Nepal is currently
> worried about China, because of Chinese history of expansion. There's
> a context to all this, so please do not miss it.
> More....more...more...
>
> I would argue this kind of thinking, the kind of carelessness you're
> spouting, is precisising why the US is naggingly a mess (and this only
> my opinion). In the world of politics and historical alliances, real
> struggles over what our world will mean, few are in agreement with
> you. I know what Bush's done, have had my own life threatened, have
> passed not as a Canadian, but as a Turk and Mongol (because my
> biracial heritage has given me this brown silky skin) and second class
> status suits me fine.
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> You can backchannel me if you should want more info. I'm
> disappointed in the US too, but let's not sound cliché or use
> hackneyed jargon which is, in the end, and perhaps regrettably
> outdated and meaningless.
>
> Robert Creeley died a year ago today.
>
> Catching a bus!
> AJ
>
>
> ---
> Good art however "immoral" is wholly a thing of virtue. Good art can
> NOT be immoral. By good art I mean art that bears true witness, I mean
> the art that is most precise. -- Ezra Pound
>
> -----
> Yahoo! Messenger with Voice. Make PC-to-Phone Calls to the US (and 30+
> countries) for 2¢/min or less.
>
>
Mr. George H. Bowering
A present participle and your friend

[↑ Contents](#)

857. **Steve Dalachinsky**

Re: readings--segregation by age (it's the technology, stupid)

Thu 30 Mar 2006

i know nothing but as a 60 yr old who barely reads anymore am reading a
moveable feasy

(go ahead chuckle) ad loving it it's witty insightful romantic

written for kids of all ages easy that's what i like

[↑ Contents](#)

858. **Charlotte Mandel**

Fwd from HD Society

Thu 30 Mar 2006

Friends,

I'm pleased to forward this announcement at the request of Annette
Debo, co-chair of the H D Society:

The H.D. International Society has some exciting news about a project
important to the study of H.D. The Co-Chairs of the H.D. Society, Annette Debo
and Lara Vetter, have received approval from MLA to begin work on
Approaches to Teaching H.D.'s Poetry and Prose, notice of which appeared in
the latest MLA Newsletter. We are in the process of sending out questionnaires
to teachers of H.D. that ask for information about how you teach H.D. and
request abstracts for short essays to be considered for that volume. We would
very much like you to participate. Please email Annette Debo at [REDACTED] if you
would like to be included in this mailing. The deadline for submitting the
abstract and/or responses to the questionnaire is May 1, 2006.

Best,

Charlotte

[↑ Contents](#)

859. **David Israel**

Re: China and Poetry--example

Thu 30 Mar 2006

George and all,

To some degree, quibbling over which great power
is the worst offender on an abstract or practical
scale, can -- as is perhaps true with many cases
of applying comparative logic -- have the downside
of obscuring interesting and noteworthy nuances,

human truths discernible even among the 2nd-tierers,
Avises, and also-rans. The issue of who is the
Worst-of-the-worst, is not the only worthy issue!

Those interested in more concrete details may find
this blog merits study -- with special reference to
the alleged "organ harvesting death camps" of Sujiatun:

<http://ahdu88.blogspot.com/>

-- an allegation one need not assume to be true till
more fully corroborated; -- but one which gives pause.

cheers,

d.i.

[↑ Contents](#)

860. **Haas Bianchi**

Re: China and Poetry--ludicrous comparisons

Thu 30 Mar 2006

These threads that assert that the US government, because of its excesses is
equal to the regime in Communist China is silly and simply ludicrous.

China has secret labor camps, has killed over 100 million of its own people, and
is today doing everything in its power not to open

To bring this type of logic we get here on the list to its rational end, we should
not have fought Hitler because at the same time the British were oppressing
the Indians and the US had Jim Crow laws in the 1930's? Hitler and the US and
Britain were all morally equal?

The fact is that those people who live in Western Europe, the US, Japan
Australia and other moderate Democracies have more freedom than people in
China do and we do not face the kind of general oppression that is part of many
Chinese people's lives.

I have worked in China and I know people there who are suffering Artistic and
Religious persecution.

I have a good friend who is in detention because he had a photo of Pope John
Paul II and an unauthorized Bible that he used to lead a bible study and he got
5 years-

In Guangzhou last year 250 people died from over work one woman worked for
89 hours without sleep-

Poets need to oppose oppression here in the US but to equate our situation with
what Chinese people suffer is ludicrous

Ray

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

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

Behalf Of David Israel

Sent: Thursday, March 30, 2006 1:45 PM

To: ██████████

Subject: Re: China and Poetry--example

George and all,

To some degree, quibbling over which great power is the worst offender on an abstract or practical scale, can -- as is perhaps true with many cases of applying comparative logic -- have the downside of obscuring interesting and noteworthy nuances, human truths discernible even among the 2nd-tierers, Avises, and also-rans. The issue of who is the Worst-of-the-worst, is not the only worthy issue!

Those interested in more concrete details may find this blog merits study -- with special reference to the alleged "organ harvesting death camps" of Sujiatun:

<http://ahdu88.blogspot.com/>

-- an allegation one need not assume to be true till more fully corroborated; -- but one which gives pause.

cheers,

d.i.

[↑ Contents](#)

861. **Jim Andrews**

Re: China and Poetry--ludicrous comparisons

Thu 30 Mar 2006

The United States should be leading the way to a world in which the military power of individual nations is less than the military power of the United Nations or a similar collective of the world's nations. It isn't. Instead, the USA acts unilaterally and invades other nations. The USA acts as though it cares not at all for international law. This is not only criminal but sets a disastrous example to other nations as to how to proceed in the world.

The United States should be leading the way to a world in which we are not hastening global environmental disaster. Instead, the USA did not sign the Kyoto accord and the USA is controlled by oil men who are more interested in short term profits than the long term environmental health of the world.

The United States should be leading the way to a world where religious fanatics do not have substantial political power. Not by killing them all, but by leading

with reason and compassion, presenting a successful alternative. Instead, George Bush sees himself as chosen by God and has deeply undermined the separation of church and state that has been one of the cornerstones of USAmerican society.

The current USA administration has established rule by fear, by xenophobia, blatantly justifies torture of detainees, indefinite imprisonment without trial, and is turning the USA into an even more repressive police state than it has been for a long time.

Regardless of which is worse, China or the USA, the important thing is that the governments of both are equally culpable--both portend a bleak future for the world.

Not that the Canadian government (which is where I'm from) is a beacon of enlightenment now or historically. It isn't and never was.

ja
<http://vispo.com>

[↑ Contents](#)

862. **Aryanil Mukherjee**
Re: favorite long poems - H.D.'s Trilogy
Thu 30 Mar 2006

want to add...read Kari's new book - OBEDIENCE.
it's a must read.

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Craig Allen Conrad
Sent: Thursday, March 30, 2006 8:40 AM
To: ██████████
Subject: Re: favorite long poems - H.D.'s Trilogy

One of my favorite long poems is "Exercises for Ear"
by Stephen Jonas. Oh man, he's fantastic!

BUT, my FAVORITE NEW LONG POEM HANDS DOWN
is the amazing OBEDIENCE by kari edwards!

if you haven't read this newest book by kari edwards
(from Factory School:

[_http://www.factoryschool.org/pubs/heretical/vol1/edwards/05edwardsCOV.jpg_](http://www.factoryschool.org/pubs/heretical/vol1/edwards/05edwardsCOV.jpg)
(<http://www.factoryschool.org/pubs/heretical/vol1/edwards/05edwardsCOV.jpg>)
)

pick it up, it's without a doubt one of the best new books of poetry!

AND, one of the best book-length poems I've ever read!
It's up there with Notley's The Descent of Alette.

When kari read in Philadelphia recently I was literally SPELLBOUND by her reading. You had to see it to know what I'm talking about, and I wish it was on video. She has this way of reading while standing on the outside rims of her shoes, rising into that stance, then falling in measure. Well, not a measure conducted by the poem, it's almost as if there's a power rising up into her, and through her, as she reads, rising to the outside rims again and falling suddenly, over and over. And with that the SPEED of the reading, which never lets you not follow or listen, but the energy she builds has a way of never letting go for a solid thirty minutes, and when she stops reading you are hanging high in the air with it.

Very glad I got to witness that! She lives in India now, so who knows when we'll get to see her read again here in the states.

When talking about her new book she asked that we read it in one sitting. But to be honest I'm a bit addicted to it, and don't want to have it be over that SOON. Here's my latest favorite part:

"dear absent,
I speak
fighting would be absent pain
in a single thing
a place
a state identity
hung about the body
not happening
frozen - not crossing
situated never resembling
a musical deviation
reconsidered in tones and intervals
halfway between confusion and total glossolalia
a thing invented in fiction
that disguises the body
as a universal object"
--kari edwards, from OBEDIENCE

CAConrad

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/>)

[↑ Contents](#)

863. **Haas Bianchi**

Re: China and Poetry--ludicrous comparisons

Thu 30 Mar 2006

You are completely correct the America of Whitman, Franklin Roosevelt, George Marshall and Mrs Roosevelt has been stolen from us and we as Americans need to fight for that America but the mass of Americans will not be won over by hyperbole;

If we actually had a real opposition party that could challenge Americans to be that Nation that we all want it to be but we have become a globalized world where corporations and their needs mean more than silly ideas like the Declaration of Independence, Declarations of the Rights of Man and Citizen or the Bill of Rights

R

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

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

Behalf Of Jim Andrews

Sent: Thursday, March 30, 2006 3:01 PM

To: ██████████

Subject: Re: China and Poetry--ludicrous comparisons

The United States should be leading the way to a world in which the military power of individual nations is less than the military power of the United Nations or a similar collective of the world's nations. It isn't. Instead, the USA acts unilaterally and invades other nations. The USA acts as though it cares not at all for international law. This is not only criminal but sets a disastrous example to other nations as to how to proceed in the world.

The United States should be leading the way to a world in which we are not hastening global environmental disaster. Instead, the USA did not sign the Kyoto accord and the USA is controlled by oil men who are more interested in short term profits than the long term environmental health of the world.

The United States should be leading the way to a world where religious fanatics do not have substantial political power. Not by killing them all, but by leading with reason and compassion, presenting a successful alternative. Instead,

George Bush sees himself as chosen by God and has deeply undermined the separation of church and state that has been one of the cornerstones of USAmerican society.

The current USA administration has established rule by fear, by xenophobia, blatantly justifies torture of detainees, indefinite imprisonment without trial, and is turning the USA into an even more repressive police state than it has been for a long time.

Regardless of which is worse, China or the USA, the important thing is that the governments of both are equally culpable--both portend a bleak future for the world.

Not that the Canadian government (which is where I'm from) is a beacon of enlightenment now or historically. It isn't and never was.

ja
<http://vispo.com>

[↑ Contents](#)

864. **Jack Kimball**

Spicer quote

Thu 30 Mar 2006

In my note to Poetics earlier today, a quotation from Jack Spicer got mangled by way of a typo and a dropped last line. Once more.

"Every city that is formed collects its ghosts. Poetry comes long after the city is collected." -- Jack Spicer, "A Textbook of Poetry 14."

<<http://fauxpress.com>>

[↑ Contents](#)

865. **Steve Dalachinsky**

Re: favorite long poems - H.D.'s Trilogy

Thu 30 Mar 2006

the odyssey

[↑ Contents](#)

866. **Poetry Project**

Events at the Poetry Project 4/3 - 4/8

Thu 30 Mar 2006

Dears,

Please join us next week for a reading on Monday, and for our magnificent Silent Auction & Booksale & Festive Spring Gathering on Saturday April 8.

Remember that Diane DiPrima has cancelled her East Coast tour and will not be reading here on Monday April 3rd with Mary Burger. Jennifer Scappettone has kindly stepped in, and we are so glad to have her.

Also, our April 5th event in celebration of Jack Kerouac's Book of Sketches has been postponed until September 2006.

We could still use volunteers (we love you) from morning till night on Saturday 4/8. If you're interested in lending a couple of hours to the cause, please email [REDACTED]. There is information on items to bid available on our website: <http://poetryproject.com/announcements.html>

With the auction approaching, we are admittedly behind on correspondence. (we love you) We are trying our best to catch up on all of your emails and calls!

Love is in the air?

The Poetry Project

Monday, April 3, 8:00pm

Mary Burger & Jennifer Scappettone

Mary Burger is the author of *Sonny* and co-editor of *Biting the Error: Writers Explore Narrative*. She edits *Second Story Books*, featuring works of experimental narrative. *An Apparent Event: A Second Story Books Anthology*, including works by Brenda Coultas, Renee Gladman, and others, is now available. Jennifer Scappettone moved back to the East Coast to work at Wesleyan this year after living in Japan, Italy, and Berkeley, where she edited the little magazine *Mon Zen* and the journal *Qui Parle*, made poems for installation and performance, and co-curated the *21st-Century Poetics and Holloway Poetry* series. Poems from a new manuscript called *From Dame Quickly* appear in *Bay Poetics*, *Enough*, *The Best American Poetry 2004*, *War and Peace Vol. 2*, and various journals. Her translations from the Italian of Amelia Rosselli have been published in magazines such as *American Poetry Review* and *Bombay Gin*. She has written prose for *Boston Review*, *Chain*, *Chicago Review*, & other venues, and is working on a third book about post-Romantic Venice. She will begin teaching literature, writing, and aesthetics at the University of Chicago in late 2006.

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, Yoshiko Chuma and Anselm Berrigan.

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 Jonathan Allen, David Amram, John Ashbery, Paul Auster, Donald Baechler, Susan Bee, Ted Berrigan, Jimbo Blachly, Aleksandr Blok, Gregory Botts, T.C. Boyle, Bertold Brecht, Jim Brodey, Michael Brownstein, Phong Bui, Jacob Burckhardt, William Burroughs, Joe Cardarelli, Peter Carey, Anne Carson, Elizabeth Castagna, Emilie Clark, Francisco Clemente, Leonard Cohen, Alison Collins, Jack Collom, Clark Coolidge, Robert Creeley, Tim Davis, Allen DeLoach, Donna Dennis, Diane DiPrima, Rackstraw Downes, Brandon Downing, Marcella Durand, Kenward Elmslie, Larry Fagin, Lawrence Ferlinghetti, Suzan Frecon, Jane Freilicher, Michael Friedman, Greg Fuchs, Allen Ginsberg, The Allen Ginsberg Trust, Hal Hirshorn, Siri Hustvedt, Yvonne Jacquette, Judge Judy, Mary Karr, Jack Kerouac, Basil King, Martha King, Kenneth Koch, Stanley Kunitz, David Larsen, Pamela Lawton, Gary Lenhart, Lewis MacAdams, Norman Mailer, Greg Masters, Gillian McCain, Michael McClure, Rebecca Moore, Dave Morice, Elizabeth Murray, Eileen Myles, Murat Nemet-Nejat, Charles North, Alice Notley, Frank O'Hara, Hank O'Neal, Richard O'Riordan, Yuko Otomo, Maureen Owen, Ron Padgett, Marjorie Perloff, Tom Raworth, Muriel Rukeyser, Salman Rushdie, Ed Sanders, Aram Saroyan, George Schneeman, Anne Sexton, Nathaniel Siegel, Kiki Smith, Jack Spicer, Peter Straub, Subday Press, Anne Tardos, Lorenzo Thomas, Fred Tomaselli, Edwin Torres, Tony Towle, Ugly Duckling Collective, Anne Waldman, Lewis Warsh, Marjorie Welish, Hannah Weiner, Robert Wilson, Zachary Wollard, Will Yackulic, John Yau and many others. Every cent raised will contribute to the continued existence of the Poetry Project. (\$10)

POETS COFFEEHOUSE 2006

Central branch of the Brooklyn Public Library at Grand Army Plaza
2nd floor Meeting Room
(Eastern Parkway and Flatbush Ave) Brooklyn

April 4 Marie Howe, Rebecca Wolff & John Yau

April 11 Caroline Knox, Valzhyna Mort & Ron Overton

April 18 Thomas Devaney, Joanna Fuhrman & David Shapiro

April 25 Bill Corbett, Joan Larkin & Karen Weiser

Readings begin at 7 PM. Admission is free. Readings hosted by Robert Hershon.

PS 122, Beth Morrison Projects and People's Opera present

Hell

by Michael Webster & Eileen Myles

Directed by David Chambers / Conducted by Jonathan Yates

March 31 April 9

at Performance Space 122,
150 First Avenue, New York City

A lurid new opera by poet Eileen Myles and composer Michael Webster, Hell employs frank and lyrical language and an exalted baroque style to tear away the veils obscuring corporate silence and global disaster. Inspired by Dante's Inferno and post 9/11 events, Hell takes up an elegiac and musical cudgel on behalf of free speech and sings out against the endless waging of war.

For tickets call [REDACTED] or visit www.ps122.org

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.

[REDACTED]

www.poetryproject.com

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

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

[↑ Contents](#)

867. **Minky Starshine**

Re: favorite long poems - H.D.'s Trilogy

Thu 30 Mar 2006

The Everlasting Wrong, Bo Juyi

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

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

On Behalf Of Steve Dalachinsky

Sent: Thursday, March 30, 2006 5:58 PM

To: [REDACTED]

Subject: Re: favorite long poems - H.D.'s Trilogy

the odyssey

[↑ Contents](#)

868. **Lori Emerson**

Robert Duncan Conference (Buffalo NY) | April 21-22, 2006

Thu 30 Mar 2006

"(Re:)Working the Ground - A Conference on the Late Writings of Robert Duncan"

The Poetry Collection at the State University of New York at Buffalo is happy to host "(Re:)Working the Ground - A Conference on the Late Writings of Robert Duncan" on April 21-22, 2006. This event is intended in part to celebrate New Directions' single-volume reprinting of *Ground Work: Before the War / In the Dark* -- edited by Robert J. Bertholf and James Maynard, and with a new introduction by Michael Palmer -- in April 2006.

The two-day conference will feature an international cast of speakers with a special emphasis on younger and emerging scholars. As indicated by the conference title, presentations will engage in some manner with Duncan's work after 1968. Confirmed speakers include: Graça Capinha, Stephen Collis, Nesrin Eruysal, Stephen Fredman, Jeff Hamilton, Lisa Jarnot, Devin Johnston, Eric Keenaghan, James Maynard, Peter O'Leary, Clément Oudart, Brian Reed, John Taggart, Dennis Tedlock, Kimberlee Winter, and Thomas Yorty.

All presentations, which are open to the public, will take place in The Poetry Collection's Reading Room, 420 Capen Hall on UB's North Campus. They are scheduled from 12:45 to 5:00 pm on Friday, April 21 and from 10:00 am to 5:00 pm on Saturday, April 22. There will also be two special poetry readings:

Fri. April 21, 8:00 pm - JOHN TAGGART - UB Art Gallery, Center for the Arts (2nd Floor Gallery).

Sat. April 22 - STEPHEN COLLIS, JEFF HAMILTON, LISA JARNOT, DEVIN JOHNSTON, PETER O'LEARY - time and place forthcoming.

A final schedule of events will soon be available online:

http://ublib.buffalo.edu/libraries/units/pl/Activities/duncan_index.htm

For more information, contact [REDACTED].

Please join us for these events, and feel free to forward this announcement to others.

[↑ Contents](#)

869. **Lori Emerson**

E-Poetry Symposium (Buffalo NY): Language Media Poetics

Thu 30 Mar 2006

E-Poetry Symposium 2006 Buffalo: Language Media Poetics

A showcase of local and international performances, readings, and talks in digital media in intimate settings. Plenty of time will be reserved for conversation and social interaction.

Friday, March 31

4-6 pm, 232 CFA. Readings & Screenings (Melissa Berman, Kerri Kieser, Seon Hyoung Kim, Liz Knipe, Camille Paloque-Berges, Shawn Rider, Paul Visco)
France/Korea/USA

Saturday, April 1

11 am, Coffee.

11:30 am-12:30 pm, 286 CFA. "Human Trials", a networked virtual reality (VR) drama (Josephine Anstey, Dave Pape, Sarah Bay-Cheng, Stuart C. Shapiro)
UK/USA

1-2 pm. "Baila", Black Box Theatre, CFA. E-poetry & dance performance (Loss Pequeño Glazier, Sadie Reid, Carrie Syckelmoore, Janine Williams) UK/USA

2:30-5 pm, 232 CFA. "Talking E-Poetics". Talks by Sandy Baldwin, Philippe Bootz, Jim Rosenberg, USA/France

Free and open to the public. All events will be held in the Dept. of Media Study, Center for the Arts (CFA), SUNY, Buffalo Amherst campus.

Presented in collaboration with the Center for Literary Computing, West Virginia University.

Sponsored by the Electronic Poetry Center, Dept. of Media Study, the Office of the Vice President of Research, the Jones Chair, Dept. of Romance Languages, & the David Gray Chair, Dept. of English, SUNY Buffalo

[↑ Contents](#)

870. **Jim Andrews**

Re: China and Poetry--ludicrous comparisons

Fri 31 Mar 2006

Here's a small start. Instead of using the term 'America', use 'USAmerica' or, in speech, "the United States". Instead of 'American', use 'USAmerican'. America is much larger than the United States. There's North America, Central America, and South America. When USAmericans call their country America, it disregards the rest of the Americas, as though the USA was all of it. A little bit of intercontinental awareness in what and who you call yourself would be a good but very small start on a big problem.

ja

<http://vispo.com>

*You are completely correct the America of Whitman, Franklin Roosevelt,
George Marshall and Mrs Roosevelt has been stolen from us and we as
Americans need to fight for that America but the mass of
Americans will not
be won over by hyperbole;*

*If we actually had a real opposition party that could challenge
Americans to
be that Nation that we all want it to be but we have become a globalized
world where corporations and their needs mean more than silly
ideas like the
Declaration of Independence, Declarations of the Rights of Man and Citizen
or the Bill of Rights*

R

[↑ Contents](#)

871. **Mona Baroudi**

Out of the office

Fri 31 Mar 2006

I am out of the office Friday, March 31 and back on Monday the 3rd. If you need immediate assistance, please contact Intersection's Administrative Offices at [REDACTED]. Thank you!

[↑ Contents](#)

872. **Steve Dalachinsky**

Re: favorite long poems - H.D.'s Trilogy

Fri 31 Mar 2006

sorry never got past homer

873. **Lucas Klein**

Re: China (and the US) and Poetry

Fri 31 Mar 2006

I think we can all agree that both Chinese and US government have problems, both large and small. We should also agree that both governments have done and are even today doing good things. I hope we can all agree that we have a duty, as well as the possibility, to work for more good and less bad.

I write this to say that I don't see any necessary competition between China and the US in terms of which is worse. But things do get interesting when we start asking these questions, or when we start asking how which government is worse rather than simply which is worse.

I'm clear that from the perspective of those within these countries, the Chinese government is more oppressive. The chance that your government will kill you or imprison you is greater if your government is Chinese than if it's the US. I'd rather be a poet or a dissident in the US than in China.

But I'm also sure that from the perspective of those outside these countries, the US is a greater threat. The chances that the US will kill or imprison you is greater than that China will kill you if you are in Iraq, Nigeria, France, or Canada. It's probably the same everywhere in the world, with the exception perhaps of Nepal and Taiwan. But then, from the Chinese government's point of view, Taiwan is part of China anyway. If I were a poet or dissident or labor leader anywhere in the world aside from the US and China, I'd be more afraid of the US than China (I might even take help from China if it meant I could fight the US).

Are these hard points to accept? Is China worse to its own people than the US is to everyone else? Does discussing China's oppression keep us from focusing on how to improve the US, or does focusing on the US's problems keep us blind to the oppression that happens in China? I think these questions are both more interesting and more pressing than simply whether China or the US is the bigger monster.

And finally, as someone who has lived in the US and China, and will always be spending time in both those countries, I should point out that I love many things about these places that both have nothing to do with the government and have a lot to do with the government. It's this love that inspires me to work, in both countries, to overcome what I find oppressive in both places.

Lucas

"There are two ways of knowing, under standing
and over bearing. The first is called wisdom. The
second is called winning arguments."

-Kenneth Rexroth

Lucas Klein

<mailto: [REDACTED] > [REDACTED]

216 Willow Street

New Haven, CT 06511

ph: [REDACTED]

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

[↑ Contents](#)

874. **Steve Dalachinsky**

Re: Language Writing and Anthony Braxton

Fri 31 Mar 2006

braxton 12+12+1 (live @ the Iridium)

set 1 3/16/06

hr.glass tippedspills/each grain repeatedly
(like kandinsky connecting to schoenberg)
to A/B connecting to self

60/this will spill good-wined & changing toward

set 2 3/19/06

(smoke..am happy if she is with me
we will one day duo in some setting of)

....hr.glass no / slag

learning of salty sand / lags salger out
der way acalls right dat seeps thru shirts
saw ya trickle in der mittle range
fluid avians prickles down whadoo
landwholes for ifin not fer fillin in
retawd in da line seems not to be movin
even as it spills time

from one dropped glass t'nother
kicked grains stained white with bleach
frickle faster 'n smattrin
stutter the vast & crimped spans
glance dance prancen' in a clickle

cyclical cabbin thru stawdinary hites
shaker spit & spillin ~~~~~~ `` ~
~ .'[{///// ~~~~~~
~~~~~ ~ ~ ~ `` ~ ~ ~ `` ~~~~~~ `` ~~~~~~ ~ ~ ~ / ./?  
ton o rabx refrax a circle quickle n' splats  
steve dalachinsky nyc

[↑ Contents](#)

875. **alexander saliby**

***Re: China and Poetry--ludicrous comparisons***

*Fri 31 Mar 2006*

Jim,

I like your thought process, and I confess to having been guilty of claiming exclusive ownership of the word "American;" I'll amend that practice.

But I still dislike the inference in all the messages that generalize the population of any country, no matter which, with the deeds of misguided or worse, evil leaders.

Bowering's comment lacks credibility because it too lacks specificity to the culprits...how simple it is to lump sum toss the lot of us (U.S. Americans) into the pot with GWB, or for that matter, any specific administration of any country, past or present. Is Truman guilty of having dropped the bomb? Yep! And what I like about Harry Truman, from what I've read, is he never tried to lay blame elsewhere. Was it a right thing to drop those bombs? (I have my views), but the fact is: who the hell knows! More importantly, Harry stood up and said, I did what I thought I had to do. And it was not, despite the assertion of George Bowering, the U.S. American people who made that decision...it was one man, doing what he thought was his job. Perhaps George Bowering should spend more time reading the works of Conrad and less time rereading his own works...he might be better prepared to answer the question, "What would he have done?" I've read (and enjoyed) a good many of George's earlier works...I'm convinced he hasn't a clue how he'd have behaved had he been in Harry Truman's shoes during those days. (And, no, I've no idea how or what I'd have done in HST's circumstances either. Who among us knows her/himself well enough to say with certainty how we'd act under specific circumstances?)

Has the world had evil creatures in positions of authority? Duh? Hell, Universities have evil (read stupid) people in authority (read professors), is the University evil? I don't think so.

Should we hold the world's population accountable for the misdeeds of miscreants? I don't think so.

Is U.S. America free from having produced its share of miscreant idiots? Hell no! And if the nation is lucky enough to continue as a nation, will it produce other idiot leaders? No doubt it will!

Twice, I voted against George W. Bush, each time to no avail. What am I guilty of in the morass of the deaths in Iraq? I'm guilty of not having worked harder to defeat the idiot who authorized the dropping of the bombs. But it is the idiot himself who is guilty of having dropped those bombs...not me, not U.S. Americans.

Is this a topic fit for discussion on a site dedicated to poetics and advancing the art and craft of poetry? You bet your sweet butt it is. This is the stuff that makes emotions boil over! And emotions lie at the very heart of poetry.

Labels

label me citizen  
don't though  
label me leader

leaders  
decide

leaders  
deride

leaders  
hide  
what's on their mind.

label me other

label me lover  
of humankind...

And, Jim, thanks for your insight; you have altered the behavior of at least one reader. Alex

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

From: Jim Andrews<mailto: [REDACTED]>

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

Sent: Thursday, March 30, 2006 9:02 PM

Subject: Re: China and Poetry--ludicrous comparisons

Here's a small start. Instead of using the term 'America', use USAmerica or, in speech, "the United States". Instead of 'American', use 'USAmerican'. America is much larger than the United States. There's North America, Central America, and South America. When USAmericans call their country America, it disregards the rest of the Americas, as though the USA was all of

it. A little bit of intercontinental awareness in what and who you call yourself would be a good but very small start on a big problem.

ja

<http://vispo.com><<http://vispo.com/>>

*You are completely correct the America of Whitman, Franklin Roosevelt, George Marshall and Mrs Roosevelt has been stolen from us and we as Americans need to fight for that America but the mass of Americans will not be won over by hyperbole;*

*If we actually had a real opposition party that could challenge Americans to be that Nation that we all want it to be but we have become a globalized world where corporations and their needs mean more than silly ideas like the Declaration of Independence, Declarations of the Rights of Man and Citizen or the Bill of Rights*

R

[↑ Contents](#)

876. **Jim Andrews**

***Re: China and Poetry--ludicrous comparisons***

*Fri 31 Mar 2006*

*Bowering's comment lacks credibility because it too lacks specificity to the culprits...how simple it is to lump sum toss the lot of us (U.S. Americans) into the pot with GWB, or for that matter, any specific administration of any country, past or present.*

I don't think that's what George was saying, Alexander. Someone said "I find it hypocritical for Americans to dwell on Chinese politics when the real monster in the world today is America." George replied "No it isn't. It is the United States."

He was distinguishing, as I have, between 'America' and 'the United States'. America is as large as North, Central, and South America combined.

If it makes you feel any better, we too have idiotic and sometimes even downright evil leaders in Canada. Only they can't screw the whole world as violently as the super-powers.

ja

<http://vispo.com>

[↑ Contents](#)

877. **alexander saliby**

**Re: China and Poetry--ludicrous comparisons**

Fri 31 Mar 2006

---

No, Jim.

Someone (Dean B.) equated America with China, and in that equation, he wrote all citizens down as equal to the administration.

GB corrected that reference from "America" to the "United States"

But that is the same over-generalization...we are not they!

Later, someone decried George's comment.

To which he replied with examples of the past, ending with references to the bombs of HST again, equating the masses with the majesty. Such nonsense!

I agree with you,

I am a U.S. American

I am not either:

a Canadian

a Mexican

a South American...

though,

neither am I a bomber...it is that "general, over generalization" to which I object, and of which G.B. is guilty of alluding.

And it was George who focused on the United States, not differentiating the administration's views from the citizens views.

I object to that categorization. I find that thought process feeble and thoughtless. Feeble from the standpoint that it requires no intellect to over-generalize and thoughtless in that it condemns in broad sweeping generalities.

I'm off to sleep.

Alex

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

From: Jim Andrews<mailto:[REDACTED]>

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

Sent: Thursday, March 30, 2006 11:31 PM

Subject: Re: China and Poetry--ludicrous comparisons

*Bowering's comment lacks credibility because it too lacks specificity to the culprits...how simple it is to lump sum toss the lot of us (U.S. Americans) into the pot with GWB, or for that matter, any specific administration of any country, past or present.*

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ja

<http://vispo.com><<http://vispo.com/>>

[↑ Contents](#)

878. **Haas Bianchi**

***Re: China and Poetry--ludicrous comparisons***

*Fri 31 Mar 2006*

---

Jim

I lived in Latin America from 1992 until 1999 I speak Spanish, Portuguese and English so please don't lecture about intercontinental awareness. I am very aware that in Spanish and Portuguese the term Estadounidense exists but unfortunately there is no work Unitedstateian in English-

R

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

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

Behalf Of Jim Andrews

Sent: Thursday, March 30, 2006 11:02 PM

To: ██████████

Subject: Re: China and Poetry--ludicrous comparisons

Here's a small start. Instead of using the term 'America', use USAmerica or, in speech, "the United States". Instead of 'American', use 'USAmerican'. America is much larger than the United States. There's North America, Central America, and South America. When USAmericans call their country America, it disregards the rest of the Americas, as though the USA was all of it. A little bit of intercontinental awareness in what and who you call yourself would be a good but very small start on a big problem.

ja

<http://vispo.com>



*You are completely correct the America of Whitman, Franklin Roosevelt, George Marshall and Mrs Roosevelt has been stolen from us and we as Americans need to fight for that America but the mass of Americans will not be won over by hyperbole;*

*If we actually had a real opposition party that could challenge Americans to be that Nation that we all want it to be but we have become a globalized world where corporations and their needs mean more than silly ideas like the Declaration of Independence, Declarations of the Rights of Man and Citizen or the Bill of Rights*

R

[↑ Contents](#)

### 879. **John Gallaher**

#### ***Re: China and Poetry--ludicrous comparisons***

*Fri 31 Mar 2006*

And just when I thought the list was going to go a whole week without, well, you know.

JG

[↑ Contents](#)

### 880. **ONE LESS**

#### ***One Less: #3 Film: Call for Submissions: Extended Deadline***

*Fri 31 Mar 2006*

One Less Magazine

[art on the range]

Call For Submissions: # 3 Film (Extended Deadline)

If you are a reader of One Less, 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 300 dpi for photographic/filmic works and 600 dpi for line drawings.)

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 May and reply in early June at the latest.

New Tech Terrain for One Less Issue # 3

Our upcoming project is expanding into digital media. We're going to host a virtual film screening of contributors' work. Beginning with Issue #3: Film, we will produce a vodcast (video podcast) in conjunction with the print magazine. The show will be 30 minutes and will be available for free downloads. If you are interested or if you know someone who may want to take part in this new venture, please pass the word along.

What we're looking for: film/video shorts that are 10 minutes or less saved to disk. The film/video may include: the processes of filmmaking, the medium of film itself, translations of film to video, or simply put, film about film. Same deadline here as Issue #3, April 30th.

Send your submission and cover letter to:

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

Or by email: 

Deadline (Issue Three: Film): April 30th, 2006

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](http://onelessmag.blogspot.com)

[↑ Contents](#)

881. **Dan Wilcox**

***In Albany...***

*Fri 31 Mar 2006*

---

The Poetry Motel Foundation

| *Press Release -- for immediate release <*

In Albany, Every Day is Poetry Month

Although the Academy of American Poets ([www.poets.org](http://www.poets.org)) has declared April as National Poetry month, every poet in Albany knows that "In Albany, Every Day is Poetry Month". There are more poets-per-capita in Albany than in any other North American city of comparable size, states Albany poet & photographer, Dan Wilcox. "It's all part of the ghettoization of our experience: Black History Month, Women's History Month, Poetry Month, these should be experienced year-round, not just when it's convenient for the czars of culture," he explains. Wilcox cites the ongoing poetry readings and open mics in the Albany area throughout the year as another reason to ignore such spurious designations. He hosts an open mic at the Lark St. Bookshop on the third Thursday of every month (the next is April 20) & will refer you to [www.albanypoets.com](http://www.albanypoets.com) for a full schedule of the month's readings, that you won't find listed by the Academy of American Poets.

For further information about the Poetry Motel Foundation & the Albany poetry scene contact Dan Wilcox at [REDACTED]; [REDACTED].

#

[↑ Contents](#)

882. **Brink, Dean**

***Re: China and Poetry--example***

*Fri 31 Mar 2006*

---

So happy to have sparked debate.

May I ask (Alex) that you please not put words into my mouth. I never equated China with U.S. Let's clean house before disparaging other countries with such base comparisons with our own country (government and people), which should shame us all. The Chinese government has lots of problems to deal with and make most Chinese that I know proud—the healthy dissent, suggested in the satire I translated, notwithstanding. If you aren't ashamed of the U.S., step out

of the media bubble and into the world (go anywhere or live without TV and decolonize).

Speculate all you will, the actual menace today in the world is the U.S. Internal affairs of other countries is indeed complex, and as an American citizen (who likely will indeed leave it) I avoid reinforcing this postcolonial Eurocentric notion that Europeans and Americans can give advice to other nations. Sure I sign petitions to free imprisoned scholars, but I do not demonize the Chinese government. I do feel comfortable demonizing the current U.S. administration, and the people (known as "Americans" last time I checked)--regardless of how they voted, for not having the brains and will to rise up. (I did what I could, formed a poetry reading forum when everyone in Tacoma was silent and passive, fearful. I wheat-pasted giant posters for the event against the war around town just to save us a trace of humanity. Of the dozen or so who showed up the first reading, one was an F.B.I. agent or informant. Thanks be to American freedoms....)

I suggested that the real menace in the world is--no contest--the U.S. (known by usage as America here and in Japan at least, though Latin Americans don't care for this imperialistic and assuming transcontinental name (as if America were central to all the Americas, which ain't gonna happen anytime soon thanks to the "bad PR" by the openly imperialistic U.S. government and its docile people, the Americans—whose docility frightens people abroad as much as Bush's bombast).

Objecting to categories is not enough. The world is still breathing out there and tossing rings.

Dean

[http://homepages.stmartin.edu/fac\\_staff/dbrink/index.htm](http://homepages.stmartin.edu/fac_staff/dbrink/index.htm)

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

From: UB Poetics discussion group on behalf of alexander saliby

Sent: Fri 3/31/2006 12:12 AM

To: [REDACTED]

Subject: Re: China and Poetry--ludicrous comparisons

No, Jim.

Someone (Dean B.) equated America with China, and in that equation, he wrote all citizens down as equal to the administration.

GB corrected that reference from "America" to the "United States"

But that is the same over-generalization...we are not they!

Later, someone decried George's comment.

To which he replied with examples of the past, ending with references to the bombs of HST again, equating the masses with the majesty. Such nonsense!

I agree with you,

I am a U.S. American

I am not either:

a Canadian

a Mexican

a South American...

though,

neither am I a bomber...it is that "general, over generalization" to which I object, and of which G.B. is guilty of alluding.

And it was George who focused on the United States, not differentiating the administration's views from the citizens views.

I object to that categorization. I find that thought process feeble and thoughtless. Feeble from the standpoint that it requires no intellect to over-generalize and thoughtless in that it condemns in broad sweeping generalities.

I'm off to sleep.

Alex

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

From: Jim Andrews<mailto:[REDACTED]>

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

Sent: Thursday, March 30, 2006 11:31 PM

Subject: Re: China and Poetry--ludicrous comparisons

*Bowering's comment lacks credibility because it too lacks specificity to the culprits...how simple it is to lump sum toss the lot of us (U.S. Americans) into the pot with GWB, or for that matter, any specific administration of any country, past or present.*

I don't think that's what George was saying, Alexander. Someone said "I find it hypocritical for Americans to dwell on Chinese politics when the real monster in the world today is America." George replied "No it isn't. It is the United States."

He was distinguishing, as I have, between 'America' and 'the United States'. America is as large as North, Central, and South America combined.

If it makes you feel any better, we too have idiotic and sometimes even downright evil leaders in Canada. Only they can't screw the whole world as violently as the super-powers.

ja

<http://vispo.com><<http://vispo.com/>>

[↑ Contents](#)

883. **Paul Catafago**

***Re: China and Poetry--ludicrous comparisons (BLA BLAH BLAH BLAH)***

*Fri 31 Mar 2006*

---

BLAH BLAH BLAH BLAH

YOU ALL ARE TALKING ABOUT CHINA, U.S> BLAH BLAH BLAH BLAH and yesterday I posted a reading with a real LIVE POET a LIVE POET who is Chinese who was oppressed, who had his bones broken, his body imprisoned because he SPOKE THE TRUTH as a poet should do and NOT ONE PERSON SAID ANYTHING ABOUT IT. It reminds me of The Grand Inquisitor in The Brothers Karamazov where Jesus' return is impeded because it doesn't fit into the plans of the Christian Church. You want to talk about China, about oppression, about the U.S. and no one is even talking about the American government's complicity with abuses because of business/favored nation status: then go and attend these readings where poets who are Chinese can tell you the truth. I mean if you are interested in that.

HERE IS THE INFO AGAIN:

Refusing Silence:

The Life and Poetry of Huang Xiang

On May 2, 2006 beginning at 1pm at SUNY Stony Brook University's Charles Wang Cultural Center Lecture Hall 1, Movement One: Creative Coalition will present "Refusing Silence: The Life and Poetry of Huang Xiang." Currently a resident in The Cities of Asylum Program with his wife, the writer Qiu Ziao Yulan, Huang Xiang is a poet of conscience who was imprisoned twelve years in China because of his role as an organizer of the Democracy Wall Movement. Huang Xiang is author of over twenty books, all of which are still banned in his native China. The program will feature Huang Xiang reading his own poetry in Chinese. There will also be readings of Andrew Emerson's English translations of Xiang's poetry. The readings will be preceded by the showing of a short documentary featuring Huang Xiang and Qiu Xiao Yulan. Reception to follow. The program is free and open to the public. Movement One: Creative Coalition is a New York based arts non-profit which organizes and supports projects that promote inter-cultural dialogue. Amongst other things, Movement One organizes the annual Queens International Poetry Festival. For more information about this program or Movement One, please log on to [www.movementone.org](http://www.movementone.org) or call [REDACTED].

alexander saliby <[REDACTED]> wrote:

Jim,

I like your thought process, and I confess to having been guilty of claiming exclusive ownership of the word "American;" I'll amend that practice.

But I still dislike the inference in all the messages that generalize the population of any country, no matter which, with the deeds of misguided or worse, evil leaders.

Bowering's comment lacks credibility because it too lacks specificity to the culprits...how simple it is to lump sum toss the lot of us (U.S. Americans) into the pot with GWB, or for that matter, any specific administration of any country, past or present. Is Truman guilty of having dropped the bomb? Yep! And what I like about Harry Truman, from what I've read, is he never tried to lay blame elsewhere. Was it a right thing to drop those bombs? (I have my views), but the fact is: who the hell knows! More importantly, Harry stood up and said, I did what I thought I had to do. And it was not, despite the assertion of George Bowering, the U.S. American people who made that decision...it was one man, doing what he thought was his job. Perhaps George Bowering should spend more time reading the works of Conrad and less time rereading his own works...he might be better prepared to answer the question, "What would he have done?" I've read (and enjoyed) a good many of George's earlier works...I'm convinced he hasn't a clue how he'd have behaved had he been in Harry Truman's shoes during those days. (And, no, I've no idea how or what I'd have done in HST's circumstances either. Who among us knows her/himself well enough to say with certainty how we'd act under specific circumstances?)

Has the world had evil creatures in positions of authority? Duh? Hell, Universities have evil (read stupid) people in authority (read professors), is the University evil? I don't think so.

Should we hold the world's population accountable for the misdeeds of miscreants? I don't think so.

Is U.S. America free from having produced its share of miscreant idiots? Hell no! And if the nation is lucky enough to continue as a nation, will it produce other idiot leaders? No doubt it will!

Twice, I voted against George W. Bush, each time to no avail. What am I guilty of in the morass of the deaths in Iraq? I'm guilty of not having worked harder to defeat the idiot who authorized the dropping of the bombs. But it is the idiot himself who is guilty of having dropped those bombs...not me, not U.S. Americans.

Is this a topic fit for discussion on a site dedicated to poetics and advancing the art and craft of poetry? You bet your sweet butt it is. This is the stuff that makes emotions boil over! And emotions lie at the very heart of poetry.

Labels

label me citizen  
don't though  
label me leader

leaders  
decide

leaders  
deride

leaders  
hide  
what's on their mind.

label me other

label me lover  
of humankind...

And, Jim, thanks for your insight; you have altered the behavior of at least one reader. Alex

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

From: Jim Andrews

To: [REDACTED]

Sent: Thursday, March 30, 2006 9:02 PM

Subject: Re: China and Poetry--ludicrous comparisons

Here's a small start. Instead of using the term 'America', use USAmerica or, in speech, "the United States". Instead of 'American', use 'USAmerican'. America is much larger than the United States. There's North America, Central America, and South America. When USAmericans call their country America, it disregards the rest of the Americas, as though the USA was all of it. A little bit of intercontinental awareness in what and who you call yourself would be a good but very small start on a big problem.

ja

<http://vispo.com>

*You are completely correct the America of Whitman, Franklin Roosevelt,  
George Marshall and Mrs Roosevelt has been stolen from us and we as  
Americans need to fight for that America but the mass of  
Americans will not  
be won over by hyperbole;*

*If we actually had a real opposition party that could challenge  
Americans to  
be that Nation that we all want it to be but we have become a globalized  
world where corporations and their needs mean more than silly*



ideas like the  
Declaration of Independence, Declarations of the Rights of Man and Citizen  
or the Bill of Rights

R

[↑ Contents](#)

884. **J. Michael Mollohan**

**Re: China and Poetry--ludicrous comparisons**

Fri 31 Mar 2006

I think that's a little to the extreme. Why not just use US instead of America? I think the reason we use America in the first place is that it's a simple extension to American. To remedy this, I suggest we refer to ourselves as the US and the inhabitants as USers.

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

From: "Jim Andrews" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, March 31, 2006 12:02 AM

Subject: Re: China and Poetry--ludicrous comparisons

*Here's a small start. Instead of using the term 'America', use USAmerica or, in speech, "the United States". Instead of 'American', use 'USAmerican'. America is much larger than the United States. There's North America, Central America, and South America. When USAmericans call their country America, it disregards the rest of the Americas, as though the USA was all of it. A little bit of intercontinental awareness in what and who you call yourself would be a good but very small start on a big problem.*

*ja  
<http://vispo.com>*

*You are completely correct the America of Whitman, Franklin Roosevelt, George Marshall and Mrs Roosevelt has been stolen from us and we as Americans need to fight for that America but the mass of Americans will not be won over by hyperbole;*

*If we actually had a real opposition party that could challenge Americans to be that Nation that we all want it to be but we have become a globalized world where corporations and their needs mean more than silly ideas like the Declaration of Independence, Declarations of the Rights of Man and*

Citizen  
or the Bill of Rights

R

[↑ Contents](#)

885. **mIEKAL aND**

***Fwd: [smallpressers] Donate to Slumgullion!***

*Fri 31 Mar 2006*

---

Begin forwarded message:

*From: Stuart Ross <[REDACTED]>  
Date: March 31, 2006 1:03:01 PM CST  
To: [REDACTED]  
Subject: [smallpressers] Donate to Slumgullion!  
Reply-To: [REDACTED]*

*My dear friend and anarchic smallpresser debby florence -- who is a poet and student in Missoula, Montana, and has been working tirelessly towards smallpress collectivism for the past year or two, writes this in her blog:*

*"I am building a small press library at our studio. The objective is to begin this collection so people can hang out and read in our space. As we grow into a newer and bigger space, we will be able to expand our hours and have an actual public reading library. So, I am asking all of you out there who do any kind of publishing to consider donating some stuff to us. Mail books and zines to: Slumgullion, PMB 1011 , 91 Campus Drive, Missoula , MT 59812 USA"*

*Send her stuff!*

*Stu*

There's many a bestseller that could have been prevented by a good teacher.

--Flannery O'Connor

[↑ Contents](#)

886. **sandra**

***1913 + spd***

*Fri 31 Mar 2006*

---

1913, a journal of forms  
is now available...  
...on spd!

join the coup:

<http://www.spdbooks.org/SearchResults.asp?AuthorTitle=1913>

contributors to issue 2 include: Pierre Alferi, Sandy Baldwin, Josely Vianna Baptista, The Baroness, Hillary Gravendyk Burrill, Chris Chen, Charles Cros, Hope Davidson, Chris Daniels, Cort Day, Maya Deren, Suzanne Doppelt, Dolores Dorantes, Stacy Doris, Ben Doyle, Biswamit Dwibedy, Francisco Faria, Lisa Fishman, Brad Flis, Isabelle Garron, Peter Gizzi, Sandra Guerreiro, James Harms, Theodore Harris, Jen Hofer, Janet Holmes, Fanny Howe, Scott Inguito, Sally Keith, Barbara Kohler, John Latta, Hank Lazer, Jason Livingston, Sabine Macher, Susan Maxwell, Bruce McPherson, Erin Moure, Geoffrey Nutter, Chus Pato, Lance Phillips, Sarah Riggs, Lisa Robertson, Robert Seydel, Sebastien Smirou, Gertrude Stein, Eric Suchere, Cole Swensen, John Taggart, Jonathan Thirkield, Benedicte Vilgrain, Chet Weiner, John Wells, Keith Waldrop, Rosmarie Waldrop, Emily Wilson, John Yau, Andrew Zawacki, Marius de Zayas.

+ support the small press!

1913 is in the awkward position of desperately needing assistance to stay alive, but we shan't bore you with the details here.

...for those, go here:

<http://journal1913.org/support1913.html>

thanks!

[↑ Contents](#)

887. **Alexander Jorgensen**

***Re: One Less: #3 Film: Call for Submissions: Extended Deadline***

*Fri 31 Mar 2006*

---

Dear Nikki,

Just leaving NYC and reading. Leaving tomorrow for Beijing. Expect that I'll send something off in a day or two for your perusal.

Best,  
Alex

---

Good art however "immoral" is wholly a thing of virtue. Good art can NOT be immoral. By good art I mean art that bears true witness, I mean the art that is most precise. -- Ezra Pound

---

Do You Yahoo!?

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

<http://mail.yahoo.com>

[↑ Contents](#)

888. **Stephen Vincent**

***Limmigration***

*Fri 31 Mar 2006*

---

It strikes me - now that Iraq has obviously become an unmitigated disaster - that this country's right wing has diverted its limitless killer energies to the latino/Hispanic migrant populations. The new Moby, apparently, has now become 11 million "criminal felon illegal" - brown residents. Victory over them apparently will re-purify a particular definition of the nation, etc., etc. without all that messy democracy, Arab nation-building nonsense

It also strikes me a wonderful that the Hispanic population is not taking this lying down. (Ironical how the Foxies are trying to dumb down the protests by saying they are ignited by DJ's! And those Mexican flags! I am sure glad the Italian and Irish and whoever else Americans do not parade holding up their country flags in x and y parades. I would be worried!).

In the context of this list, I want to ask the role of poets/poetry in what is clearly a huge domestic (national) eruption. The list has been rather deaf here (tho clearly rumbled by China!). Along with those DJ's, where is the language most active in responding to the traffic back and forth across the borders. Maybe Charles Alexander - both publishing and teaching in the heart of Tucson can speak to his knowledge of this pulse(?). And I suspect there are others - Mark Weiss, for example, tho now in New York, was deeply involved with the Poets of Tijuana and Baja.

Seems real timely to know. And if there is not, that is something to know, too.

Stephen Vincent

[↑ Contents](#)

889. **aaron tieger**

***chapbooks released (Fewer & Further Press)***

*Fri 31 Mar 2006*

---

Poetry friends,

Fewer & Further Press is pleased to announce the publication of two new works: Michael Carr's Platinum Blonde and Aaron Tieger's February. Both are available for purchase through the press website @ [fewfurpress.blogspot.com](http://fewfurpress.blogspot.com). The website offers excerpts and audio samples of the poetry. Both works are published in an edition of 200 copies, 35 of which are special editions. If you are interested in purchasing a special edition, please contact the editor:

██████████.

Platinum Blonde is a collection of poems and collages by Michael Carr. Michael co-edits Katalanche Press with the poet Dorothea Lasky. His work has appeared in several magazines including: the Poker, Drill, and the tiny. To see the cover, read an excerpt, and listen to audio, look here:

[fewfurpressplatinum.blogspot.com](http://fewfurpressplatinum.blogspot.com)

February is Aaron Tieger's fourth published work. His previous publications include Days and Days (Pressed Wafer) and Coltsfoot Insularity, also available from Fewer & Further Press. Aaron edits CARVE Poems and CARVE Editions. To see the cover, read an excerpt, and listen to audio, look here:

[fewfurpressfebruary.blogspot.com](http://fewfurpressfebruary.blogspot.com)

Thank you,

Jess Mynes, editor

Fewer & Further Press

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

---

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<http://mail.yahoo.com>

[↑ Contents](#)

890. **Mark Weiss**

***Re: Limmigration***

*Fri 31 Mar 2006*

---

My anthology, Across the Line / Al otro lado: The Poetry of Baja California, covers a lot of it from that side on that segment of the border, except for the very youngest poets. I'll be there at the end of April and report back anything interesting I learn. On the US side (again of that border) the dominant voices are connected to the Taco Shop Poets. They have a web site, <http://vozalta.u33.infinology.com/tsp/>. Check out within the site the pages for Voz Alta, the art and poetry series they sponsor. Anybody there would be pretty knowledgeable and forthcoming. I know Adrian Arancibia best. If anyone emails Voz Alta give my regards. They could also supply the names of writers in the important Juarez (opposite El Paso) fiction scene (some is translated. The poetry isn't particularly impressive). For prose from the Baja border check out the catalogue of SDSU Press. The bulk of what's been translated is there, many in sterling versions by Harry Polkinhorn.

I'd recommend anything by Luis Alberto Urrea, who was raised on both sides of the border. He's published a few novels (I haven't read the latest, The Hummingbird's Daughter) and a couple of books of poetry, but the place to

start is his non-fiction, *Across the Wire : Life and Hard Times on the Mexican Border*, *By the Lake of Sleeping Children*, and *The Devil's Highway*, a stunning and harrowing account of a particularly disastrous attempted crossing by a group of Mexican illegals. It helps to have a strong stomach.

A good overview of the border, tho it's a bit out of date in the details, is Tucson-based journalist Tom Miller's *On the Border*.

I hope this helps.

Mark

At 12:18 PM 3/31/2006, you wrote:

>It strikes me - now that Iraq has obviously become an unmitigated disaster -  
>that this country's right wing has diverted its limitless killer energies to  
>the latino/Hispanic migrant populations. The new Moby, apparently, has now  
>become 11 million "criminal felon illegal" - brown residents. Victory over  
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>

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>deaf here (tho clearly ruffled by China!). Along with those DJ's, where is  
>the language most active in responding to the traffic back and forth across  
>the borders. Maybe Charles Alexander - both publishing and teaching in the  
>heart of Tucson can speak to his knowledge of this pulse(?). And I suspect  
>there are others - Mark Weiss, for example, tho now in New York, was deeply  
>involved with the Poets of Tiajuana and Baja.

>

>Seems real timely to know. And if there is not, that is something to know,  
>too.

>

>Stephen Vincent

>

>

>

[↑ Contents](#)

891. **David A. Kirschenbaum**  
***National Poetry Month, Boog City Style***  
*Fri 31 Mar 2006*

---

hi all,

here's a quick heads up on the three events we have planned for april. Call 212-842-BOOG(2664) or email [REDACTED] for further information.

hope all is well.

as ever,  
david

-----

d.a. levy lives: celebrating the renegade press

One Less Magazine (Williamsburg, Mass.)

Tues. April 11, 6 p.m., free

ACA Galleries

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

NYC

Event will be hosted by One Less Magazine editors  
David Gardner and Nikki Widner

Featuring readings from

Robert Doto

Matthew Langley

Sean MacInnes

John Sullivan

With music by

The Sparrows

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

Curated and with an introduction by Boog City editor David Kirschenbaum

-----

One Less is a bi-annual literary arts magazine founded in December, 2004 by writer David Gardner and writer/photographer Nikki Widner. The intent of One Less is to offer a space for thought-inspiring literary and visual art forms.

-----

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

Venue is bet. 10th and 11th avenues

<http://onelessmag.blogspot.com/>  
<http://www.myspace.com/rachelandrew>

-----

Boog City's Classic Albums Live presents

The Pretenders, Learning to Crawl

Tues. April 25, 8:00 p.m., \$7

The Bowery Poetry Club  
308 Bowery (and 1st Street)  
NYC

with readings from:

Shanna Compton  
Sharon Mesmer  
Jenny Smith

Then

The Pretenders, Learning To Crawl  
will be performed live in order by:

Casey Holford  
Phoebe Kreutz  
The Sewing Circle  
The Leader  
Erika Simonian

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.

poet and musical acts' websites

<http://www.shannacompton.com/>  
<http://www.caseyholford.com/>  
<http://www.phoebekreutz.com/>  
<http://www.olivejuicemusic.com/theleader.html>  
[http://www.respiro.org/Issue17/Poetry/poetry\\_Mesmer.htm](http://www.respiro.org/Issue17/Poetry/poetry_Mesmer.htm)  
<http://www.myspace.com/thesewingcircle>  
<http://www.erikasimonian.com/>  
<http://www.flickr.com/photos/piratejenny>

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The ABC No Rio Reading Series  
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For event and publication information:

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

T: (212) 842-BOOG (2664)

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[↑ Contents](#)

892. **Lewis LaCook**

***Megumi and Garbage Day in New York***

*Fri 31 Mar 2006*

---

candy wrappers parsing pure concrete blood  
twine around Megumi, a white and knotted  
daydream in the Bronx, where I am  
and she is not: a sweet I wish I hadn't  
spent, and which I taste all day, pert

tart and empowered. I could waste my day away  
from here; in her hot arms I'm dreaming

of Hunt's Point brownstones, rats that flicker  
from alleys to plunder garbage; a mouth full of

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\*\*\*\*\*

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[↑ Contents](#)

893. **Ram Devineni**

### ***People's Poetry Gathering and Rattapallax 13***

*Fri 31 Mar 2006*

---

Dear Friends: Rattapallax magazine is the official  
journal of the People's Poetry Gathering featuring a  
huge section on endangered languages in the book and  
on the CD. More information and listing of the full  
schedule at <http://www.peoplespoetry.org>

Below is more information on Rattapallax 13 and the  
festival:

----THE FOURTH PEOPLE'S POETRY GATHERING  
Poems from the World's Endangered and Contested  
Languages Read and performed in their Mother Tongues  
and English (May 3rd to 7th, 2006), NYC

Keynote by poet Robert Bly reading from his  
translations and poems on Wednesday, May 3rd at CUNY.  
It continues on Friday afternoon with a free program  
open to the public at the United Nations featuring a  
delegations from around the world in a tribute to  
poetic traditions that are increasingly threatened in  
our globalized society. That night the Irish band,  
Black 47, will rock the Bowery Poetry Club with Celtic  
poets and musicians as part of the "Harpsong" program.  
The program continues on Saturday, May 6th, with a

day-long Poetry Bash at the CUNY Grad Center, 365 5th Ave (at 34-35th Sts) presenting Belfast performance poet Gearóid MacLochlainn, award-winning Scottish traditional band Ciar, and Wales' National Poet Gwyneth Lewis. Artists working indigenous languages from the USA, Asia, and Australia are also featured such as Alaskan Tlingit poet Nora Marks Dauenhauer. Also featured are Sekou Sundiata, Galway Kinnell, Suheir Hammad, Sapphire, Jerome Rothenberg, and many others.

----RATTAPALLAX 13

Endangered Languages & Poetry

Breyten Breytenbach , Catherine Fletcher, Ima Aikio-Arianaick, Sherko Bekas, Iain Britton, Nora Marks Dauenhauer, Guy Etienne, Mererid Puw Davies, Dida Aguirre García, Latif Halmat, Tsjêbbe Hettinga, Jaime Luis Huenun, Iluen Clan, Gwyneth Lewis, Leonel Lienlaf, Iwan Llwyd, Gearóid Mac Lochlainn, Kevin MacNeil, Lorraine Dominique Nakai, Paulos Netabay, Cathal Ó Searcaigh, Tim Rakawurlma & Banjo Dinthali, Farhad Shakely, Janneke Spoelstra, Natalia Toledo, Kirmen Uribe, Wayãpi Clan, Wora Clan & Aku Wuw.

Poetry After the Iranian Revolution. Edited by Niloufar Talebi.

Abbas Saffari, A. H. Afrasiabi, Yadollah Royai Shahrouz Rashid, Ziba Karbassi, Majid Naficy Granaz Moosavi, Saghi Ghahraman, Mana Aghaee Jamshid Moshkani, V. M. Airu, Roshanak Bigonah & Naanaam

Poetry by Latasha N. Nevada Diggs, Kate Light, Janet Kaplan, Laure-Anne Bosselaar , Landis Everson, Daniela Gioseffi, Brendan Lorber, Marty McConnell, Rich Villar, Mercedes Roffe, Sylvio Back, Marilyn Hacker, Salah Stetie, Lourdes Vazquez, Lila Zemborain, ...

TheLouderArts Awake Prize: Judged by Laure-Anne Bosselaar, John Pursley III, Lucy Anderton & Pamela Steele

New Lyric Poetry

Edited by Martin Mitchell & Lorna Blake.

Thanks

Ram

Please send future emails to

██████████ for press

[↑ Contents](#)

894. **Glenn Bach**

***Re: current long poems in progress***

*Fri 31 Mar 2006*

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Vernon, Skip, Ric, et al.,

Sorry I'm getting to this a bit late. In my project, each "chapter" of the sequence is numbered sequentially, so there's a logical beginning and end: threshold to threshold, the door of my house to the office door at work (the project covers my morning walk, so no reverse direction on the way home). The chapters have been re-mapped back to the physical locations on the walk where I heard the original sounds that inspire the work. So, on a base level, the poem unfolds as a reenactment of the walk, although there's nothing to prevent a reader from dipping into it in alternate configurations, just as my fifteen years of walking variations of the same route take on a more nuanced system of overlaps and jumps in memory/history/geography, a palimpsest. And, even reading the sequence from start to finish, there really isn't any kind of narrative linearity.

The sequence structure of numbering serves as just that: a structure, or scaffolding, upon which to initiate meditations and improvisations on sounds as triggers or starting points. An annotated bibliography (catalog), in a way.

Best,

G.

Vernon Frazer wrote:

*Your books appear to collage experience rather than present it sequentially. Each of us in our respective ways is creating complex textural patterns that shift in mood and flow, to create experiences instead of statements. Would any of the other poets posting new of their works care to comment?*

[↑ Contents](#)

895. **Rob McLennan**

***new(ish) on rob's clever blog***

*Fri 31 Mar 2006*

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new(ish) on rob's clever blog

-- Ongoing notes: late March 2006 (Stephen Brockwell's Karikura, The Rideau Review Press; Jen Currin's The Sleep of Four Cities, Anvil Press; new chapbooks by Hot Whiskey Press; Eric Baus' The To Sound, Verse Press)  
-- Phoebe: eleven ways of looking at travel  
-- archival notes: what i remember & what i forget (Lorine Niedecker, michael dennis, C.D. Wright/James Whitehead + Sharon Thesen)  
-- 3 collaborations by Lea Graham + rob mclennan  
-- Notes without notes: Lea Graham + Nicholas Lea  
-- Ongoing notes: mid-March 2006 (Rob Budde's Finding Ft. George, wink books; Nancy Shaw and Catriona Strang's Cold Trip, Nomados; John Barlow's -MINUS 45, SOME DAYS IN WINTER, Laurel Reed Books, dana lisa peterson's essential core, 3rdness)  
-- Freedom to Read, 2006  
-- today is my 36th birthday  
-- the poetics of failure & geography in "spare moments: seventeen (failed) ottawa ghazals"  
-- A brief note on adoption  
-- Tsering Wangmo Dhompa's In the absent everyday  
etc.

[www.robmclennan.blogspot.com](http://www.robmclennan.blogspot.com)

+ some other new things at ottawa poetry newsletter,  
[www.ottawapoetry.blogspot.com](http://www.ottawapoetry.blogspot.com)

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[↑ Contents](#)