

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 2006

625 messages · Sat 1 Apr 2006 – Sun 30 Apr 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

April 2006, another Poetry Month, turned on three verdicts the culture was passing on the printed word at once: which of a great poet's leavings deserve to see print, how many people are reading any of it, and which books ought never to have been printed at all. Six hundred and twenty-five messages moved through the list, and the largest by far concerned a dead perfectionist whose wastebasket had just been published against every wish she had expressed in life.

The controversy was Elizabeth Bishop's. The release of Edgar Allan Poe & the Juke-Box: Uncollected Poems, Drafts, and Fragments — the discards and unfinished work of a poet who had published fewer than a hundred poems in her lifetime — drew a front-page review that Joe Amato copied to the list, David Orr opening with the extravagant claim that *"You are living in a world created by Elizabeth Bishop"*. The irony was sharp and unspoken: the paper crowned her in the very notice that presented the work she had judged unworthy and deliberately withheld. The archive had overruled the artist.

Beside that stood the oldest question, now with a data point. Aldon Nielsen flagged a New York Times survey item titled WHO READS POETRY?, hoping its results might at last *"bury the cliché that poetry is only read in college classrooms"*. After a decade of the list's own despair about audience, here was a hint that the readership was wider than the poets feared — though no one could quite say who had been asked, or what counted as reading, and the timing was its own quiet joke, a survey celebrating poetry's readers in the same season the profession spent exhuming a great poet's rejected drafts that almost no one, finished or unfinished, would ever open.

And the culture's suppressive impulse showed its face too. A thread on a conservative list of the most harmful books ever written circulated for the room's derision, Peter Grant asking the obvious — *"What the hell's Mein Kampf doing on that list?"* — beside Marx and Keynes and Friedman, as if Hitler and macroeconomics were commensurable dangers. It was the mirror image of the Bishop affair: one party laboring to print everything a great poet had thrown away, another compiling the books it wished unwritten.

The month's real question was who decides. The poet who withheld her drafts, the editor who prints them anyway, the pollster who counts the readers, the ideologue who damns the books — each claimed the authority to say what a body

of words was finally worth. I have set April down exactly as the archive delivered it — Bishop's exhumed fragments, the crowning review, the survey, and the list of the damned — because it was the month the fastidious perfectionist who had left almost nothing was made, against her plain will, to leave everything, and the list watched a poet lose the last power she had guarded most fiercely: the right to decide what of hers the world would ever see.

— *K. M. F.*

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- 379. David-Baptiste Chirot — FW:Woodland Pattern: George Bowering & Ammiel Alcalay Reading (4....
- 380. Steve Dalachinsky — Re: NYTBR, Poetry Wars
- 381. David Buuck — today's NY Times
- 382. C Daly — POETRY SUPER HIGHWAY free E-books coming your way
- 383. Kevin Hehir — Re: The Poetry Reading/Momo's Press, etc
- 384. John Gallaher — 2006 Pulitzer Prize in Poetry
- 385. John Gallaher — 2006 Pulitzer Prize in Poetry
- 386. Aldon Nielsen — Re: 2006 Pulitzer Prize in Poetry
- 387. Officer in Need of Assistance! — Re: 2006 Pulitzer Prize in Poetry
- 388. George Bowering — Re: 2006 Pulitzer Prize in Poetry
- 389. Grant Jenkins — Review: Eleni Sikelianos's visit to Tulsa
- 390. Stephen Vincent — Re: 2006 Pulitzer Prize in Poetry
- 391. Chris Stroffolino — Mayday Mayday (& news)
- 392. Pam Grossman — Re: Mayday Mayday (& news)
- 393. Pam Grossman — oops

- 394. Mark DuCharme — Robinson & DuCharme reading in Boulder
- 395. Chris Stroffolino — Re: Mayday Mayday (& news)
- 396. Geoffrey Gatza — Flarf Festival Folios
- 397. mIEKAL aND — TRILOBITE by mIEKAL aND
- 398. Stephen Baraban — "position is where you/put it"--b&n
- 399. Stephen Vincent — Re: Flarf Festival Folios
- 400. Alison Croggon — Re: "position is where you/put it"--b&n
- 401. Murat Nemet-Nejat — Re: "position is where you/put it"--b&n

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- 402. Alison Croggon — Re: "position is where you/put it"--b&n
- 403. Murat Nemet-Nejat — Re: NYTBR, Poetry Wars
- 404. Pierre Joris — Re: "position is where you/put it"--b&n
- 405. Murat Nemet-Nejat — Re: NYTBR, Poetry Wars
- 406. Haas Bianchi — Re: 2006 Pulitzer Prize in Poetry who is claudia emerson?
- 407. Daniel Godston — Lower & Upper Limits tonight
- 408. Robert Grotjohn — Re: 2006 Pulitzer Prize in Poetry who is claudia emerson?
- 409. Kenneth Wolman — Re: 2006 Pulitzer Prize in Poetry
- 410. Megan Burns — Re: 2006 Pulitzer Prize in Poetry
- 411. Aldon Nielsen — Re: 2006 Pulitzer Prize in Poetry who is claudia emerson?
- 412. Kenneth Wolman — Partial apology
- 413. Officer in Need of Assistance! — Re: "position is where you/put it"--b&n
- 414. Vernon Frazer — Re: "position is where you/put it"--b&n
- 415. mIEKAL aND — Re: "position is where you/put it"--b&n
- 416. Steve Dalachinsky — Re: "position is where you/put it"--b&n
- 417. Bruce Covey — Free Chapbooks, New Coconut!
- 418. sgambito — 2006 Vincent Chin Memorial Chapbook Prize
- 419. J. Michael Mollohan — Re: "position is where you/put it"--b&n
- 420. sgambito — Re: 2006 Vincent Chin Memorial Chapbook Prize
- 421. C Daly — Re: 2006 Pulitzer Prize in Poetry who is claudia emerson?
- 422. David Baratier — Re: on Readings
- 423. Ken Rumble — Desert City: Waldrop, Hocquard, & Valery: This Saturday, April 22, 8pm, Chap...
- 424. Thomas Orange — post_moot reports
- 425. Stephen Vincent — Re: 2006 Pulitzer Prize in Poetry
- 426. Stephen Motika — Tonight: Gillian Conoley on Henri Michaux at Poets House, NYC
- 427. Davey Volner — Ingeborg Bachmann Reading, Thursday
- 428. mIEKAL aND — Fwd: A.Word.A.Day--orihon
- 429. C Daly — Richard Wilbur Wins 2006 Lilly Prize
- 430. John Gallaher — Re: 2006 Pulitzer Prize in Poetry who is claudia emerson?
- 431. Stephen Vincent — Re: Richard Wilbur Wins 2006 Lilly Prize
- 432. Halvard Johnson — Re: Richard Wilbur Wins 2006 Lilly Prize
- 433. Haas Bianchi — Re: Richard Wilbur Wins 2006 Lilly Prize
- 434. George Bowering — Re: Richard Wilbur Wins 2006 Lilly Prize
- 435. Aaron Vidaver — Silvia Federici (06/04/25) & Mark Nowak (06/04/30) in Vancouver
- 436. Adam Fieled — New on "PFS Post" & "Stoning the Devil"
- 437. Benjamin Basan — The Iowa Review Web - April 2006 'Sound Issue'
- 438. Mark DuCharme — Re: Richard Wilbur Wins 2006 Lilly Prize
- 439. Bob Marcacci — Re: NYTBR, Poetry Wars
- 440. Eric Elshtain — New Beard of Bees Chapbook
- 441. Andrew Burke — Re: "position is where you/put it"--b&n
- 442. Renee Ashley — Re: "position is where you/put it"--b&n

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- 443. Nick LoLordo — Re: Richard Wilbur Wins 2006 Lilly Prize
- 444. Walter K. Lew — Like a king.
- 445. David Baratier — Re: "position is where you/put it"--b&n

- 446. George Bowering — Re: "position is where you/put it"--b&n
- 447. Jonathan Skinner — Re: The Poetry Reading/Momo's Press, etc
- 448. Alexander Jorgensen — Re: NYTBR, Poetry Wars
- 449. Alexander Jorgensen — Re: NYTBR, Poetry Wars
- 450. Joseph Madia — New Mystics April Update
- 451. Ian VanHeusen — Re: Richard Wilbur
- 452. Steve Clay — NYC Book Party
- 453. Rob McLennan — new(ish) on rob's clever blog
- 454. furniture_press — Jen Bartlett E-mail
- 455. Ward Tietz — Adrienne Rich @ Georgetown U on Tuesday, May 2
- 456. Marcus Bales — Party April 28
- 457. Eric R. Hoffman — New Chapbook
- 458. Gary Sullivan — 16 Poets Friday: Apps, Behrle, Boyer, Degentesh, Gordon, Highfill, Mesmer, ...
- 459. Vernon Frazer — Re: positon is where you/put it--b & n
- 460. Haas Bianchi — An offer to Debate Christian Wiman
- 461. mIEKAL aND — Re: An offer to Debate Christian Wiman
- 462. Aaron Belz — New anthology features Nester, Swensen, Dennis, Schiff, Johnston, Young, and m...
- 463. Skip Fox — Snail mail addresses: Edwards, Howe, Downs, Selby, Schultz, & Olson.
- 464. Reb Livingston — Bedside Guide Release Party - NYC - April 22
- 465. Craig Allen Conrad — POETRY / POLITICS / PROXIMITY in Philadelphia
- 466. Stephen Vincent — Re: POETRY / POLITICS / PROXIMITY in Philadelphia

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- 467. JT Chan — "descending poem" (new form)
- 468. Jamie Gaughran-Perez — New work from K. Silem Mohammad @ Rock Heals
- 469. Burt Kimmelman — Marsh Hawk Press Book Party and Reading in NYC
- 470. Ruth Danon — Fw: apt sublet
- 471. kevin thurston — PTRS in NYC & DC
- 472. kevin thurston — Buck Downs & CA Conrad tonight
- 473. David-Baptiste Chirot — FW: Friday and Saturday at Woodland Pattern
- 474. Kevin Hehir — New Music and Poetry Series, St.John's
- 475. Lewis LaCook — New Work ::: Starburst
- 476. jUstin!katKO — jUstin!katKO, Camille PB, Joshua Strauss, Coupons\$B!b(BC oupons: Performing...
- 477. furniture_press — Rhetoric/Proto-Feminism Help!
- 478. Haas Bianchi — Re: Rhetoric/Proto-Feminism Help!
- 479. Christopher Leland Winks — Re: Rhetoric/Proto-Feminism Help!
- 480. Michael Heller — Fwd: BOOK LAUNCH
- 481. David Israel — Re: POETICS Digest - 19 Apr 2006 to 20 Apr 2006 - Unfinished
- 482. Alexander Jorgensen — Sinophiles -- China
- 483. Daniel Kane — Hao Wu
- 484. Poetry Project — Events at the Poetry Project 4/24 - 4/26
- 485. Chris Stroffolino — Re: New Work ::: Starburst
- 486. Denise Enck — Ted Joans Celebration, Friday, April 21
- 487. Andy Nicholson — Twelve Torsos is now accepting submissions
- 488. Catherine Daly — FW: New Orleans does indeed still need your help

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- 489. Ian VanHeusen — St. John of the Cross
- 490. Walter K. Lew — Film about Sor Juana Inez de la Cruz
- 491. C Daly — Re: St. John of the Cross
- 492. Haas Bianchi — Re: St. John of the Cross
- 493. Steve Halle — David Pavelich @ Seven Corners
- 494. David A. Kirschenbaum — Tues. 4/25: Compton, Mesmer, Smith and The Pretenders, Learning to ...

- 495. Christopher Leland Winks — Re: Film about Sor Juana Inez de la Cruz
- 496. Christopher Leland Winks — Re: St. John of the Cross
- 497. Stephen Vincent — Donner Party Redux!
- 498. Haas Bianchi — Re: St. John of the Cross
- 499. Stephen Vincent — Oops! Donner Party Redux!
- 500. Scott Michael Pierce — Skanky Possum and Effing Press reading / party tomorrow night
- 501. Dan Waber — Performance Tonight Barbara DeCesare & Alan Semerdjian
- 502. Gary Sullivan — Marathon: Anne Boyer, Michael Magee, K. Silem Mohammad, Rod Smith, etc.

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- 503. Gabriel Gudding — Re: St. John of the Cross
- 504. PR Primeau — New addresses
- 505. Charles Bernstein — Columbia Reading 4/25
- 506. Fulcrum Annual — Kapovich, Mazer, Nikolayev, Sturgeon reading April 26
- 507. Fulcrum Annual — Landis Everson & Bill Berkson reading at Harvard on April 27
- 508. Jim Andrews — Jig-Sound
- 509. Susan Webster Schultz — Tinfish 16 / trout 13 Please forward!
- 510. Peter Ciccariello — Re: Jig-Sound
- 511. C Daly — Notes from the Palm Springs Book Festival

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- 512. noah eli gordon — Denver reading: Eric Baus & Joshua Marie Wilkinson
- 513. Benjamin Basan — Four Factorial ! Now (finally) available!
- 514. Jim Andrews — Re: Jig-Sound
- 515. Geoffrey Gatza — The Devil in Kent Johnson
- 516. Stephen Baraban — Re: The Devil in Kent Johnson
- 517. amy king — After American Idol ...
- 518. C Daly — Reading at the Smell, APRIL 30th
- 519. Mark DuCharme — Re: Notes from the Palm Springs Book Festival
- 520. Alexander Jorgensen — Lawrence Durrell and Manchuria

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- 521. mIEKAL aND — Owner evicted, thousands of books thrown out at Gaithersburg shop
- 522. Morgan Schuldt — CUE: A Journal of Prose Poetry
- 523. Evan Escent — "John Tranter's new book Urban Myths"
- 524. Alexander Jorgensen — Re: "John Tranter's new book Urban Myths"
- 525. Wald Reid — Reading in Somerville, MA, 4/27/06
- 526. Ram Devineni — Rattapallax and Audible.com Partner
- 527. Ram Devineni — Alabanza event tonight: Yusef, Hirsch & Vicuna + screening
- 528. Charles Bernstein — Ulla Dydo on Stein Scholarhip
- 529. Michael Kelleher — JUST BUFFALO E-NEWSLETTER 4-24-06
- 530. Ian VanHeusen — Human Liberation: Christianity, Islam, Buddhism, and Marxism
- 531. Ron Silliman — Silliman's Blog
- 532. Rob McLennan — post festival notes
- 533. ALDON L NIELSEN — every blog has its bay
- 534. Mark Truscott — Christakos and Davis this Wednesday
- 535. Wanda Phipps — Wanda Phipps, David Kirschenbaum and Dan Wilcox at ABC No Rio
- 536. derekrogerson — Assistant Professor of Literature

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- 537. derekrogerson — Assistant Professors + Instructor of English (3 positions)
- 538. Jason Nelson — Submissions Wanted for Where we Create
- 539. Dan Waber — NEW BOOK - My Dance is Mathematics by JoAnne Growney
- 540. Marcus Bales — Work, Wine, and Beer
- 541. justin sirois — audio by Cathy Eisenhower
- 542. Adam Fieled — "Waxing Hot": New Poetics Dialogue up at PFS Post!

- 543. furniture_press — PO25centEM update - Deadline moved back
- 544. Thomas savage — Re: Human Liberation: Christianity, Islam, Buddhism, and Marxism
- 545. Bill Marsh — New on the Assassin's blog
- 546. Aryanil Mukherjee — Re: Human Liberation: Christianity, Islam, Buddhism, and Marxism
- 547. Daniel Kane — Michael McClure contact info
- 548. Steve Halle — Re: "Waxing Hot": New Poetics Dialogue up at PFS Post!
- 549. amy king — MiPOesias - Friday @ Stain Bar in Brooklyn -- Tynes, Hamm, & Firestone
- 550. David Harrison Horton — Bob Grenier at Anthology
- 551. C Daly — 10 harmful books
- 552. charles alexander — Re: 10 harmful books
- 553. Jerome Rothenberg — new New York visit
- 554. andrews — this thursday
- 555. konrad — Re: Bob Grenier at Anthology
- 556. Tom Beckett — new at e-x-c-h--n-g-e-v-a-l-u-e-s
- 557. Tarpaulin Sky Press — Jenny Boully's [one love affair]* available from Tarpaulin Sky Press

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- 558. Jonathan Skinner — Re: 10 harmful books
- 559. Nico Vassilakis — SuBtExT/sEaTtLe = Jules BOYKOFF and Kaia SAND
- 560. Jesse Glass — Correction Regarding Kent Johnson's Reading
- 561. Kristine Leja — TONIGHT-Literary Community & Cross Genre Panel -7:30pm
- 562. Jen Linden — Re: Jenny Boully's [one love affair]* available from Tarpaulin Sky Press
- 563. Thomas savage — Re: 10 harmful books
- 564. Edmund Hardy — I-Space: new poems, reviews, essays
- 565. Aldon Nielsen — new Nate Mackey Book
- 566. tyrone williams — Re: new Nate Mackey Book
- 567. C Daly — new poetry reading blog
- 568. LOUIS CABRI — Ashbery question
- 569. Tarpaulin Sky Press — Reading Saturday, April 29, in NYC - Eléna Rivera, Jonathan Skinner,...
- 570. Matt Henriksen — Burning Chair: Donnelly, Hart, Manguso, Nadelberg, Ostashevsky : Fri 4/28,...

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- 571. Peter Grant — Re: most harmful books
- 572. Sabyasachi Sanyal — Novice work
- 573. Roger Day — flarf in piccies and sound
- 574. Thomas Orange — teaching from spahr/rankine
- 575. Dan Coffey — looking for Pam Rehm email contact
- 576. Geoffrey Gatza — Re: Correction Regarding Kent Johnson's Reading
- 577. Haas Bianchi — Re: most harmful books
- 578. Minky Starshine — Re: most harmful books
- 579. David A. Kirschenbaum — Boog's First 15th Anniversary Event
- 580. Chris Stroffolino — Re: Boog's First 15th Anniversary Event
- 581. Gary Sullivan — Flarf Festival: Reports and Video
- 582. C Daly — Re: most harmful books
- 583. George Bowering — Re: most harmful books
- 584. Catherine Daly — pinsky in slate on npm and insult poetry
- 585. Poetry Project — Events at the Poetry Project 5/1 - 5/3
- 586. Haas Bianchi — Re: most harmful books
- 587. David-Baptiste Chirot — Re: most harmful books
- 588. Stephen Baraban — "actually almost any book"
- 589. Alexander Jorgensen — Re: "actually almost any book"
- 590. David-Baptiste Chirot — Re: "actually almost any book"

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- 591. Susanna Lea — unsubscribe

- 592. Ian VanHeusen — Re: harmful books
- 593. George Bowering — Re: harmful books
- 594. Derek White — James Wagner: 3 Readings in NYC this weekend
- 595. Haas Bianchi — Helpful books
- 596. kevin thurston — Re: Helpful books
- 597. David A. Kirschenbaum — Re: Helpful books
- 598. kevin thurston — Re: Helpful books
- 599. amy king — Please Expose Yourself Tonight
- 600. Christine Hamm — Re: Please Expose Yourself Tonight
- 601. Marcus Bales — TONIGHT - Friday at the Lit Center on the Fairhill Campus
- 602. justin sirois — Re: Helpful books
- 603. Jesse Glass — New Jesse Glass Page At Penn Sound
- 604. C Daly — awp panel bios
- 605. Joseph Thomas — Re: awp panel bios
- 606. Michael Rothenberg — Re: awp panel bios
- 607. Brian Stefans — Kluge: A Meditation (my MFA thesis) is online
- 608. Jennifer Karmin — May 1st RALLY FOR IMMIGRANT RIGHTS
- 609. Jack Kimball — Bay Poetics, last call for pre-orders
- 610. Haas Bianchi — FW: May 1st RALLY FOR IMMIGRANT RIGHTS
- 611. LOUIS CABRI — Speak King question
- 612. Evan Escent — "Jacket 29 is slowly growing"
- 613. Peter Ciccariello — Re: Kluge: A Meditation (my MFA thesis) is online
- 614. Alexander Jorgensen — CHINA: "What your mamma say...but what about papa..."

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- 615. Jesse Glass — Saturday's Guardian on The Passion of Phineas Gage and Selected Poems by Jess...
- 616. Pierre Joris — recent posts on nomadics
- 617. Roger Day — Re: harmful books
- 618. Camille Martin — Camille Martin reads at the Art Bar in Toronto
- 619. James Fox — CFP: Cixous, Theatre, Death (5/10/06; journal issue)
- 620. Andrew Burke — Re: harmful books

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- 621. Holly Crawford — Re: a Walt Whitman--Entropy Slices
- 622. C Daly — FW: [Versification] The fate of Versification
- 623. Ian VanHeusen — Re: roger day
- 624. Stephen Vincent — Rational Anthems
- 625. Haas Bianchi — Atlanta Readings

1. **Craig Allen Conrad**

Re: favorite long poems - H.D.'s Trilogy ... Orlovitz's "The Rooster"

Sat 1 Apr 2006

Granted, "The Rooster" may not qualify as a long poem in the same sense as some of the long poems discussed, but it's Gil Orlovitz's longest as far as I know.

Spurred into action from all this talk about long poems, I wrote a bit about Orlovitz on PhillySound, and reprinted in full "The Rooster," so if you're interested, go to:

[_http://phillysound.blogspot.com/2006_03_01_phillysound_archive.html_](http://phillysound.blogspot.com/2006_03_01_phillysound_archive.html)
(http://phillysound.blogspot.com/2006_03_01_phillysound_archive.html)

Maybe someone can answer the Duncan question I ask, which you'll see in that link above...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/>)

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2. **isat**

NEW YORK: Gennady Aygi Memorial

Sat 1 Apr 2006

Dear friends!

Please join us to reflect on the life and achievements of the remarkable Russian avant-gardist / Chuvash national poet Gennady Aygi (1934-2006).

(In Russian & English)

Gennady Aygi Memorial Reading
TUESDAY, APRIL 4, 2006

8pm

The Bowery Poetry Club

Participants:

Tatiana Gabrilyantz
Alex Galper
Anatoly Glants
Leonid Drozner
Aleksandr Kogan
Genrikh Khudyakov
Mike Magazinnik
Ella Nitzberg
Eugene Ostashevsky
Elena Po
Igor Satanovsky
Marina Temkina
Matvei Yankelevich

The Bowery Poetry Club:
308 Bowery, New York, NY 10012
Foot of First Street between Houston & Bleecker
across the street from CBGB
F/V train to Second Ave
6 train to Bleecker


This event is FREE.

Gennady Aygi is widely regarded as one of the world's foremost contemporary poets. His work has been translated into some twenty languages, and he has been nominated several times for the Nobel Prize. In the late 1950s, Boris Pasternak and Nazim Hikmet urged Aygi to switch from writing in his mother tongue, Chuvash, to Russian. It was not until the 1960s that he was first published in Eastern Europe, and not until the late 1980s that his poems were allowed to be openly published in the Soviet Union and Chuvashia, an autonomous republic in the middle Volga valley where he was born in 1934. Books of his available in the U.S. include *Selected Poems: 1954-1994* (Angel Books/Northwestern University Press), *Salute to Singing* (Zephyr Press), and just published in April 2003, *Child-and-Rose* (New Directions Publishing). [Bio from Words Without Borders web site.]

p.s. apologies for cross-posting

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3. **Jerrold Shiroma**

Re: favorite long poems - H.D.'s Trilogy ... Orlovitz's "The Rooster"

Sat 1 Apr 2006

some of my favorite long-er-ish poems...

Notebook of a Return to the Native Land--Aime Cesaire
The Book of Questions--Edmond Jabes
Rainbow for the Christian West--Rene Depestre
Merzsonata--Kurt Schwitters
Kamau Brathwaite--Ancestors
Jerome Rothenberg--Khurbn (Poland 1931, as well)
Francois Villon--Testament
Raymond Queneau--Cent Mille Millions de poèmes (can't get much longer than this)

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4. **ALDON L NIELSEN**

Fwd: Sad News Regarding Jackie McLean

Sat 1 Apr 2006

March 31, 2006

Jazz Saxophonist Jackie McLean Dies at 73

By THE ASSOCIATED PRESS

Filed at 11:11 p.m. ET

HARTFORD, Conn. (AP) -- Jazz saxophonist Jackie McLean, a performer and teacher who played with legendary musicians including Miles Davis and Sonny Rollins, died Friday. He was 73.

McLean, a contemporary of some of the 20th century's most famed jazz musicians, died at his Hartford home after a long illness, family members told The Hartford Courant.

McLean was founder and artistic director of the Jackie McLean Institute of Jazz at the University of Hartford's Hartt School.

He and his wife, actress Dollie McLean, also founded the Artists Collective, a community center and fine arts school primarily for troubled youth in inner city Hartford.

University President Walter Harrison said that despite his many musical accomplishments, McLean was a modest man whose connections with his students lasted for decades after they left his classroom.

"He fully understood the way that jazz as an art should be passed down to students," Harrison said. "He saw his role as bringing jazz from the 1950s and '60s and handing it down to artists of today."

McLean, a native of Harlem in New York City, grew up in a musical family, his father playing guitar in Tiny Bradshaw's band. McLean took up the soprano

saxophone as a teen and quickly switched to the alto saxophone, inspired by his godfather's performances in a church choir, he told WBGO-FM in Newark, N.J., in an interview in 2004.

McLean went on to play with his friend Rollins under the tutelage of pianist Bud Powell, and was 19 when he first recorded with Miles Davis.

He drew wide attention with his 1959 debut on Blue Note Records, "Jackie's Bag," one of dozens of albums he recorded in the hard-bop and free jazz styles.

He also played with Charles Mingus and Art Blakey's Jazz Messengers, experiences that he credited with helping him find his own style as he tried to emulate the famed Charlie "Bird" Parker.

"I never really sounded like Bird, but that was my mission," McLean said in the radio interview. "I didn't care if people said that I copied him; I loved Bird's playing so much. But Mingus was the one that really pushed me away from the idea and forced me into thinking about having an individual sound and concept."

After Blue Note terminated his recording contract in 1968, McLean began teaching at the University of Hartford. McLean taught jazz, African-American music, and African-American history and culture. He received an American Jazz Masters fellowship from the National Endowment for the Arts in 2001, and toured the world as an educator and performer.

McLean, a heroin addict during his early career, also lectured on drug addiction research.

YAHOO! GROUPS LINKS

Visit your group "dimeadozenjazzforum" on the web.

Your use of Yahoo! Groups is subject to the Yahoo! Terms of Service.

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5. **Jim Andrews**

FW: China and Poetry--ludicrous comparisons

Sat 1 Apr 2006

Jim

I lived in Latin America from 1992 until 1999 I speak Spanish, Portuguese

That's great.

and English so please don't lecture about intercontinental awareness.

You felt obliged, then(?), to throw in *five* 'America/American's in your short email because you were being critical, despite your deep awareness of Latin America? Even you who lived in Latin America for 7 years? It's quite an amazingly effective word, rhetorically, certainly. It's like the word 'new': it improves every product it accompanies. Think of American Gigolo, American Psycho (great movie), American Woman (nasty Canadian song), the band America (their horse didn't need a name), the writer Mark Amerika, AOL, American Standard, etc. My jaw stiffens and my resolve deepens simply by saying the word five or more times.

"Americans will not be won over by hyperbole". You think?

ja?

<http://vispo.com>

*I am
very aware that in Spanish and Portuguese the term Estadounidense
exists but
unfortunately there is no word Unitedstateian in English-*

R

*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

6. **Nicholas Karavatos**

****Munich* in Arabia - (but no *Paradise Now*)***

Sat 1 Apr 2006

Munich just opened here in Muscat. I went to a Friday afternoon (like Sunday in the West) matinee. The theatre was pretty full.

I sat mid-theatre and only once noticed people leaving: a group of women three-fourths of the way through, after the action when the story became more domestic again. People could have left behind me.

The crowd felt, to me, uncomfortable watching the film: murmuring and fidgeting especially when Israeli/Jewish positions were being explicated.

I talked to an American student at my college who, seeing it the day before me, had the same impression of the crowd.

It's hard to be aware of others, though, during scenes with gunfire or explosions.

"Don't fuck with the Jews," got some chuckles.

I heard a lot of "tsk-tsk" when the Dutch assassin was being killed.

What I took to be an oral sex scene was cut short by the censors, but the sex/death scenes at the end appeared intact.

We'll see how long it lasts here. *Jarhead* lasted a week but *The Passion of the Christ* lasted a month here in Muscat.

Paradise Now skipped the theaters here completely but we can rent it on DVD.

Though all films must have Arabic subtitles, the cinemas appear to attract a better educated, multi-lingual crowd. Arabic-language films that delve into social issues (*Paradise Now*) could attract what the government would consider a mono-lingual, under-educated crowd, less (or not at all) invested in the collaborationist, internationalist policies of the better-to-do Omani and expatriate communities and the government. Additionally, private debate is kept private and not encouraged to become public. Attendance at anything but fluff may lead to agitation. Thus, films like *Paradise Now* do not receive censor permits and are not shown in theaters.

(There are cinemas that cater to the Indian community, though these Tamil & Hindi films are frequented mostly by the manual labor force. The South Asian professional class will see English language films, or the occasional Hindi film shown in a cinema that specializes in English-language films.)

The only films in Arabic that play here in Oman's cinemas are trash-actions and slapstick comedies from Egypt.

Apart from films, it's been a rare find among my students when one says s/he enjoys reading and reads for pleasure in Arabic. In fact, I can only think of female students that do, off hand. But I wonder if that's how it feels to teach in the US as well?

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7. **Nicholas Karavatos**

The American

Sat 1 Apr 2006

In every one of the countries I've been to, I was called a variation of "American" by the people there.

Besides, "Death to America" fits better on banners than "Death to the United States."

And no one mistakes it for Paraguay anyway.

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8. **Haas Bianchi**

Re: China and Poetry--ludicrous comparisons

Sat 1 Apr 2006

Jim

We can called ourselves Vespuccians please change all my America's to Vespuccias.

R

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Jim Andrews

Sent: Saturday, April 01, 2006 12:24 AM

To: ██████████

Subject: FW: China and Poetry--ludicrous comparisons

Jim

*I lived in Latin America from 1992 until 1999 I speak Spanish,
Portuguese*

That's great.

| *and English so please don't lecture about intercontinental awareness.*

You felt obliged, then(?), to throw in *five* 'America/American's in your short email because you were being critical, despite your deep awareness of Latin America? Even you who lived in Latin America for 7 years? It's quite an amazingly effective word, rhetorically, certainly. It's like the word 'new': it improves every product it accompanies. Think of American Gigolo, American Psycho (great movie), American Woman (nasty Canadian song), the band America (their horse didn't need a name), the writer Mark Amerika, AOL, American Standard, etc. My jaw stiffens and my resolve deepens simply by saying the word five or more times.

"Americans will not be won over by hyperbole". You think?

ja?

<http://vispo.com>

> I am

> very aware that in Spanish and Portuguese the term Estadounidense

> exists but unfortunately there is no work Unitedstateian in English-

>

> R

>

> 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
>

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9. **Richard Jeffrey Newman**

Re: China (and the US) and Poetry

Sat 1 Apr 2006

I'm actually reading backwards through this thread so I haven't gotten to where it started yet, but I just wanted to say that I think this is well said, Lucas.

Rich Newman

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

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

Behalf Of Lucas Klein

Sent: Friday, March 31, 2006 12:27 AM

To: ██████████

Subject: Re: China (and the US) and Poetry

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

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10. **Jeffrey Side**

The Penguin Book of Contemporary British Poetry 24 Years On

Sat 1 Apr 2006

New blog entry:

The Penguin Book of Contemporary British Poetry 24 Years On

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

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11. **Bob Marcacci**

Re: China and Poetry--ludicrous comparisons

Sat 1 Apr 2006

how about Amerighi?

--

Bob Marcacci

The aim of the poet is to awaken emotions in the soul, not to gather admirers.

- Andrei Tarkovsky, "Stalker"

*From: Haas Bianchi <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Sat, 1 Apr 2006 07:12:27 -0600
To: [REDACTED]
Subject: Re: China and Poetry--ludicrous comparisons*

Jim

We can called ourselves Vespuccians please change all my America's to Vespuccias.

R

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*From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of Jim Andrews
Sent: Saturday, April 01, 2006 12:24 AM
To: [REDACTED]
Subject: FW: China and Poetry--ludicrous comparisons*

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R

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12. **mIEKAL aND**

Bernstein: Don't take L=A=N=G=U=A=G=E errors 'literally'

Sat 1 Apr 2006

Bernstein: Don't take L=A=N=G=U=A=G=E errors 'literally'

U.S. poet visits England amid anti-experimental protests

Saturday, April 1, 2006; Posted: 9:23 a.m. EST (14:23 GMT)

BLACKBURN, England (CNN) -- One day after Charles Bernstein said the L=A=N=G=U=A=G=E poets made possibly "thousands" of tactical mistakes in

the war against modernism, the poet says he was speaking "figuratively, not literally."

About 300 protesters -- most of them upset about the experiments -- and two dozen supporters greeted Bernstein outside the town hall in Blackburn, the home of his counterpart, Ted Hughes.

The two faced reporters at midday after attending a multi-vocal service at Blackburn Cathedral and meeting with the city's poetry leaders. About 20 percent of Blackburn's population are poets.

In a speech Friday at an event organized by the Chatham House think tank, Bernstein said, "I am quite certain there are going to be dissertations written about the mistakes of the L=A=N=G=U=A=G=E administration."

"I know we've made tactical errors, thousands of them, I'm sure," he said. "But when you look back in history what will be judged on is" whether the "right strategic decision" was made.

On Saturday, a reporter asked Bernstein to give examples of the mistakes.

"First of all, I meant it figuratively, not literally. Let me let me be very clear about that. I wasn't sitting around counting," he replied. "The point I was making to the questioner ... is that, of course, if you've ever made decisions, you've undoubtedly made mistakes.

"The important thing is to get the big strategic decisions right, and that I am confident that the decision to overthrow modernism and give the literate people an opportunity for incoherence and aphasia is the right decision."

"The other point I was making to the questioner is that I'm enough of a poet to know that things that looked brilliant at the moment turn out in historical perspective to be mistakes, and the things that look like mistakes turn out to have been right decisions."

Bernstein, who has been dogged by protesters over the past two days, denied that they have drowned out his messages, and repeated that the right to protest is fundamental in a democracy.

"Indeed, I've been very warmly welcomed. I've also noticed the people waving along the streets, I've noticed the considerable gathering of people from Blackburn, just on the other side of the demonstrations. I'm hearing their voices equally clearly and equally well," he said.

Hughes also downplayed the demonstrations, including one in Liverpool Friday night that drew about 1,500 outside the city's Philharmonic Concert Hall.

A singer at the concert dedicated a song to the demonstrators, sang Yoko Ono's "Oh, O'Oh, Walking on Thin Ice" and gave an impromptu rendition of his "God Save L=A=N=G=U=A=G=E Poetry ."

"I'm not embarrassed in the least," Hughes said of the demonstrations.

He drew laughter from the reporters when he added, "as for the size of the crowds, I've been on plenty of demonstrations in my life -- well maybe a few years ago -- but I've not forgotten what is a big crowd and what is a small crowd -- and that was not a big crowd" in Liverpool.

Bernstein was expected to return to NYC later Saturday.

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13. **Corey Frost** **"America" vs. "USA"**

Sat 1 Apr 2006

Jim, I take your point: "America" might technically mean North America and South America (the way "Eurasia" would mean Europe and Asia). In Latin American countries it's more common to use the word that way. But it's a much stronger convention in English to use "American" to mean a citizen of the United States of America, as a "Mexican" is a citizen of the United Mexican States. You can argue that technically "America" should be more generic, but I can't help feeling that argument is ridiculous, because I (as a non-US-citizen living in the US) would never ever say "I'm from America. More specifically, I'm from Canada."

Corey

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14. **jasmin garcia** **John Koethe & Sarah Arvio read**

Sat 1 Apr 2006

On Saturday, April 8th, acclaimed poets John Koethe and Sarah Arvio will read at the Bowery Poetry Club in nyc.

The venue is located at 308 Bowery at Bleecker Street, and \$5 will be collected at the door. It will begin at 6 pm.

About the poets:

Sarah Arvio grew up near New York City and was educated at schools abroad and at Columbia University.

She now works as a translator for the United Nations in New York and Switzerland. Her most recent publication, *Sono*, is a collection of playful, probing, and philosophical cantos written during a lengthy stay in Rome. The first eleven poems of her earlier publication, *Visits from the Seventh*, won The Paris Review's Bernard F. Connors Prize, and were reprinted in *The Best American Poetry 1998*. Other poems from the sequence won Poetry's Frederick Bock Prize. In 2003, Arvio was awarded the Rome Prize of the American Academy of Arts and Letters.

John Koethe was born in San Diego, California, was educated at Princeton and Harvard Universities, and is now a Professor of Philosophy at UWM. His award-winning poetry has appeared in numerous literary journals, including *Brooklyn Review*, *Cream City Review*, *Epoch*, *The New Republic*, *Paris Review*, *Southwest Review*, *TriQuarterly*, and *The Yale Review*. He is the author of several collections of poetry, including *Blue Vents* (1969), *The Late Wisconsin Spring* (1984), and *The Constructor* (1999). His 1973 book of poems, *Domes*, won the 1973 Frank O'Hara Award for Poetry, and his 1997 collection, *Falling Water*, received the highly coveted 1998 Kingsley Tufts Poetry Award from Claremont Graduate University. Prof. Koethe has received Guggenheim and NEA Fellowships and he is also author of the well-received scholarly study, *The Continuity of Wittgenstein's Thought* (1996). On February 20, 2000, John Koethe was honored by being named Milwaukee's first poet laureate.

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15. **Jonathan Penton**

I'm a Tarot Zero

Sat 1 Apr 2006

Greetings, Springtime Pranksters! There's new material at www.UnlikelyStories.org, including:

"Join the Resistance: Fall in Love" from the CrimethInc. Ex-Workers' Collective

"The Freedom Industry and the Dead Students of Bangladesh" by Iftekhar Sayeed

T. S. Ross and Jonathan Penton on US/Mexican border skirmishes

Steve McAllister on Cuban cigars and Jamaican gold

"Just War and the Construct of the West" by Sam Vaknin

"Sleeping with the Clan of Saints," a novella by Tantra Bensko

Short fiction by Aryan Kaganof, Marie Kazalia, Brian Downes, and Norman A. Rubin

Poetry by Tom Savage, Michelle Greenblatt, Paul Nelson, Simon Perchik, Luis Cuauhtemoc Berriozabal, Michaela A. Gabriel, Rumjhum Biswas, Dennis Mahagin, and Richard Wink

and the close of Year Three of A Sardine on Vacation, in which the Sardine sides with a hurricane

--

Jonathan Penton

<http://www.unlikelystories.org>

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16. **amy king**

Re: Bernstein: Don't take L=A=N=G=U=A=G=E errors 'literally'

Sat 1 Apr 2006

Wow, I heard there are about seventy five gathered at Newark Airport already, pens, blank notebooks, and roughly-drawn photographs of themselves in hand. But they don't realize that today is April 1st, and Bernstein always arrives at JFK on April 1st.

While we wait for more breaking news, enjoy Charles Bernstein's new poem, "The Twelve Tribes of Dr. Lacan" at MiPOesias (http://www.mipoesias.com/Poetry/bernstein_charles.html) - Fresh Today!

Cheers,

Amy King & Didi Menendez

<http://www.mipoesias.com>

mIEKAL aND <[REDACTED]> wrote:

Bernstein: Don't take L=A=N=G=U=A=G=E errors 'literally'
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17. **Jim Andrews**

Re: China and Poetry--ludicrous comparisons

Sat 1 Apr 2006

Jim

We can called ourselves Vespuccians please change all my America's to Vespuccias.

R

There you go.

I'm glad we were able to resolve this international matter with diplomacy!

ja

<http://vispo.com>

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18. **Brian Stefans**

Ian Hamilton Finlay: a casual reminiscence

Sat 1 Apr 2006

From Free Space Comix: the blog:

<http://www.arras.net/fscIII/>

It's no secret that I am a huge Ian Hamilton Finlay fan. Finlay died of cancer last Monday at the age of 80.

I was lucky enough to meet Finlay's son, Eck, at a poetry reading I did in New York on St. Patrick's day. I forget exactly what year this was, it must have been 1996, when the holiday fell on a Sunday, or 1995, when it fell on a Friday (the

most recent one on a Saturday was 1990, when I was still in college). I was subbing for Melanie Nielson, and because of the holiday the Ear Inn didn't want to host the reading. In any case, I read to a not very packed house at a tea shop near by with Norma Cole - the only other notable event was that I accidentally brushed dandruff into Jackson Mac Low's soup, and I met Erica Hunt that day but didn't know it was her because she sat alone, with her child, at the back (actually, very front) of the room, and I assume she was some woman who stopped by on a whim.

I saw Eck give a talk about his father's work later that week at Teacher's and Writers. Because his father was an agoraphobe, Eck used to give talks about his work around the world, which afforded him a great chance to meet poets outside of the UK.

I didn't see Eck much after that, but in 1998 I went to London to spend time with Miles Champion, and while there met Thomas Evans, a good friend of both Miles' and Eck's, who invited me to a party at Eck's apartment in Edinburgh. I remember being keen on seeing a reading in London at the same time at Subvoicive, the sort of equivalent of the Ear series over there, but it was an Ann Waldman reading, so I felt it was probably something I could miss being as I'd seen Ann read numerous times already. (I'll never forget the phone call I had with Tim Atkins about this dilemma - he said "a reading by Ann Waldman or a weekend on the Scottish shore. let me make your decision for you.")

So I took the train up to Edinburgh. It was packed with football revelers who were rather dismayed that their team, Newcastle, had just lost to Arsenal in some sort of final or other. (Miles and I had been chased by Arsenal fans the night before, so I don't think winning or losing changes much in terms of how much is imbibed.) It was early afternoon, but everyone on the train was drunk, drunk, drunk, and loud as hell. I knew I would hear it when I got up to go the bathroom, but it wasn't so bad in the end.

But Edinburgh was a relief. The Scottish cabby who managed to find Eck's place for me was a dear, or at least compared to London cabbies. The architecture really amazed me, and for the first time on that trip I felt like I was in another country. Not a "Blockbuster" sign in sight. The party was great - I won't go into details, but there were Gaelic songs, an intoxicated elder Scot with an eye for a much younger lady, the reading of much poetry, and the poet Gael Turnbull, who in a reversal had visited W.C.W. in Rutherford many (many) years before.

(I've just learned from Wikipedia that Turnbull, who died in 2004, also created "kinetic poems," which were "texts for installation in which the movement of the reader and/or of the text became part of the reading experience." Maybe I should stop believing in coincidence.)

The next day was, indeed, spent driving around the Scottish shore and through the hills of Fife, accompanied by Eck, two friends of his, the daughter of one of the friends named Sinead (who sang several of the Gaelic songs the night previous), and Thomas. I saw cows on hillsides that looked right out of the cover of *Atom Heart Mother* <<http://images.search.yahoo.com/search/images?p=atom+heart+mother&sm=Yahoo%20+Search&fr=FP-tab-img-t&toggl=1&cop=&ei=UTF-8>> . We visited an artist who lived in a converted movie theater at the peak of a cliff that overlooked the shore, and I sat with Thomas on that shore as he regaled me with memorized lines from the letters of Jack Kerouac. Only an English poet would bother to memorize such things written in a haze of alcohol as if they were Samuel Johnson, but I certainly never faulted him for it! (Now that I think of it, it might have been Clark Coolidge he was quoting to me.)

We also visited Eck's childhood vacation home, which was overrun by spiders, and spent a good hour with Eck's mother, Sue, who helped build Little Sparta. She and Ian, who had known each other since childhood growing up on those hills, were estranged, but both still lived in Fife. I also saw gorse, which is good because now I can use the word "gorse" in poems and sound like I know what I mean, but the opportunity hasn't yet arisen.

I'm making a short story long, but this really was one of my finest weekends. I have several beautiful photographs to show you if you ever want to visit me.

We did finally get to the garden, the road to which is (if I remember correctly) only marked by the most crude of signs. Eck told me that Ian wasn't so keen on having visitors because he felt the poems "weren't there yet" - the foliage had not yet accrued to the degree that was ideal for their presentation. But because I was with Eck - who I didn't think liked me the night before when I was an uninvited guest but who turned out to be very friendly - we got in. (One memory also from that trip - I sang one of the few songs of my own that I memorized a cappella in the car as we were driving, a feat that will never be reproduced in my lifetime, or in yours.)

We approached the garden, I with great anticipation. It was almost anticlimactic to come upon Ian sitting on a stone bench in his long rubber boots looking at one of his poems right there at the entrance to the place. I would have much rather we had to muck around in his living room looking at stuff while he was upstairs getting decent. Nonetheless, the poem he was looking at was beautiful, and though we barely said anything to each other, I could tell immediately that he was a very gentle and kind man, not quite what I expected for a guy who lost a commission in France because he wanted the piece to be include a long row of working guillotines.

I'd tell you about walking around the garden and all the amazing things I saw, but you can look at the photographs (links below) and get your own sense of what it was like. Specific memories: going into the Temple of Apollo, which had once been a sort of small museum of IHF works but was now closed to the public because Ian had not been able to have it declared a religious site (rather than a cultural site, which is taxed much more). It was now a storage room - I saw several boxes of works that had just been shipped to Finlay from his collaborators (I photographed the mailing label on one of them).

The other memory was of Eck and his lady friend whose name I can't remember rowing around in the "Sea Eck" in the pond there. She was doing all the rowing, Eck was doing all the talking. Somehow this seemed hilarious to me because she was rather skinny and didn't look exactly like she was enjoying the imbalance of physical exertion. But that might just have been my satirist's eye acting up.

The hills are as bare as they appear in the photographs, and the parts covered in the foliage in the garden are as green and rich. The stones you see above, so difficult to photograph, are littered (if that's quite the word) on the outer edge of the garden, and they read: "The present order is the disorder of the future." I am not always able to quote this line properly - I even had to look it up just now - because I somehow believe the opposite to be true, but neither version cancels the other out. I'm not sure which is more optimistic than the other; it really all depends on where you sit on the Foucauldian fence (oh god, did I just use the word "Foucauldian"?).

We didn't see Ian again until we left. There is a photograph in my shoebox of Ian and I with the sun setting behind us - a pretty awful photograph, as the sun really should have been upon us. You can't see either of our faces very well, but his arms are crossed and I am wearing my famous red gingham shirt. I was too nervous (and physically exhausted, given the previous evening's drunkenness - my entire London trip's drunkenness, you won't be surprised to hear) to say anything significant. But then again, I hardly expected to hit it off right away with Finlay, we are from quite different worlds. I've only ever rented, for example. I could have told him that my doctor was William Carlos Williams' son, but that's an ice breaker that works on too few occasions. I could have also told him that Robert Smithson was also from Rutherford - their work seems to have something to do with each other - but I didn't know it at the time.

I wrote an article about Finlay for the St. Mark's Poetry Project Newsletter which Lisa Jarrot was kind enough to publish. John Tranter republished it in Jacket, and I think it convinced him to have an entire section devoted to Finlay's work, including a really excellent (much superior to mine) article by Drew

Milne. I encourage anyone who reads this blog to take a peek at these articles and also at the links to photographs below.

I don't have anything terribly profound to say about his work right now, except perhaps that he really enriched my thinking on what it means to be a "postmodern" artist - he was not "postmodern" in any convenient sense of the term, there is/was nothing obvious about Ian Hamilton Finlay, his politics, his aesthetics or his philosophy. He is the first concrete poet I knew whose work actually pointed to a larger world view that was not entirely a meditation on text and its paradoxes, or some easy comment on modern culture - his "vision of sweet philosophy" permeated everything he did, and he created an easy transport between his wee garden in Scotland and the greater (and most frightening) themes of Western Civ.

Ok, that's a bunch of abstraction for you, but I did use the word "Foucauldian" earlier. He used many of the same techniques that artists like Bruce Nauman (script in neon lights) and several other conceptual and performance artists (words on the side of buildings, on gallery walls, appropriation, not to mention the "crates" event) but it all pointed to some vision that was, on the one hand, sublime, historical and full of sense of order and the ideal, but on the other anchored in the particular, the ephemeral. The garden may very well sink into ruin, but that seems to have been part of the plan (again, an echo of Smithson here, whose Spiral Jetty was meant to degrade beautifully, then disappear). Most of us are hoping for something a little better than that, at least for the immediate future.

Thanks to mIEKAL aND for sending some of these links along to the ubuweb listserv. I append the New York Times obituary since it will eventually become a pay-only piece of reading; I hope they (and Jeffrey Julich) don't mind.

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>

The Mark Scroggins

The Piety of Terror

<http://jacketmagazine.com/15/finlay-by-scroggins.html>

BKS on Ian Hamilton Finlay

<http://jacketmagazine.com/15/finlay-by-stefans.html>

Adorno's Hut

Drew Milne

<http://www.jacketmagazine.com/15/finlay-milne.html>

Ian Hamilton Finlay on ubu.com

<http://www.ubu.com/historical/finlay/finlay.html>

Ian Hamilton Finlay, 80, Poet and Conceptual Artist, Dies

By KEN JOHNSON for The New York Times

Published: March 31, 2006

Ian Hamilton Finlay, a Scottish poet and conceptual artist known for his neo-Classical-style sculptures inscribed with poetic texts as well as for his home and garden, an imaginative echo of ancient Rome in the Pentland Hills of Lanarkshire, died on Monday at a hospital in Edinburgh. He was 80.

The cause was cancer, said Katherine Chan, director of the Nolan/Eckman Gallery, which represents Mr. Finlay in New York.

The famously contentious Mr. Finlay began calling his home Little Sparta in 1980, partly to symbolize his refusal to compromise with the local authorities over whether a building dedicated to Apollo should be taxed as a religious or a commercial structure.

Now maintained by a foundation, Little Sparta resembles the home of an ancient Roman philosopher-poet. Rustic and Classical-style stone carvings bearing literary quotations have been carefully placed throughout the property. One stone block, seemingly antique and tilted in the ground as if it were a ruin, presents the neatly chiseled words of the French revolutionary Louis de Saint-Just: "The world has been empty since the Romans."

But the grounds are not completely given over to nostalgic traditionalism. Images of 20th-century warfare are also distributed about. The two posts of a stone-and-brick gateway, for example, are each topped by an oversize stone carving of a hand grenade.

Mr. Finlay conceived and designed his sculptures, but hired craftsmen to produce them. He also created works for exhibitions in Europe and the United States and for public commissions. Although he had agoraphobia, which restricted his traveling, he had an internationally recognized career, and many visitors made the pilgrimage to Little Sparta.

Mr. Finlay was on the short list for Britain's Turner Prize for contemporary art in 1985 and received the honorary appointment of a Commander of the British

Empire in 2002. His work was selected to be part of the 2006 Tate Triennial, a survey of British contemporary art now on view at Tate Britain in London.

Ian Hamilton Finlay was born on Oct. 28, 1925, in Nassau, the Bahamas, where his father was a bootlegger who smuggled rum into the United States during Prohibition. At 6 Mr. Finlay was sent to boarding school in Scotland. War cut short his education at 13, when he was evacuated to Orkney, an archipelago at the northern tip of Scotland. As a teenager he briefly attended the Glasgow School of Art before being called up in 1942 for duty with the Royal Army Service Corps.

After the war, Mr. Finlay worked as a shepherd while producing paintings; short plays, which were broadcast by the BBC; and stories, which were published in The Herald of Glasgow.

In 1961 Mr. Finlay founded the Wild Hawthorn Press, which initially published contemporary poets like Louis Zukofsky and Lorine Niedecker but later focused mainly on Mr. Finlay's poetry. In the early 60's he became interested in concrete poetry, in which the visual appearance of words was meant to count as much as the literary meaning. He also began producing short poems sandblasted on glass. One read simply, "Wave Rock."

In 1966 Mr. Finlay and his second wife, Sue, moved to the cottage and grounds that would become Little Sparta, a patch of highlands then called Stonypath, 30 miles southwest of Edinburgh. It was to be his home for the rest of his life. Mr. Finlay's marriage to his first wife, Marion, ended in divorce. He is survived by his wife and their children, Alec Finlay and Ailie Simpson.

Today visitors to Little Sparta are greeted by a bronze plaque mounted on a brick wall that nicely sums up Mr. Finlay's independent, high-minded and mercurial spirit: above the imposing, precisely modeled image of a machine gun, sentiments from the poet Virgil read, "Flute, begin with me Arcadian notes."

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19. **Anny Ballardini**

Re: Bernstein: Don't take L=A=N=G=U=A=G=E errors 'literally'

Sat 1 Apr 2006

Too too bad I preferred Lyotard to Lacan_ I cannot empathically project myself with any there, exception made for the Kilt, we used to have a uniform at high school, green and blue kilt with blue sweater and socks, color of shoes the one you wished or the ones you had. On the first of April they used to cut out a fish and stick it to your back, finally when you discovered this hanging paper everybody screamed : Pesce d'aprile! (Fish of April)

one of the dumbiest things I have ever seen in my life

:-)

On 4/1/06, amy king <[REDACTED]> wrote:

>

> Wow, I heard there are about seventy five gathered at Newark Airport
> already, pens, blank notebooks, and roughly-drawn photographs of
themselves

> in hand. But they don't realize that today is April 1st, and Bernstein
> always arrives at JFK on April 1st.

>

> While we wait for more breaking news, enjoy Charles Bernstein's new poem,
> "The Twelve Tribes of Dr. Lacan" at MiPOesias (
> http://www.mipoesias.com/Poetry/bernstein_charles.html) - Fresh Today!

>

> Cheers,

>

> Amy King & Didi Menendez

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

>

>

>

>

> mIEKAL aND <[REDACTED]> wrote:

> Bernstein: Don't take L=A=N=G=U=A=G=E errors 'literally'

> U.S. poet visits England amid anti-experimental protests

>

> Saturday, April 1, 2006; Posted: 9:23 a.m. EST (14:23 GMT)

>

>

> BLACKBURN, England (CNN) -- One day after Charles Bernstein said the
> L=A=N=G=U=A=G=E poets made possibly "thousands" of tactical mistakes
> in the war against modernism, the poet says he was speaking
> "figuratively, not literally."

>

>

> -----

> Yahoo! Messenger with Voice. Make PC-to-Phone Calls to the US (and 30+
> countries) for 2¢/min or less.

>

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20. **furniture_press**

Re: Bernstein: Don't take L=A=N=G=U=A=G=E errors 'literally'

Sat 1 Apr 2006

bern-STEIN: the beer drinking variety
bern-STEEN: been there done that variety
BURN-stein: shock trauma ouch that doesn't hurt variety
BURNS-tein: cigar smoking variety
BUNS-stein: priceless artifacts usually found at baseball games variety
bur-NSTE-in: the I found it in the second to last place you looked
BURR-stein: backstabbing language poet variety
BEN-stein: of the son to the father of shem who lived 876 years after him
variety
BENZ-stein: fast talking high rolling language poet variety
bernste-IN: not an outtie variety
b-URN-stein: the number of language poets who have died variety
b-EARN-stein: the amount of time it takes to make an honest living variety
--

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21. **furniture_press**

Corrected Version: Re: Bernstein: Don't take L=A=N=G=U=A=G=E errors 'literally'

Sat 1 Apr 2006

bern-STEIN: the beer drinking variety
bern-STEEN: been there done that variety
BURN-stein: shock trauma ouch that doesn't hurt variety
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BUNS-stein: priceless artifacts usually found at baseball games variety
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BURR-stein: backstabbing language poet variety
BEN-stein: of the son to the father of shem who lived 876 years after him
variety
BENZ-stein: fast talking high rolling language poet variety
bernste-IN: not an outtie variety
b-URN-stein: the number of language poets who have died variety
b-EARN-stein: the amount of time it takes to make an honest living variety

--

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22. **John Lowther**

Re: Bernstein: Don't take L=A=N=G=U=A=G=E errors 'literally'

Sat 1 Apr 2006

what is the source for this article?

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23. **amy king**

Re: Bernstein: Don't take L=A=N=G=U=A=G=E errors 'literally'

Sat 1 Apr 2006

I think it is from "See In In" - the issue that comes but once a holiday, today's holiday ...

Amy

<http://www.mipoesias.com>

John Lowther <[REDACTED]> wrote:
what is the source for this article?

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Messenger with Voice.

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24. **Haas Bianchi**

Re: Bernstein: Don't take L=A=N=G=U=A=G=E errors 'literally'

Sat 1 Apr 2006

We were planning on burning down the Poetry Foundation Offices in sympathy with Charles but tomorrow is opening Day of the baseball season so I will have to wait until after the game....

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of mIEKAL aND
Sent: Saturday, April 01, 2006 9:38 AM

To: [REDACTED]

Subject: Bernstein: Don't take L=A=N=G=U=A=G=E errors 'literally'

Bernstein: Don't take L=A=N=G=U=A=G=E errors 'literally'

U.S. poet visits England amid anti-experimental protests

Saturday, April 1, 2006; Posted: 9:23 a.m. EST (14:23 GMT)

BLACKBURN, England (CNN) -- One day after Charles Bernstein said the L=A=N=G=U=A=G=E poets made possibly "thousands" of tactical mistakes in the war against modernism, the poet says he was speaking "figuratively, not literally."

About 300 protesters -- most of them upset about the experiments -- and two dozen supporters greeted Bernstein outside the town hall in Blackburn, the home of his counterpart, Ted Hughes.

The two faced reporters at midday after attending a multi-vocal service at Blackburn Cathedral and meeting with the city's poetry leaders. About 20 percent of Blackburn's population are poets.

In a speech Friday at an event organized by the Chatham House think tank, Bernstein said, "I am quite certain there are going to be dissertations written about the mistakes of the L=A=N=G=U=A=G=E administration."

"I know we've made tactical errors, thousands of them, I'm sure," he said. "But when you look back in history what will be judged on is" whether the "right strategic decision" was made.

On Saturday, a reporter asked Bernstein to give examples of the mistakes.

"First of all, I meant it figuratively, not literally. Let me let me be very clear about that. I wasn't sitting around counting," he replied. "The point I was making to the questioner ... is that, of course, if you've ever made decisions, you've undoubtedly made mistakes.

"The important thing is to get the big strategic decisions right, and that I am confident that the decision to overthrow modernism and give the literate people an opportunity for incoherence and aphasia is the right decision."

"The other point I was making to the questioner is that I'm enough of a poet to know that things that looked brilliant at the moment turn out in historical perspective to be mistakes, and the things that look like mistakes turn out to have been right decisions."

Bernstein, who has been dogged by protesters over the past two days, denied that they have drowned out his messages, and repeated that the right to protest is fundamental in a democracy.

"Indeed, I've been very warmly welcomed. I've also noticed the people waving along the streets, I've noticed the considerable gathering of people from Blackburn, just on the other side of the demonstrations. I'm hearing their voices equally clearly and equally well," he said.

Hughes also downplayed the demonstrations, including one in Liverpool Friday night that drew about 1,500 outside the city's Philharmonic Concert Hall.

A singer at the concert dedicated a song to the demonstrators, sang Yoko Ono's "Oh, O'Oh, Walking on Thin Ice" and gave an impromptu rendition of his "God Save L=A=N=G=U=A=G=E Poetry ."

"I'm not embarrassed in the least," Hughes said of the demonstrations.

He drew laughter from the reporters when he added, "as for the size of the crowds, I've been on plenty of demonstrations in my life -- well maybe a few years ago -- but I've not forgotten what is a big crowd and what is a small crowd -- and that was not a big crowd" in Liverpool.

Bernstein was expected to return to NYC later Saturday.

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25. **reJennifer Bartlett**

Any Poets Willing to take a stance?

Sat 1 Apr 2006

http://www.nytimes.com/2006/04/01/books/01bish.html?_r=1&oref=slogin

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

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

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26. **Alison Croggon**

Re: Ian Hamilton Finlay: a casual reminiscence

Sat 1 Apr 2006

Thanks Brian, I enjoyed reading that. I hope to see that garden myself one day, I hope it's still there.

Very best

A

Alison Croggon

Blog: <http://theatrenotes.blogspot.com>
Editor, Masthead: <http://masthead.net.au>
Home page: <http://alisoncroggon.com>

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27. **Bill Berkson**

BERKSON & EVERSON AT HARVARD, April 27

Sat 1 Apr 2006

Bill Berkson & Landis Everson
Poetry Reading
Thursday, April 27, 7 p.m.
Woodberry Poetry Room
Lamont Library, level 5
Harvard University
Cambridge, MA.

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28. **Nicholas Karavatos**

CFP: Approaches to Teaching H.D.

Sun 2 Apr 2006

*From: James Brian Wagaman <[REDACTED]>
Reply-To: [REDACTED]
To: [REDACTED]
Subject: CFP: Approaches to Teaching H.D. (5/1/06; collection)
Date: Sat, 25 Mar 2006 08:41:12 -0000*

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 me your name and institutional address so that we can include you in this mailing. The deadline for submitting the abstract and/or responses to the questionnaire is May 1, 2006.

If you have any questions, please feel free to contact me at the email address below.

--Lara Vetter

Lara Vetter
Assistant Professor
Department of English
University of North Carolina at Charlotte
9201 University City Boulevard
Charlotte, NC 28223
[REDACTED]
[REDACTED]

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29. **John Lowther**

Fwd: Bernstein: Don't take L=A=N=G=U=A=G=E errors 'literally'

Sun 2 Apr 2006

On Saturday, April 1, 2006, at 06:00 PM, amy king wrote:

I think it is from "See In In" - the issue that comes but once a holiday, today's holiday ...

thanx amy

every year i glitch on that
every april 2nd or 3rd
i think of a great fools day idea for next time
that i then, promptly, forget

born every minute
jlo

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30. **cris cheek**

Bernadette Mayer reading : if u happen 2 b in this area

Sun 2 Apr 2006

Bernadette Mayer Poetry Reading Wednesday, April 5, 8 PM
Leonard Theater, Peabody Hall, Oxford Campus
Miami University, Ohio
Free and open to the public

Bernadette Mayer will read from her poetry at 8 p.m. Wednesday, April 5, in Leonard Theater, Peabody Hall. Mayer, who will be on campus for a week teaching a sprint course in poetry, is the author of many books of poetry and prose, including *Moving* (1971), *Studying Hunger* (1976), *Midwinter Day* (1982, 1999), *Utopia* (1984), *Sonnets* (1989), *The Formal Field of Kissing* (1990), A

Bernadette Mayer Reader (1982), *The Desire of Mothers to Please Others in Letters* (1994), *Another Smashed Pinecone* (1998), and *Scarlet Tanager* (2005). A number of these books already have the status of contemporary "classics."

As writer, editor, and teacher of legendary workshops at the St. Mark's Poetry Project in New York City, Mayer has helped define the possibilities of contemporary practice in poetry, transforming what she inherited from the poets of the so-called "New York School" and influencing younger writers from Charles Bernstein to Lee Ann Brown and Lisa Jarnot. Her work viewed across its full spectrum is both "experimental" and "traditional," which is to say that it includes sonnets, epigrams, and translations of Roman lyric together with work like *Midwinter Day*, one day of domestic life in poetry and prose with perhaps a nod or two to Joyce, and *The Desires of Mothers to Please Others in Letters*, epistolary writing with its batteries charged.

Mayer is also a love poet whose frank wit is every bit the equal of her great model Catullus. Juliana Spahr's essay on her sonnets at <http://jacketmagazine.com/07/spahr-mayer.html> is worth reading, among many other discussions of Mayer's work, and those seeking a more extensive introduction to her work accessible online might consult the entry on Mayer at The Literary Encyclopedia (<http://www.litencyc.com/php/speople.php?rec=true&UID=5897>).

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31. **Marcus Bales** ***Re: Elizabeth Bishop in NYTBR***

Sun 2 Apr 2006

The whole article for those who need it:

On 2 Apr 2006 at 10:28, Joe Amato wrote:

> "You are living in a world created by Elizabeth Bishop. ...<<

April 2, 2006

NY Times

'Edgar Allan Poe & the Juke-Box,' by Elizabeth Bishop
Rough Gems

Review by DAVID ORR

You are living in a world created by Elizabeth Bishop. Granted, our culture owes its shape to plenty of other forces - Hollywood, Microsoft, Rachael Ray - but nothing matches the impact of a great artist, and in the second half of the 20th century, no American artist in any medium was greater than Bishop (1911-79). That she worked in one of our country's least popular fields, poetry, doesn't

matter. That she was a woman doesn't matter. That she was gay doesn't matter. That she was an alcoholic, an expatriate and essentially an orphan - none of this matters. What matters is that she left behind a body of work that teaches us, as Italo Calvino once said of literature generally, "a method subtle and flexible enough to be the same thing as an absence of any method whatever." The publication of "Edgar Allan Poe & the Juke-Box," which gathers for the first time Bishop's unpublished material, isn't just a significant event in our poetry; it's part of a continuing alteration in the scale of American life.

Just don't expect that change to be announced with a fanfare. In a tribute to Bishop, James Merrill famously noted her "lifelong impersonations of an ordinary woman," and the observation applies to her writing as much as to comportment. From the beginning, Bishop's work was descriptive rather than assertive, conversational rather than rhetorical and discreet rather than confessional. (It was also hard to come by: in her lifetime, she published only around 90 poems.) This was surprising for two reasons. First, her approach was completely unlike the modes favored by her more flamboyant peers - Robert Lowell, John Berryman - as well as the guts- spilling styles they helped inspire. Second, if you believe art mirrors life, reticence is the opposite of what you'd anticipate from Bishop, whose biography contains enough torment to satisfy St. Sebastian. An abbreviated list: her father died when she was a baby; her mother vanished into an insane asylum when Bishop was 5; her college boyfriend committed suicide when she refused to marry him and sent her a parting postcard that said, "Go to hell, Elizabeth"; and the great love of her life, Lota de Macedo Soares, with whom she spent many years in Brazil, fatally overdosed in Bishop's apartment. From a writer with a history like that, we might expect announcements like Lowell's "I hear/ my ill-spirit sob in each blood cell." We don't expect to be told "I caught a tremendous fish."

This curious restraint has been admired by many critics (Bishop won the Pulitzer Prize, the National Book Award and the National Book Critics Circle Award), but it also explains why she so often has been identified with words like "quiet," "charming," "scrupulous" and, above all, "modest" - all of them perfectly useful adjectives, but none that would tip the reader off to the harrowing nature of her life or (more important) the colossal ambition of her poems. Even her admirers sometimes struggle to forgive her for seeming so remarkably . . . unremarkable. Dana Gioia, a longtime Bishop advocate and current chairman of the National Endowment for the Arts, gets only a few paragraphs into an essay on her reputation's dramatic rise in the poetry world after her death before asking, almost apologetically, "Is Elizabeth Bishop overrated?" "Perhaps a bit," he answers, which presumably is what you say when you've gotten in the habit of thinking about poetry so much that you forget Bishop's poems are less well known to many people than the lyrics to "Total Eclipse of the Heart."

So why do we feel compelled to elevate Bishop while simultaneously worrying that we're raising her too high? In large part, the answer has to do with the difference between difficulty and subtlety. Difficulty is a beloved concept in the poetry world, because it's the crux of an old but cherished argument: Are poems too obscure? Or not obscure enough? The debate is a canned one, of course, but it lets all parties make their favorite points, and everyone is therefore happy to argue over "difficulty" at the drop of a hat. The reality, though, is that most readers and writers aren't actually made nervous by "difficulty," at least as the term is usually meant. For one thing, difficulty is straightforward - you either figure out what's difficult, or you don't. You might fail, but you aren't going to be misled. (In this sense, and in its implicit endorsement of hard work, difficulty is a concept that has long been central to our shared identity as Americans). Subtlety is different, though. Subtlety wants to be missed by all but the chosen few; it is aloof, withholding and aristocratic - sometimes manipulative and always disguised. It has less to do with theory and technique, which can be learned mechanically, than with style and sensibility, which require intuition. It wants to be looked at but not seen. It's unnerving.

It's also exactly what distinguishes Bishop's greatest poetry, which is why it's so hard to be entirely comfortable with this writer, or to know where she belongs. To begin, there is the peculiar Bishop voice, which is often called faux naïf, but is probably closer to faux normal (the imitation isn't of innocence, but stability). On one hand, she can seem perfectly straightforward - no poet, for instance, starts a poem more matter-of-factly: "In Worcester, Massachusetts, / I went with Aunt Consuelo / to keep her dentist's appointment." And of course, no poet is as enamored of local color: "The ghosts of glaciers drift / among those folds and folds of fir: spruce and hackmatack - / dull, dead, deep pea-cock colors, / each riser distinguished from the next / by an irregular nervous saw-tooth edge." Yet no one else moves as easily or abruptly into the uncanniest registers of our literature: "The iceberg cuts its facets from within"; "Everything only connected by 'and' and 'and' "; "More delicate than the historians' are the map-makers' colors." None of this is difficult, but it's astonishingly subtle and strange. The more one reads a Bishop poem, the greater the sense of huge forces being held barely but precisely in check - like currents pressing heavily on the glass walls of some delicate undersea installation. It doesn't seem as if the glass will break, but if it were to do so, we'd find ourselves engulfed by what Frost (her truest predecessor) called "black and utter chaos."

"Edgar Allan Poe & the Juke-Box" allows us to see the cracks that could form on those crystalline surfaces. It's no criticism of this collection to say the virtues of Bishop's finished poetry - style and poise chief among them - are often missing from the writing gathered here. These are, after all, pieces that Bishop herself chose not to publish, but found valuable for some reason; as this volume's

editor, Alice Quinn, poetry editor of *The New Yorker*, noted in a recent interview, "A big part of the pleasure and understanding to be gained is in knowing what was on her mind during those years and in discovering new phrasing of hers, new avenues of vision." In addition to drafts of poems - some accompanied by photos of the manuscript pages in question, all following Bishop's often handwritten versions as closely as possible - Quinn has gathered several prose pieces, including an intriguing series of notes that begins, "Writing poetry is an unnatural act." Essentially, this is a book for two groups of people: Bishop fans (most of the poetry world, that is), and the increasingly tiny group who still think this poet was an unambitious and slightly chilly minor writer. The former will be grateful for the insight into her meticulous process; the latter will have to acknowledge the enormous patience and skill that allowed her to hold the volcanic feeling on exhibit here in the poised vessels of her finished poetry. Lest you think that's overstating the emotional content of these drafts, consider the presence of such decidedly un-Bishopian lines as: "I have suffered from abnormal thirst - / I swear it's true - and by the age / of twenty or twenty-one I had begun / to drink, & drink - I can't get enough."

That shouldn't, however, be taken to mean that the poems here are all unformed, lesser efforts. If some of this work is mostly of interest because of what it tells us about Bishop's published writing, other pieces can stand alongside anything *The New Yorker* got its hands on back in the 1950's or 60's. "Vague Poem" plays on a confusion between rock roses and rose rocks; it concludes:

Rose-rock, unformed, flesh beginning, crystal by crystal,
clear pink breasts and darker, crystalline nipples,
rose-rock, rose-quartz, roses, roses, roses,
exacting roses from the body,
and the even darker, accurate, rose of sex -

This openly erotic approach is actually more successful than much of her published love poetry, which is considerably less forthcoming. Equally strong are several of the poems intended for a sequence called "Bone Key," and parts of the later poem "Keaton," which has one of Bishop's finest, saddest openings - "I will be good; I will be good." Quinn's notes throughout are superb. In glossing "Vague Poem," for example, she meticulously connects a particular phrase to a speech given by Bishop in 1976, discusses the poet's interest in crystallography and includes another, earlier erotic fragment that recalls the more finished poem she is annotating. This is the devoted editing this material needed and deserved.

A few days after her death in 1979, Elizabeth Bishop's obituary in *The New York Times* noted that she "enjoyed extraordinary esteem among critics and

fellow poets" but was "less widely known than contemporaries such as Robert Lowell." One can only imagine how Lowell and Bishop, lifelong friends, would have thought about the comparison. In any case, though, things have changed. The world of contemporary poetry can be a fractious place, but one thing almost everyone agrees on is the significance of Elizabeth Bishop - and that's as it should be. Our greatest poets aren't monuments to be looked at but grammars to be absorbed; however long it takes, we speak through them and they through us. "When you write my epitaph," Bishop once wrote to Lowell, "you must say I was the loneliest person who ever lived." Lonely? Maybe once, but not anymore - and never again.

* * * * *

David Orr writes the "On Poetry" column for the Book Review. He is a lawyer with Trachtenberg Rodes & Friedberg in New York

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32. **Joe Amato** ***Elizabeth Bishop in NYTBR***

Sun 2 Apr 2006

i awoke this morning to find my ny times nearly drenched by a thunderstorm... picked it up, flipped it open to the book review, and read, half in a fog, this opening para, by david orr, his (front-page) review of ~edgar allan poe & the juke-box: uncollected poems, drafts, and fragments~, by elizabeth bishop, just released by fsg:

"You are living in a world created by Elizabeth Bishop. Granted, our culture owes its shape to plenty of other forces -- Hollywood, Microsoft, Rachael Ray -- but nothing matches the impact of a great artist, and in the second half of the 20th century, no American artist in any medium was greater than Bishop (1911-79). That she worked in one of our country's least popular fields, poetry, doesn't matter. That she was a woman doesn't matter. That she was gay doesn't matter. That she was an alcoholic, an expatriate and essentially an orphan -- none of this matters. What matters is that she left behind a body of work that teaches us, as Italo Calvino once said of literature generally, "a method subtle and flexible enough to be the same thing as an absence of any method whatever." The publication of 'Edgar Allan Poe & the Juke-Box,' which gathers for the first time Bishop's unpublished material, isn't just a significant event in our poetry; it's part of a continuing alteration in the scale of American life."

comments?... it's probably clear what i think about this (or i wouldn't have repro'd it)... it presumably "doesn't matter" to orr, either, that bishop didn't live

to see the last 21 years of that period over which orr has her as the greatest american artist...

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)

██████████

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33. **Steve Dalachinsky**

Fw: Jazz alto saxophonist Jackie McLean dies at 73

Sun 2 Apr 2006

Jazz alto saxophonist Jackie McLean dies at 73

HARTFORD, Connecticut --Jazz alto saxophonist Jackie McLean, a performer and educator who played with legendary musicians including Miles Davis and Sonny Rollins, died Friday. He was 73.

McLean, a contemporary of some of the 20th century's most famed jazz musicians, died at his Hartford home after a long illness, family members told The Hartford Courant.

McLean was founder and artistic director of the Jackie McLean Institute of Jazz at the University of Hartford's Hartt School. He and his wife, actress Dollie McLean, also founded the Artists Collective, a community center and fine arts school in Hartford's inner city primarily serving troubled youth.

University of Hartford President Walter Harrison said Dollie McLean called him Friday with news of her husband's death.

Harrison said that despite his many musical accomplishments, McLean was a modest man whose connections with his students lasted for decades after they left his classroom.

"He fully understood the way that jazz as an art should be passed down to students," Harrison said. "He saw his role as bringing jazz from the 1950s and '60s and handing it down to artists of today."

McLean, a native of Harlem in New York City, grew up in a musical family, his father playing guitar in Tiny Bradshaw's band. McLean took up the soprano saxophone as a teen and quickly switched to the alto saxophone, inspired by his godfather's performances in a church choir, he told WBGO-FM in Newark, New Jersey, in an interview in 2004.

McLean went on to play with his friend Rollins from 1948-49 in a Harlem neighborhood band under the tutelage of pianist Bud Powell. Through Powell, McLean met bebop pioneer Charlie "Bird" Parker, who became a major influence on the young alto saxophonist.

He made his first recording when he was 19 on Miles Davis' "Dig" album, also featuring Rollins, which heralded the beginning of the hard-bop style.

In the 1950s, McLean also played with Charles Mingus and Art Blakey's Jazz Messengers, experiences that he credited with helping him find his own style.

"I never really sounded like Bird, but that was my mission," McLean said in the WBGO radio interview. "I didn't care if people said that I copied him; I loved Bird's playing so much. But Mingus was the one that really pushed me away from the idea and forced me into thinking about having an individual sound and concept."

McLean made his first recording as a leader in 1955. He drew wide attention with his 1959 debut on Blue Note Records, "Jackie's Bag," one of dozens of albums he recorded in the hard-bop and free jazz styles for the label over the next eight years. His 1962 album "Let Freedom Ring" found him performing with avant-garde musicians.

In 1959-60, he acted in the off-Broadway play "The Connection," about jazz musicians and drug addiction. McLean, a heroin addict during his early career, later went on to lecture on drug addiction research.

In 1968, after Blue Note terminated his recording contract, McLean began teaching at the University of Hartford. He taught jazz, African-American music, and African-American history and culture, setting up the university's African American Music Department, which later was named in his honor.

He took a break from recording for much of the 1980s to focus on his work as a music educator, but made his recording comeback in 1988 with "Dynasty," and later re-signed with Blue Note. His last Blue Note recordings included "Fire and Love" (1998), featuring his youthful Macband with son Rene McLean on tenor saxophone, and the ballads album "Nature Boy" (2000).

He received an American Jazz Masters fellowship, the nation's highest jazz honor, from the National Endowment for the Arts in 2001, and toured the world as an educator and performer. -----

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34. **Nick LoLordo**

Re: Elizabeth Bishop in NYTBR

Sun 2 Apr 2006

Joe, I read that first paragraph and...what? If I'd wanted to write a parody of a mainstream review of Elizabeth Bishop, I don't see how I could do much better.

It's an extreme form of a very typical claim, no? A type of autonomy argument: that the kind of writing which most apparently eschews all forms of direct engagement with the political is actually the most powerful force there is for social change.

Typically that writing is called "poetry"--as in, eg, Yeats' "The Symbolism of Poetry," which I was just looking at, where Yeats actually argues a version of this claim. It takes some nerve to nominate a single poet. It takes a peculiar mixture of nerve and conformity to nominate Bishop.

That first sentence! Orr looks at his own taste and sees the world: a kind of universalizing which, historically, marks bourgeois culture, here taking the form of the smug reduction of the world to the pages of The New Yorker (in which Alice Quinn's been publishing those unfinished Bishop drafts and fragments for what seems like years now...)

V. Nicholas LoLordo
Assistant Professor

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



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35. **amy king**

MiPOesias: New Work and Reading Series

Sun 2 Apr 2006

Gentle Readers,

Please imbibe regularly and deeply at MiPOesias with:

Devendra Banhart - New Art Work [with attempted ekphrasis by Amy King]

http://www.mipoesias.com/Poetry/banhart_devendra.html

Dale DeBakcsy - "The Matter of a Jacket"

http://www.mipoesias.com/Shorts/deBakcsy_dale.html

Charles Bernstein - "The Twelve Tribes of Dr. Lacan"

http://www.mipoesias.com/Poetry/bernstein_charles.html

Nguyen Thi Hoang Bac (trans. Linh Dinh) - "Inspired" and "A Blade of Grass"

http://www.mipoesias.com/Poetry/bac_nguyen.html

Mary Kasimor - "I drove far away to get"

http://www.mipoesias.com/Poetry/kasimor_mary.html

Ron Padgett - "Pleural Cavity", "Versatile Tarzan", and "Answering Machine"

http://www.mipoesias.com/Poetry/padgett_ron.html

Don't forget: much of the published work includes an option to listen to the writer reading his/her work!

And finally, MiPOesias is starting a reading series to be held the last Friday of each month in Brooklyn, NY at Stain Bar (<http://www.stainbar.com/>). If you are a past (or future!) contributor and are interested in reading, please drop me a line at amyhappens @ gmail.com - thanks!

Cheers,

Amy King and Didi Menendez

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

How low will we go? Check out Yahoo! Messenger's low PC-to-Phone call rates.

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36. **Nicky Melville**
America's war on the web

Sun 2 Apr 2006

Thought this might be of interest:

<http://www.sundayherald.com/54975>

nick-e

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37. **don summerhayes**
Re: Elizabeth Bishop in NYTBR

Sun 2 Apr 2006

Ahhh -- a Poetry Crime Scene Investigation! (PCSI) -- I get it.

Nick LoLordo wrote:

Joe, I read that first paragraph and...what? If I'd wanted to write a parody of a mainstream review of Elizabeth Bishop, I don't see how I could do much better.

It's an extreme form of a very typical claim, no? A type of autonomy argument: that the kind of writing which most apparently eschews all forms of direct engagement with the political is actually the most powerful force there is for social change.

Typically that writing is called "poetry"--as in, eg, Yeats' "The Symbolism of Poetry," which I was just looking at, where Yeats actually _argues_ a version of this claim. It takes some nerve to nominate a single poet. It takes a peculiar mixture of nerve and conformity to nominate Bishop.

That first sentence! Orr looks at his own taste and sees the world: a kind of universalizing which, historically, marks bourgeois culture, here taking the form of the smug reduction of the world to the pages of The New Yorker (in which Alice Quinn's been publishing those unfinished Bishop drafts and fragments for what seems like years now...)

*V. Nicholas LoLordo
Assistant Professor*

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



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38. **Mairead Byrne**

Re: Fw: Jazz alto saxophonist Jackie McLean dies at 73

Sun 2 Apr 2006

A great life in music. Watching Ken Burns' History of Jazz, I always get a jolt from Jackie McLean's speaking voice: laconic, surprising, and complicated all at the same time.

Harking back to an earlier thread, obviously any book of poetry by Wynton Marsalis is a book of poetry by me (if you know what I mean).

Mairead

>>> [REDACTED] 04/02/06 12:55 PM >>>

Jazz alto saxophonist Jackie McLean dies at 73

HARTFORD, Connecticut --Jazz alto saxophonist Jackie McLean, a performer and educator who played with legendary musicians including Miles Davis and Sonny Rollins, died Friday. He was 73.

McLean, a contemporary of some of the 20th century's most famed jazz musicians, died at his Hartford home after a long illness, family members told The Hartford Courant.

McLean was founder and artistic director of the Jackie McLean Institute of Jazz at the University of Hartford's Hartt School. He and his wife, actress Dollie McLean, also founded the Artists Collective, a community center and fine arts school in Hartford's inner city primarily serving troubled youth.

University of Hartford President Walter Harrison said Dollie McLean called him Friday with news of her husband's death.

Harrison said that despite his many musical accomplishments, McLean was a modest man whose connections with his students lasted for decades after they left his classroom.

"He fully understood the way that jazz as an art should be passed down to students," Harrison said. "He saw his role as bringing jazz from the 1950s and '60s and handing it down to artists of today."

McLean, a native of Harlem in New York City, grew up in a musical family, his father playing guitar in Tiny Bradshaw's band. McLean took up the soprano saxophone as a teen and quickly switched to the alto saxophone, inspired by his

godfather's performances in a church choir, he told WBGO-FM in Newark, New Jersey, in an interview in 2004.

McLean went on to play with his friend Rollins from 1948-49 in a Harlem neighborhood band under the tutelage of pianist Bud Powell. Through Powell, McLean met bebop pioneer Charlie "Bird" Parker, who became a major influence on the young alto saxophonist.

He made his first recording when he was 19 on Miles Davis' "Dig" album, also featuring Rollins, which heralded the beginning of the hard-bop style.

In the 1950s, McLean also played with Charles Mingus and Art Blakey's Jazz Messengers, experiences that he credited with helping him find his own style.

"I never really sounded like Bird, but that was my mission," McLean said in the WBGO radio interview. "I didn't care if people said that I copied him; I loved Bird's playing so much. But Mingus was the one that really pushed me away from the idea and forced me into thinking about having an individual sound and concept."

McLean made his first recording as a leader in 1955. He drew wide attention with his 1959 debut on Blue Note Records, "Jackie's Bag," one of dozens of albums he recorded in the hard-bop and free jazz styles for the label over the next eight years. His 1962 album "Let Freedom Ring" found him performing with avant-garde musicians.

In 1959-60, he acted in the off-Broadway play "The Connection," about jazz musicians and drug addiction. McLean, a heroin addict during his early career, later went on to lecture on drug addiction research.

In 1968, after Blue Note terminated his recording contract, McLean began teaching at the University of Hartford. He taught jazz, African-American music, and African-American history and culture, setting up the university's African American Music Department, which later was named in his honor.

He took a break from recording for much of the 1980s to focus on his work as a music educator, but made his recording comeback in 1988 with "Dynasty," and later re-signed with Blue Note. His last Blue Note recordings included "Fire and Love" (1998), featuring his youthful Macband with son Rene McLean on tenor saxophone, and the ballads album "Nature Boy" (2000).

He received an American Jazz Masters fellowship, the nation's highest jazz honor, from the National Endowment for the Arts in 2001, and toured the world as an educator and performer. -----

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39. **nuyopoman**

Portugese translator wanted

Sun 2 Apr 2006

--part1_33f.149ff21.3161af60_boundary

Bob Holman

Bowery Poetry Club/Bowery Arts + Science

308 Bowery NY, NY 10013 [REDACTED]

Visiting Professor of Writing, Columbia University

[REDACTED] www.bobholman.com

--part1_33f.149ff21.3161af60_boundary

--part2_33f.149ff21.3161a3e0_boundary

--part2_33f.149ff21.3161a3e0_boundary
charset="us-ascii"

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

From: Thelma Blitz [mailto:[REDACTED]]

Sent: Thursday, March 30, 2006 11:46 AM

To: The Bowery Poetry Club

Subject: Portugese translator wanted

Hi Bob and others,

Is there any poet there who speaks Portugese and is interesting in translating some popular songs and writing some music liner notes for a record company ? This is a paying gig.

Thelma

--part2_33f.149ff21.3161a3e0_boundary--

--part1_33f.149ff21.3161af60_boundary--

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40. **Murat Nemet-Nejat**

Re: Elizabeth Bishop in NYTBR

Sun 2 Apr 2006

Nicholas,

I am not clear. Do you mean you think Bishop is not a good poet and should not be published? If so, why don't you say so?

A more interesting argument underlying the New York Times essay is whether a poem is an artifact, where the idea of perfection is crucial, or basically a fluid process where different versions are part of a continuum.

Of course, both sides in the New York Times article are on the same side. Even the ones supporting the publication of the "fragments" defend the act by differentiating them from "really unfinished" poems. There is no question the article belongs to another poetic universe where the idea of "imperfection" in relation to a poem is inconceivable.

But I don't really see how this has anything to do with politics (poem as a political force, and not the politics of poetry) or symbolism or Yeats.

It appears to me you are focusing on a politics of poetry, focusing on the critics (Helen Vendler and Alice Quinn both belonging to the same side), rather than the process of the poem itself?

What difference does what The York Times thinks make, considering it have not contained too many worthy things about poetry (except by complete accident) the last twenty five years?

Ciao,

Murat

In a message dated 04/02/06 4:31:47 PM, [REDACTED] writes:

Joe, I read that first paragraph and...what?Â If Iâ€™d wanted to write a parody of a mainstream review of Elizabeth Bishop, I donâ€™t see how I could do much better.

It's an extreme form of a very typical claim, no?Â A type of autonomy argument: that the kind of writing which most apparently eschews all forms of direct engagement with the political is actually the most powerful force there is for social change.

Typically that writing is called "poetry"--as in, eg,Â Yeats' "The Symbolism of Poetry," which I was just looking at, where Yeats actually _argues_ a version of this claim.Â It takes some nerve to nominate a single poet.Â It takes a peculiar mixture of nerve and conformity to nominate Bishop.

That first sentence!Â Orr looks at his own taste and sees the world:Â a kind of universalizing which, historically, marks bourgeois culture, here taking the form of the smug reduction of the world to the pages of The New Yorker (in which Alice Quinnâ€™s been publishing those unfinished Bishop drafts and fragments for what seems like years now!)

V. Nicholas LoLordo
Assistant Professor

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



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41. **alexander saliby**
Re: Elizabeth Bishop in NYTBR

Sun 2 Apr 2006

Steve,
You should read her; she was really quite good at what she did. I feel fairly safe at saying she was no real influence on my thinking, therefore, I feel safe in saying I don't live "...in a world created by Elizabeth Bishop," what ever the hell that exaggeration might mean. But I also believe she possessed enormous talent. That, and I think I would have liked her had I known her.

Alex

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

From: Steve Dalachinsky<mailto:[REDACTED]>

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

Sent: Monday, April 03, 2006 11:45 AM

Subject: Re: Elizabeth Bishop in NYTBR

geeze ignorant me never even read liz

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42. **Charles Bernstein**
Tracie Morris Journal at the Poetry Foundation

Sun 2 Apr 2006

Last week, Tracie Morris was the guest blogger at the Poetry Foundation site:
<http://poetryfoundation.org/dispatches/journals/>

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43. **alexander saliby**

Re: Elizabeth Bishop in NYTBR

Sun 2 Apr 2006

Mark,

I'm not exactly sure what it is you "...don't get it..." about E.Bishop's poetry, so I don't know exactly where to take the point...

Far be it from me to say everything she ever wrote is worth reading, with the intended meaning of "worth" here in the sentence being: worth the investment of the time and effort it took to read the piece. I dislike the poem, Cape Breton; it did nothing for me to help me return intellectually to the place I visited often, nor did I feel any of the poet's angst when I read through the piece again.

But there were others poems I enjoyed reading; I came away from the experience feeling I'd learned something about how another person felt. I enjoyed reading Argument for just that reason. That, and I like the feelings from the metrics on the lines. Have you read this one? Alex

Argument

Days that cannot bring you near
or will not,
Distance trying to appear
something more obstinate,
argue argue argue with me
endlessly
neither proving you less wanted nor less dear.

Distance: Remember all that land
beneath the plane;
that coastline
of dim beaches deep in sand
stretching indistinguishably
all the way,
all the way to where my reasons end?

Days: And think
of all those cluttered instruments,
one to a fact,
canceling each other's experience;
how they were
like some hideous calendar
"Compliments of Never & Forever, Inc."

The intimidating sound
of these voices

we must separately find
can and shall be vanquished:
Days and Distance disarrayed again
and gone...

Elizabeth Bishop ©

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

From: Mark Weiss<mailto:[REDACTED]>
To: [REDACTED]<mailto:[REDACTED]>
Sent: Monday, April 03, 2006 4:20 PM
Subject: Re: Elizabeth Bishop in NYTBR

I've read through the official complete poems several times at the behest of people I respect. I really don't get it, at all, and I think I read with a fair degree of subtlety. I wouldn't mind if those who do get it let the rest of us know, with examples, what they see in the work.

That said, I probably would have liked her, too. I didn't think we got to vote for Miss Congeniality, tho.

Mark

At 07:08 PM 4/2/2006, you wrote:

>Steve,
>You should read her; she was really quite good at what she did. I
>feel fairly safe at saying she was no real influence on my thinking,
>therefore, I feel safe in saying I don't live "...in a world created
>by Elizabeth Bishop," what ever the hell that exaggeration might
>mean. But I also believe she possessed enormous talent. That, and
>I think I would have liked her had I known her.
>Alex

>
>

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

> From: Steve Dalachinsky<mailto:[REDACTED]<mailto:[REDACTED]>>
> To: [REDACTED]<mailto:[REDACTED]<mailto:[REDACTED]<mailto:[REDACTED]>>
> Sent: Monday, April 03, 2006 11:45 AM
> Subject: Re: Elizabeth Bishop in NYTBR

>
>

> geeze ignorant me never even read liz

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44. **Joe Amato**

Re: Elizabeth Bishop in NYTBR

Sun 2 Apr 2006

murat, nick can defend himself, BUT you're too smart to fall into the trap---which so many in these regions have fallen into---of pooh-poohing concern for what the nytbr says...

poetry may be a lot of things, but one thing one cannot---or at least, one ought not---dismiss out of hand, not in the 21st century, not in this country or any other, is the effect upon poetry of our institutions (and vice versa)... i know---many here would prefer to wish this reality away... but wish upon a star as one may, the institutional realities of poetry are here to stay...

yes, it rhymes...

so when david orr, or anyone else for that matter, pipes up as he has in a news organ with the circulation of the nytbr, we need to take heed... unless, that is, we want to pretend that this will have nothing whatever to do with the reception of our work, or worse, that the reception of our work has nothing to do with us...

it's not anything to lose sleep over perhaps, but orr's is a controversial value judgment that will likely reach hundreds of thousands of ears... and as poets, we should give a shit about that... i think you know this, at any rate, so apologies for stating the obvious...

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)

██████████

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45. **Nick LoLordo**

Re: Elizabeth Bishop in NYTBR

Sun 2 Apr 2006

Murat--

Was my reply really so hard to read?

"I am not clear. Do you mean you think Bishop is not a good poet and should not be published? If so, why don't you say so?"

I do not think that Bishop is not a good poet, and therefore, I did not say so!

Perhaps arguments about literary publishing might choose terms a little more nuanced than those you propose?

Ah!--now I see your misunderstanding--two threads in play at once here.

I was talking about the first paragraph of Orr's review, in response to Joe's post. I wasn't addressing the Vendler/Quinn debate, and I remain uninterested in that debate (except to observe that very few poets other than Bishop would receive such treatment from a trade press, whatever we think of the quality of those previously unpublished poems). My interest is in this paragraph as representing a certain kind of discourse about poetry.

Here's that paragraph again:

"You are living in a world created by Elizabeth Bishop. Granted, our culture owes its shape to plenty of other forces -- Hollywood, Microsoft, Rachael Ray -- but nothing matches the impact of a great artist, and in the second half of the 20th century, no American artist in any medium was greater than Bishop (1911-79). That she worked in one of our country's least popular fields, poetry, doesn't matter. That she was a woman doesn't matter. That she was gay doesn't matter. That she was an alcoholic, an expatriate and essentially an orphan -- none of this matters. What matters is that she left behind a body of work that teaches us, as Italo Calvino once said of literature generally, "a method subtle and flexible enough to be the same thing as an absence of any method whatever." The publication of 'Edgar Allan Poe & the Juke-Box,' which gathers for the first time Bishop's unpublished material, isn't just a significant event in our poetry; it's part of a continuing alteration in the scale of American life."

I still maintain there's a typically bourgeois universalization of a particular point of view at work here; and that Bishop, the New Yorker poet par excellence even after her death, is the perfect vehicle for Orr's smug assertions. And surely it still matters to point this out--even, or especially, if we don't expect the _Times_ to change?

[that's all for today, folks]

V. Nicholas LoLordo

Assistant Professor

University of Nevada-Las Vegas

Department of English

4504 Maryland Parkway

Las Vegas, NV 89154-5011



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46. **Alexander Jorgensen**

"WHAT IS AN AMERICAN symantics" -- Re: "America" vs. "USA"

Sun 2 Apr 2006

Corey,

I was thinking same, which means I'm in agreement. One wonders, as least I do, why some choose to debate such pointless arguments whilst wearing their insular "sensitivity corp headdress" -- and everywhere I've been, including South America, I've been called an American (in addition to many other less flattering terms).

And this reminds me of being in Northampton, just a week ago, and going to a both a restaurant and shop purported to be Tibetan orientated, let me say, and as I'm entrenched in this cause, I, of course, visited out of cynical interest. Well, the place was full of snooty fart faced I'm so into my self into this saying I'm caring folk. The thing is, however, and I learned this early on -- that the place was Nepalese owned (and Nepalese soldiers often shoot down Tibetan refugees "just to watch them die") -- and that shop was filled with Guatemalan-type things hidden behind the beneficent image of HH. As HN might've said, Drn...

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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47. **George Bowering**

Re: "WHAT IS AN AMERICAN symantics" -- Re: "America" vs. "USA"

Sun 2 Apr 2006

On 2-Apr-06, at 6:09 PM, Alexander Jorgensen wrote:

Corey,

I was thinking same, which means I'm in agreement.

Well, we got that clear, thank goodness.

G. Harry Bowering

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

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48. **don summerhayes**

Re: "WHAT IS AN AMERICAN symantics" -- Re: "America" vs. "USA"

Sun 2 Apr 2006

I wish this could be kept private. Except, of course, what you have been called on your travels.

Alexander Jorgensen wrote:

Corey,

I was thinking same, which means I'm in agreement. One wonders, as least I do, why some choose to debate such pointless arguments whilst wearing their insular "sensitivity corp headdress" -- and everywhere I've been, including South America, I've been called an American (in addition to many other less flattering terms).

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49. **JT Chan**

PoetrySz:demystifying mental illness new issue online

Mon 3 Apr 2006

hello,

PoetrySz's new issue, Issue 19, is now available online at <http://www.poetrysz.net> . It features the work of Dave Ruslander, Steve Dalachinsky, Lawrence Upton, Alex Nodopaka, JodiAnn Stevenson, Justin Hyde, Christopher Barnes, and Robert McLean.

Submissions for subsequent issues are welcome. Send 4-6 poems, and a short bio in the body of your email to [REDACTED] . Please read the guidelines before submitting.

Thanks very much.

regards

J Chan
editor, PoetrySz
<http://www.poetrysz.net>

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50. **Steve Dalachinsky**

1

Mon 3 Apr 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 St. (at 2nd Ave.)
Manhattan

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51. **Michael Tod Edgerton**

Poetry Reading April 18: Michael Gizzi, Kate Scapira, & Michael Tod Edgerton

Mon 3 Apr 2006

The Program in Literary Arts at Brown University Presents

An Evening of Poetry with

Michael Gizzi * Kate Schapira * Michael Tod Edgerton

8pm Tuesday, April 18, 2006

120 List Arts Building

College St, off Prospect

Brown University

A poet, editor, and literary curator, a few of Michael Gizzi's many books include *Bird As* (Burning Deck, 1976), *Species of Intoxication* (Burning Deck, 1983), *Continental Harmony* (Roof Books, 1991), *Interferon* (The Figures, 1997), *No Both* (Hard Press, 1998), and *My Terza Rima* (The Figures, 2001). He is currently a Visiting Professor of Literary Arts at Brown University, co-publisher of Qua Books with Craig Watson, and co-curator of the Downcity Poetry Series with Michael Magee at Tazza Caffè.

Kate Schapira lives in Providence, Rhode Island, where she teaches at Brown and in the Gloria MacDonald women's facility of the Rhode Island Adult Correctional Institution. Her poetry has appeared in such publications as *Archipelago*, *The Diagram*, *H_ngm_n*, *Watchword*, *rife*, *Ecopoetics*, *5_trope*, *Shampoo*, *horse less review*, and *RHINO*. 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*.

Michael Tod Edgerton has published poems and reviews in *Chelsea*, *Chicago Review*, *Denver Quarterly*, *Electronic Poetry Review*, *Exquisite Corpse*, *Skanky Possum*, and *Word For/Word*, among others. He won both the 2004 Boston Review and 2005 Five Fingers Review poetry contests. Originally from Lexington, KY, he spent six years in New Orleans before moving to Providence for graduate school. He currently teaches creative writing at Brown and Stonehill College. It's a mystery what he'll be doing this time next year.

Michael Tod Edgerton
Poet-in-Residence, Spring 2006
Stonehill College

Peter Kaplan Memorial Fellow,
Program in Literary Arts
Brown University
Rebuild New Orleans / Bulldozer Bush

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52. **Alexander Jorgensen**

Re: "WHAT IS AN AMERICAN symantics" -- Re: "America" vs. "USA"

Mon 3 Apr 2006

hey...

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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<http://mail.yahoo.com>

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53. **Alexander Jorgensen**

Re: "WHAT IS AN AMERICAN symantics" -- Re: "America" vs. "USA"

Mon 3 Apr 2006

just one, two, many mornings...and a thousand miles behind (bob)

drn...

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.

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54. **Evan Escent**
"Jacket 29 is growing"
Mon 3 Apr 2006

Jacket 29 is slowly growing...

<http://jacketmagazine.com/29/index.html>

=== Douglas Messerli: The Countess of Berkeley: on Barbara Guest

Feature: Gilbert Sorrentino -- Edited by Ken Bolton

=== Ken Bolton: Gilbert Sorrentino: an Introduction

=== John O'Brien: Gilbert Sorrentino: Some Various Looks

=== Eric Mottram: The Black Polar Night: The Poetry Of Gilbert Sorrentino

=== Donald Phelps: Extra Space

=== Gilbert Sorrentino in conversation with Barry Alpert, 1974

Interviews

=== Bill Berkson in Conversation with Robert Glück, August 2005 === Setting
the World on Fire: Charles Bernstein in conversation with Leonard Schwartz,
2004 === On the Nature of the Lyric: Tom Clark in conversation with Ryan
Newton === My Motto Is: 'Translation Fights Cultural Narcissism' -- Chris
Daniels in conversation with Kent Johnson, on Fernando Pessoa, Brazilian
Poetry, and the Task of the Translator, 2005

Feature: James Schuyler, Edited by Pam Brown

=== James Schuyler: Letters from Italy, Winter 1954-55, to Frank O'Hara (a
selection, ed. William Corbett) === Simply, Freely, Clearly: David Kennedy
reviews Just the Thing: Selected Letters of James Schuyler 1951-1991, edited
by William Corbett. 470pp. Turtle Point Press. US\$21.95 / £13.99. 1885586302.
Paper. AND James Schuyler: Selected Art Writings, edited by Simon Pettet.
310pp. Black Sparrow Press. US\$17.50. 157423076X. Paper. === On editing
James Schuyler: Simon Pettet and William Corbett and Nathan Kernan in
conversation with Pam Brown

Mallarmé revisited

=== Chris Edwards: A Fluke: 'A Fluke' is a mistranslation into English of
Stéphane Mallarmé's 1897 poem 'Un coup de dés...' with parallel French text.
=== Rachel Blau DuPlessis: Draft 73: Vertigo -- a response to Mallarmé's work.

=== John Tranter: Desmond's Coupé: A partly homophonic mistranslation into English of 'Un coup de dés', using a nice, sensible even left margin. === John Tranter: a review of Musicopoematographoscope, by Australian poet Christopher Brennan, a manuscript parody of 'Un coup de dés' written within a few months of Mallarmé's poem being published in the May 1897 issue of the Paris journal Cosmopolis.

On Flarf

=== Dan Hoy: on Flarf: The Virtual Dependency of the Post-Avant and the Problematics of Flarf: What Happens when Poets Spend Too Much Time Fucking Around on the Internet === The Flarflist Collective: Actual Interview with a Six-Year-Old on the Topic of Flarf

Margaret Avison:

Eight poems: The World Still Needs / End of a Day or I as a Blurry Needy / Christmas Approaches, Highway 401 / The Hid, Here / A Small Music on a Spring Morning / Cycle of Community / The Fixed in a Flux /

Articles

=== David Brooks: "Petit Testament": A Reading [on the Ern Malley hoax]
=== Stephen Kirbach: Resisting the power museum with and beyond Allen Ginsberg's 'Wichita Vortex Sutra'
=== Thomas Lisk: William Bronk's Path Among the Forms
=== Michael Palmer: Ground Work: on Robert Duncan
=== John Welch: Getting it Printed: London in the 1970s
=== Barry Wood and Bill Luckin: Catch the Music as it Fades: The Poetry of Jack Beeching

Comic Strip

=== John Tranter: Dan Dactyl and the Mad Jungle Doctor: A 95-frame black and white comic strip that traces the adventures of adventurer Dan Dactyl and his pals as they search the South American jungles for the mysterious French poet Doctor Verlaine. First published in Chain (US), Poetry Review (London) and Southerly magazine (Sydney).

Reviews

=== Erik Anderson: Join the Planets, by Reed Bye
=== Jasper Bernes: The Hounds of No by Lara Glenum and A Defense of Poetry by Gabriel Gudding
=== Michael Cross: Rumored Place by Rob Halpern
=== Elaine Equi Light and Shade: New and Selected Poems, by Tom Clark
=== Michael Farrell reviews "Hyper Taiwan: Art Design Culture", by Kurt Brereton

=== Thomas Fink: 60 lv bo(e)mbs, by Paolo Javier
=== John Hall: Whisper 'Louise', A double historical memoir and meditation,
by Douglas Oliver
=== David Koehn reviews: Profane Halo by Gillian Conoley
=== Michael Leddy: More Winnowed Fragments by Simon Pettet
=== David McCooey: Compared to What: Selected Poems 1971-2003 and The
Ash

Range by Laurie Duggan

=== Marianne Morris: Embrace, by Andrea Brady
=== Chris Murray: Small Works by Pam Rehm
=== John Olson: What He Ought To Know, New and Selected Poems by
Edward
Foster

=== Gerald Schwartz: Drunken Sailor by John Montague
=== Erik Sweet: American Music by Chris Martin
=== Erik Sweet: Father of Noise by Anthony McCann
=== Eileen Tabios: The Passion of Phineas Gage & Selected Poems by Jesse
Glass
=== Nathaniel Tarn: Red Sky Café by Geoffrey O'Brien
=== Ed Taylor: The Beautifully Worthless, by Ali Liebegott

Poems

=== Aaron Belz: Four Poems for Jen Bervin
=== Dustin Collis: Two poems: Title Poem / Light Plucked
=== Alfred Corn: Rip at the Half Moon
=== Wystan Curnow: Three poems from Modern Colours
=== Denise Duhamel and Stephen Paul Miller: from 'Hurricanes': 2. B-Boy / 4.
Desperate Young Americans / 6. If RFK had become President
=== Jon Fosse: The train in one's heart: English version by May-Brit
Akerholt
=== Bill Freind: Four poems: Serenade for Intercom and Tardy Chorister /
Dispensationalist Foxtrot / Deportation Celebrant / Chillun of the Hods
=== John Hall: An essay on lyric ethics
=== Anthony Hawley: Six poems: 'Awhile' -- Field Guide for Voices / Five
poems from P(r)etty Sonnets
=== Brian Henry: Three poems: Poem for the Man / Dead Aesthetic /
Jesus/Stick
=== Kent Johnson: Prosodic Structure (A bit after Barbara Guest)
=== Kent Johnson: Julian in Nicomedeia -- after Cavafy
=== Andrew Johnston: Mauve
=== Peter Larkin: Urban Woods (Section 1 of Open Woods)
=== Norman MacAfee: The Coming of Fascism to America

=== Nicholas Messenger: The Pleasures of Reading
=== Philip Nikolayev: Two poems: Three Stars / Litmus Test
=== Ron Padgett and Yu Jian: Five poems: Shoe Cloud / Poem 8 / Poem 9 /
Poem
16 / Poem 11
=== Christopher Salerno: Two poems: The Republic, Book X / Not Dying
=== Ouyang Yu: Nine Poems: Listening to the ex-Chinese-woman-soldier /
Listening to the Pakistani Taxi-driver / Listening to the Big Bus Guy in
London / Listening to the poet talk about himself / Listening to the
Lebanese Taxi-driver / Listening to my woman patient / Listening to the 80
year old telling me a story / Listening to the Bangladeshi taxi-driver /
Listening to the Chinese audience
=== Maged Zaher: my software mission

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55. **Ron Silliman**
On Earth: Silliman's Blog
Mon 3 Apr 2006

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

RECENT POSTS

On Earth,
the last poems of Robert Creeley

Lisa Jarnot and Homer
Iliad XXII as a political act

Stanislaw Lem

Watten on Braxton

Selah Saterstrom
and the Pink Institution -
As I Lay Dying
as told by Dodie Bellamy

Betye, Lezley and Alison Saar
2 generations of African-American art

Ian Hamilton Finlay

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

Epigrammatitis's
Kent Johnson at war with poetry
and desperately in love

Banned in Viet Nam's
the poetry of Phan Nhien Hao

Brecht on the New Sentence
<http://ronsilliman.blogspot.com/>

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56. **ian seed**

Shadow Train, April Issue

Mon 3 Apr 2006

April 2006

Hopping onto the Shadow Train this month -
Francis Raven sports a suspicious tanline; Sandra Tappenden displays the
beauty red; Derrick Buttress is at that point where nobody glances; Peter Finch

seeps through holes in the crowd without touching anyone; Margaret Christakos mixes key brain chemicals; Peter Philpott wishes he could wake up in the cinema; Robert Garlitz&Rupert Loydell lead unconnected lives.

To find out more, click www.shadowtrain.com

Ian Seed

New Yahoo! Messenger with Voice. Call regular phones from your PC for low, low rates.

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57. **Small Press Traffic**

Foster & Fuhrman at SPT this Fri 4/7

Mon 3 Apr 2006

Small Press Traffic is pleased to present a reading by
Tonya Foster & Joanna Fuhrman
Friday, April 7, 2006 at 7:30 p.m.

Tonya Foster joins us from New York City. Her work appears in the Subpress anthology *Free Radicals: American Poets Before Their First Books* and she is co-editor of *The Third Mind: Creative Writing through Visual Art* published by Teachers & Writers Collaborative. From her poem "Cinematic Neurosis: An American Journal": "A memory of a thing is only an idea/of the thing without the shape/by which we recognize it—a mountain, an afternoon,/a blueberry, a squat, a pause. You—"

Joanna Fuhrman also joins us from New York, in celebration of her new book, *Moraine*, just out from Hanging Loose. The Wall Street Journal called her first book, *Freud in Brooklyn* (2000), "an impressive first collection," and Publishers Weekly called her second, *Ugh Ugh Ocean* (2003), "a major advance...intellectually challenging...passionate and politically savvy." Her poems have appeared in many journals and anthologies including *Lit*, *New American Writing*, *The New York Times*, *American Letters and Commentary*, and *American Poetry: Next Generation*.

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 & a map please see http://www.sptraffice.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.sptraffice.org>

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58. **J.P. Craig**
Paul Naylor e-mail address?

Mon 3 Apr 2006

Would someone please backchannel me Paul Naylor's e-mail address? I know it changed recently, but I can't find it after a recent hard drive funeral. JP

J.P. Craig
<http://jpcraig.blogspot.com/>
<http://www.iowadsl.net/~jpcraig>

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59. **Murat Nemet-Nejat**
Re: Elizabeth Bishop in NYTBR

Mon 3 Apr 2006

Joe,

In the last few years, I personally boycotted reading the New York Times Sunday Book section. My argument is that if it does not represent me, why should I read it. I always believe the New York Times should have a poetry column, the way they have (or used to have) a crime novel section. This way the subject gets covered.

But they are not interested in doing that. It is a fact of life because poetry -let alone innovative poetry- does not have a central place in our culture. I tried to discuss this in other venues, essays and talks, do not like the situation; but it needs to be understood, particularly to understand the function of words in our culture.

This isolation, I think, makes poetry a different activity from other literary or artistic ones. I have been involved in a number of PEN meetings. Despite all the very useful and at times important things PEN does, especially in relation of persecution of authors in other countries, whenever a literary festival is

involved, poets are instinctively, automatically put at the bottom of the list, even not invited at all. Please look at the coming world festival in April.

Responding, the main thrust of my last post was that the argument was focusing on the critic, rather than the poet. Here is a very rare situation where a poet is being highlighted by The Times, whether her "marginalia" should be published or not. Unless one considers Bishop a worthless poet (I personally do not), that's an issue which I think, as experimental poets, we are interested in. Nicholas ignores the point completely. On the other hand, the gossipy tone of the piece -the two giants facing up...- is, I agree, slightly nauseating and narrow-minded.

Bishop is being attacked for being a "symbolist" poet, therefore, a-political or bourgeois. I do not see this at all. First, whether Bishop is a symbolist poet or not. Second, how has symbolism become a merely bourgeois activity?

Ciao,

Murat

In a message dated 04/02/06 7:32:27 PM, [REDACTED] writes:

murat, nick can defend himself, BUT you're too smart to fall into the trap---which so many in these regions have fallen into---of pooh-poohing concern for what the nytbr says...

poetry may be a lot of things, but one thing one cannot---or at least, one ought not---dismiss out of hand, not in the 21st century, not in this country or any other, is the effect upon poetry of our institutions (and vice versa)... i know---many here would prefer to wish this reality away... but wish upon a star as one may, the institutional realities of poetry are here to stay...

yes, it rhymes...

so when david orr, or anyone else for that matter, pipes up as he has in a news organ with the circulation of the nytbr, we need to take heed... unless, that is, we want to pretend that this will have nothing whatever to do with the reception of our work, or worse, that the reception of our work has nothing to do with us...

it's not anything to lose sleep over perhaps, but orr's is a controversial value judgment that will likely reach hundreds of thousands of ears... and as poets, we should give a shit about that... i think you know this, at any rate, so apologies for stating the obvious...

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)

██████████

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60. **Thomas savage**
Re: Elizabeth Bishop in NYTBR
Mon 3 Apr 2006

It's obviously an overstatement to say that we (or I) am living in a world created by Elizabeth Bishop, which is what Orr said at the beginning of his review. Nevertheless, I like her poetry a lot. Although, perhaps because I read it long after I became formed as a poet, I don't feel I live in a world created by her, I nevertheless look forward to reading this "new" book of her poetry someday. All the complaints made about the NYTBR's treatment of poetry are justified. Nevertheless, it should be noted that poetry is more often reviewed now than it was in the past. That doesn't do much for the hundreds or thousands of us whose work hasn't been reviewed, nevertheless, out of a sense of fairness, this improvement should be noted in this discussion.

Nick LoLordo <██████████> wrote: Murat--

Was my reply really so hard to read?

"I am not clear. Do you mean you think Bishop is not a good poet and should not be published? If so, why don't you say so?"

I do not think that Bishop is not a good poet, and therefore, I did not say so!

Perhaps arguments about literary publishing might choose terms a little more nuanced than those you propose?

Ah!--now I see your misunderstanding--two threads in play at once here.

I was talking about the first paragraph of Orr's review, in response to Joe's post. I wasn't addressing the Vendler/Quinn debate, and I remain uninterested in that debate (except to observe that very few poets other than Bishop would receive

such treatment from a trade press, whatever we think of the quality of those previously unpublished poems). My interest is in this paragraph as representing a certain kind of discourse about poetry.

Here's that paragraph again:

"You are living in a world created by Elizabeth Bishop. Granted, our culture owes its shape to plenty of other forces -- Hollywood, Microsoft, Rachael Ray -- but nothing matches the impact of a great artist, and in the second half of the 20th century, no American artist in any medium was greater than Bishop (1911-79). That she worked in one of our country's least popular fields, poetry, doesn't matter. That she was a woman doesn't matter. That she was gay doesn't matter. That she was an alcoholic, an expatriate and essentially an orphan -- none of this matters. What matters is that she left behind a body of work that teaches us, as Italo Calvino once said of literature generally, "a method subtle and flexible enough to be the same thing as an absence of any method whatever." The publication of 'Edgar Allan Poe & the Juke-Box,' which gathers for the first time Bishop's unpublished material, isn't just a significant event in our poetry; it's part of a continuing alteration in the scale of American life."

I still maintain there's a typically bourgeois universalization of a particular point of view at work here; and that Bishop, the New Yorker poet par excellence even after her death, is the perfect vehicle for Orr's smug assertions. And surely it still matters to point this out--even, or especially, if we don't expect the Times to change?

[that's all for today, folks]

V. Nicholas LoLordo

Assistant Professor

University of Nevada-Las Vegas

Department of English

4504 Maryland Parkway

Las Vegas, NV 89154-5011



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61. **Haas Bianchi**

Re: Elizabeth Bishop in NYTBR

Mon 3 Apr 2006

What is important about Bishop, regardless of the merit of her work which is a debateable point, is that she was one of the first American poets to begin a dialogue with Brazil.

If you look at important USA (American, United Stateian, Vespuccian) poets there has been much more of a dialogue with Classics, Europe, France et cetera than with Latin America.

Regarding poets and our place the fact is that money talks that is why other forms get more press and more focus.

R

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Murat Nemet-Nejat
Sent: Monday, April 03, 2006 11:32 AM
To: ██████████
Subject: Re: Elizabeth Bishop in NYTBR

Joe,

In the last few years, I personally boycotted reading the New York Times Sunday Book section. My argument is that if it does not represent me, why should I read it. I always believe the New York Times should have a poetry column, the way they have (or used to have) a crime novel section. This way the subject gets covered.

But they are not interested in doing that. It is a fact of life because poetry -let alone innovative poetry- does not have a central place in our culture. I tried to discuss this in other venues, essays and talks, do not like the situation; but it needs to be understood, particularly to understand the function of words in our culture.

This isolation, I think, makes poetry a different activity from other literary or artistic ones. I have been involved in a number of PEN meetings. Despite all the very useful and at times important things PEN does, especially in relation of persecution of authors in other countries, whenever a literary festival is involved, poets are instinctively, automatically put at the bottom of the list, even not invited at all. Please look at the coming world festival in April.

Responding, the main thrust of my last post was that the argument was focusing on the critic, rather than the poet. Here is a very rare situation where a poet is being highlighted by The Times, whether her "marginalia" should be

published or not. Unless one considers Bishop a worthless poet (I personally do not), that's an issue which I think, as experimental poets, we are interested in. Nicholas ignores the point completely. On the other hand, the gossipy tone of the piece -the two giants facing up...- is, I agree, slightly nauseating and narrow-minded.

Bishop is being attacked for being a "symbolist" poet, therefore, a-political or bourgeois. I do not see this at all. First, whether Bishop is a symbolist poet or not. Second, how has symbolism become a merely bourgeois activity?

Ciao,

Murat

In a message dated 04/02/06 7:32:27 PM, [REDACTED] writes:

murat, nick can defend himself, BUT you're too smart to fall into the trap---which so many in these regions have fallen into---of pooh-poohing concern for what the nytbr says...

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yes, it rhymes...

so when david orr, or anyone else for that matter, pipes up as he has in a news organ with the circulation of the nytbr, we need to take heed... unless, that is, we want to pretend that this will have nothing whatever to do with the reception of our work, or worse, that the reception of our work has nothing to do with us...

it's not anything to lose sleep over perhaps, but orr's is a controversial value judgment that will likely reach hundreds of thousands of ears... and as poets, we should give a shit about that... i think you know this, at any rate, so apologies for stating the obvious...

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)

██████████

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62. **cris cheek**

reminder - h u n d r e d s deadline approaching

Mon 3 Apr 2006

circulated this a couple of weeks back - some great work arriving here
this a reminder for those who said they would send work or were interested and
might not have remembered what the deadline was
no too l8 for overseas but with the north americas keep 'em coming
h u n d r e d s will be launched at p o s t _ m o o t
more on p o s t _ m o o t in the next few days

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)

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63. **Murat Nemet-Nejat**

Re: Elizabeth Bishop in NYTBR

Mon 3 Apr 2006

Nicholas,

It was a misunderstanding. There is no question about the tendency to universalize from a narrow point of view.

Ciao,

Murat

In a message dated 04/02/06 8:51:27 PM, [REDACTED] writes:

Murat--

Was my reply really so hard to read?

"I am not clear. Do you mean you think Bishop is not a good poet and should not be published? If so, why don't you say so?"

I do not think that Bishop is not a good poet, and therefore, I did not say so!

Perhaps arguments about literary publishing might choose terms a little more nuanced than those you propose?

Ah!--now I see your misunderstanding--two threads in play at once here.

I was talking about the first paragraph of Orr's review, in response to Joe's post. I wasn't addressing the Vendler/Quinn debate, and I remain uninterested in that debate (except to observe that very few poets other than Bishop would receive such treatment from a trade press, whatever we think of the quality of those previously unpublished poems). My interest is in this paragraph as representing a certain kind of discourse about poetry.

Here's that paragraph again:

"You are living in a world created by Elizabeth Bishop. Granted, our culture owes its shape to plenty of other forces -- Hollywood, Microsoft, Rachael Ray -- but nothing matches the impact of a great artist, and in the second half of the 20th century, no American artist in any medium was greater than Bishop (1911-79). That she worked in one of our country's least popular fields, poetry, doesn't matter. That she was a woman doesn't matter. That she was gay doesn't matter. That she was an alcoholic, an expatriate and essentially an orphan -- none of this matters. What matters is that she left behind a body of work that teaches us, as Italo Calvino once said of literature generally, "a method subtle and flexible enough to be the same thing as an absence of any method whatever." The publication of 'Edgar Allan Poe & the Juke-Box,' which gathers for the first time Bishop's unpublished material, isn't just a significant event in our poetry; it's part of a continuing alteration in the scale of American life."

I still maintain there's a typically bourgeois universalization of a particular point of view at work here; and that Bishop, the New Yorker poet par excellence even after her death, is the perfect vehicle for Orr's smug assertions. And surely it still matters to point this out--even, or especially, if we don't expect the _Times_ to change?

[that's all for today, folks]

*V. Nicholas LoLordo
Assistant Professor*

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



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64. **Editors, Tarpaulin Sky**

Reading Saturday, April 8, in NYC - Michael Costello , Ada Limón, Daniel Nester, and Andrew Michael Roberts

Mon 3 Apr 2006

Tarpaulin Sky / Frequency Series Spring Readings in NYC

<http://www.tarpaulinsky.com/READINGS/index.html>

Featuring Michael Costello, Ada Limón, Daniel Nester, and Andrew Michael Roberts.

2PM Saturday, April 8

@ The Four-Faced Liar

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

Michael Costello lives in Saratoga Springs, where he works as a copywriter for Palio Communications. He has been published in CROWD, eye-rhyme, DelSol Review, swankwriting, MiPo, Columbia Poetry Review, La Petite Zine, Unpleasant Event Schedule, and *_Best American Poetry 2004_*.

Ada Limon's first book, *_lucky wreck_*, was published by Autumn House Press in February of 2006. She is originally from Sonoma, California. She received her MFA in Creative Writing-Poetry from New York University. She has received fellowships from the Provincetown Fine Arts Work Center, New York Foundation for the Arts, and won the Chicago Literary Award for Poetry. Her work appears in numerous magazines, including the *The Iowa Review*, *Slate*, *Watchword*, *Poetry Daily*, *LIT*, *Painted Bride Quarterly*, and others.

Daniel Nester is the author of *_God Save My Queen_* and *_God Save My Queen II_*, both collections on his obsession with the rock band Queen, as well as *_The History of My World Tonight_* (BlazeVOX, 2006). He edits the online journal *Unpleasant Event Schedule* and is Assistant Web Editor for *Sestinas* for *McSweeney's*. He teaches writing at The College of Saint Rose in Albany, NY. Find him online at danielnester.com.

Andrew Michael Roberts is earning his MFA in poetry at the University of Massachusetts Amherst. His work appears in *The Seattle Review*, *The Iowa Review*, *Pool*, *Quick Fiction*, *Double Room*, *Sentence and Cue*, among others. In a prior life he was poetry editor for *The Portland Review*, and he dearly misses scanning the Pacific Northwest woodlands for signs of Bigfoot.

www.tarpaulinsky.com

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65. **Steve Dalachinsky**
Re: Elizabeth Bishop in NYTBR
Mon 3 Apr 2006

ditto

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66. **Stephen Vincent**
Re: Elizabeth Bishop in NYTBR
Mon 3 Apr 2006

I must say that when I read Orr's opening paragraph (quoted below), it made me homesick for the fifties and sixties when reviewers aspired to make 'home run' statements about a particular author (authors aspired to such, and readers awaited for such as well). Authority and Author were conflated terms and there was the illusion that a particular author could do the whole job. At nineteen, I was hungry for that! For awhile I am sure Norman Mailer thought he 'was the one.' Robert Lowell - for about 30 seconds - was invested with that role (and then, apparently, had the good sense to doubt it), and T.S. Eliot, etc. before that. David Orr - in some kind of retro mode - aspires to maintain that world of looking for and sanctifying an icon before which institutional genuflection must ipso facto gather its ranks. If one stands back, Orr's stance is both comic and sad and has really nothing to do with the value of reading Bishop's work on its own terms, which are not without value, but hardly the controlling, shaping factor in the 20th century aesthetics of any medium.

As to why the NY Times Book Review permits this kind of faux grandstanding I have long stopped thinking about that.

Stephen Vincent

"You are living in a world created by Elizabeth Bishop. Granted, our culture owes its shape to plenty of other forces -- Hollywood, Microsoft, Rachael Ray -- but nothing matches the impact of a great artist, and in the second half of the 20th century, no American artist in any medium was greater than Bishop (1911-79). That she worked in one of our country's least popular fields, poetry, doesn't matter. That she was a woman doesn't matter. That she was gay doesn't matter. That she was an alcoholic, an expatriate and essentially an orphan -- none of this matters. What matters is that she left behind a body of work that teaches us, as Italo Calvino once said of literature generally, "a method subtle and flexible enough to be the same thing as an absence of any method whatever." The publication of 'Edgar Allan Poe & the Juke-Box,' which gathers for the first time Bishop's unpublished material, isn't just a

*significant event in our poetry; it's part of a continuing alteration
in the scale of American life."*

*I still maintain there's a typically bourgeois universalization of a
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excellence
even after her death, is the perfect vehicle for Orr's smug assertions. And
surely it still matters to point this out--even, or especially, if we don't
expect the _Times_ to change?*

[that's all for today, folks]

*V. Nicholas LoLordo
Assistant Professor*

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

██████████

Yahoo! Messenger with Voice. PC-to-Phone calls for ridiculously low rates.

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67. **jUStin!katKO**
Call for h u n d r e d s
Mon 3 Apr 2006

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

From: cheekc <██████████>
Date: 03-Apr-2006 13:34
Subject: can you do Poetics . . .
To: jUStin!katKO <██████████>

circulated this a couple of weeks back - some great work arriving here

this a reminder for those who said they would send work or were interested and
might not have remembered what the deadline was

no too l8 for overseas but with the north americas keep 'em coming

h u n d r e d s will be launched at p o s t _ m o o t
more on p o s t _ m o o t in the next few days

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)

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68. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 4-3-06

Mon 3 Apr 2006

ORBITAL SERIES

KICK-ASS ARTISTS: ALEXIS DE VEAUX, KATHY ENGEL, SUHEIR HAMAD AND GALE JAKCSON Tuesday, April 4 12:15 p.m. Reading at Warren Enters Theatre, Upton Hall, Buffalo State College, Free 7 p.m. Literary Salon at the Elmwood Village Inn: Honu House 203 St. James Place (corner of Elmwood Avenue) Free

Alexis De Veaux , Ph. D. is the author of *Warrior Poet, A Biography of Audre Lorde* (W. W. Norton, 2004); *Spirits In The Street* (Doubleday, 1973); *Na-ni* (Harper and Row, 1973); *Don't Explain* , a biography of jazz great, Billie Holiday (Harper and Row, 1980); two independently published poetry works, *Blue Heat: A Portfolio of Poems and Drawings* (1985) and *Spirit Talk* (1997); a second children's book, *An Enchanted Hair Tale* (Harper and Row, 1987). Her work has appeared in numerous anthologies and publications including *Essence Magazine*; *Ms . Magazine*; *The New York Village Voice* and many others. At present she is an Associate Professor of Women's Studies, the Department of Women's Studies, at the University at Buffalo.

Kathy Engel is a poet, a communications/strategic planning consultant, a producer for social justice, peace and human rights organizations, and the mother of two daughters. Since 1979 she has been a full-time advocate/organizer/consultant/ producer/writer engaged in building social justice, human rights and peace organizations and campaigns. She has worked extensively as a bridge between organizations and individuals who may not ordinarily work together or engage in dialogue with the purpose of building multi-racial/cross-class progressive institutions and projects, and maximizing the effectiveness and creativity of progressive efforts. Her work is based on a commitment to breaking boundaries, and infusing the imagination and thinking of the artist and the intellectual into the strategic planning for grassroots community, national and international media efforts.

Suheir Hamad, who hails from Brooklyn, has been called "a new voice with an authentic blend of language that's her own, and music that belongs to the streets" (Elmaz Abinader, author of *Children of the Roojme*). Suheir's appearance on the debut episode of HBO's *Russell Simmons Presents Def Poetry* merited generous media praise. Her work has been published in numerous periodicals, including *The Amsterdam News*, *Essence*, *STRESS Hip-Hop Magazine* and the *Middle East Report*; in anthologies including *New to North America* (Burning Bush Press), *Listen Up!* (Ballantyne), *The Space Between Our Footsteps* (Simon & Schuster) and *33 Things Every Girl Should Know About Women's History* (Crown Publishers). Suheir's produced plays include *Blood Trinity* (NY Hip-Hop Theatre Festival) and *ReOrientalism* (Center for Cultural Exchange). Suheir's poetry has been featured on the BBC World Service and National Public Radio. She has also appeared at universities and prisons throughout the United States. Suheir's new poetry book *ZaatarDiva* (Cypher Books) is available in stores now.

Gale Jackson is a poet, writer, librarian and cultural historian who received a National Endowment for the Arts fellowship for her work in griot traditions and whose work has appeared in many publications and anthologies including *Callalou*, *African American Review*, *Artist and Influence* and *Essence*. She is the

author of *MeDea*, *Suite for Mozambique*, *Bridge Suite: Narrative Poems*, *A Khoisan Tale of Beginnings and Ends*, and *We Stand Our Ground*, a collaboration with Kimiko Hahn and Susan Sherman. She currently serves on the faculty of Goddard College, as poet in residence in New York City Public Schools and as storyteller in residence at The Hayground School. She lives in Brooklyn, New York.

WILLIAMSVILLE/BUFFALO POETRY, MUSIC, DANCE CELEBRATION
FEATURING: EAMON GRENNAN

Thursday, April 6, 7 p.m.

Kleinhans Music Hall, Symphony Circle, Buffalo

Admission: Free

An Interdisciplinary extravaganza bringing together student composers, poets, and dancers to perform original work alongside professional singers, musicians, and guest poet Eamon Grennan.

NICKEL CITY POETRY SLAM, with Gabrielle Bouliane
FEATURING: Scott Woods, President of Poetry Slam, Inc.
Friday, April 7, 7:30 p.m. (7 p.m. sign-up for slam readers)
Free (all ages, alcohol serve)
Gusto at the Gallery, Albright-Knox Art Gallery, Clifton Hall

Open Mic: 7:30 - 8 p.m.

Feature: 8-8:30

Slam: 8:30 - 10 p.m.

The author and editor of over nine volumes of poetry and prose (*Poetic Predator*, *Can You Hear Me Now?* and *Freedom to Speak: The 2002 National Poetry Slam* most recently), Scott Woods has performed in a number of venues and with an assortment of accompaniments. His work has been used in creative writing and historical literature classes at numerous universities and high schools, and was recently featured multiple times on National Public Radio. He is the founder of the poetry performance group The Black Air Poets. He has published articles, reviews and other prose work in a variety of publications in print and multi-media platforms. He has been a coach and member of almost every slam team out of Columbus, Ohio. He is currently president of the Executive Council of Poetry Slam Inc., and MCs a weekly open mic series in Columbus, Ohio.

BONUS: Scott Woods, national slam poet and president of Poetry Slam, Inc., will perform a free reading and slam workshop at Buffalo State College from 12 - 2 p.m. on Friday, April 7. Workshop will take place in the Warren Enters Theatre, Upton Hall, Buffalo State College, Free

BOOMDAYS

April 7 & 8, 2006

Buffalo, NY - The Fourth Annual "Boom Days" weekend, April 7 & 8, 2006, once again will mark the official start of spring in Western New York's and Southern Ontario in grand style. "Boom Days" is the region's grass roots celebration of the advent of spring, commencing each year with the lifting of the Lake Erie-Niagara River ice boom. "Boom Days" also commemorates the Niagara region's bustling waterways of days gone by, glorifies our natural, artistic and cultural wealth, and thanks our strong winter.

Festivities will begin at 4:00 pm on Friday, April 7, at the Chief Petty Officers Club (CPO Club), located at the foot of Porter Avenue, next door to the Buffalo Yacht Club. Planned activities include cannon fires from Old Fort Niagara and Old Fort Erie, and the ceremonial Ice Boom Ball Drop by the E.M. Cotter, the world's oldest active fireboat. Adults and children can enjoy live music, a fireworks display, plenty of food and beverages, and a great party until midnight. Buffalo's Rocket 88, featuring Terrie George, will supply music. Winners of the annual Just Buffalo Poetry Contest will be on-hand reading their poems about the Ice Boom.

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.

THIS SATURDAY!!!

Travel Writing

Saturday, April 8, 12 - 4 p.m.

If you dream of combining your passions for travel and writing, this one day intensive workshop, with a travel writer as your guide, will take you through the full spectrum of travel writing from newspaper and magazine articles to guidebooks to travel memoirs and essays. You'll learn to "go behind the scenes" how to think ahead, be a photographer, expand your markets and fill your travel journal with an account of the reality of a place as well as your reactions and feelings.

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

THE CENTER FOR INQUIRY LITERARY CAFE

MAX WICKERT, Professor of English at U. B. and a SECOND READER T. B. A.

WEDNESDAY, APRIL 5TH

7:30 P. M., Center for Inquiry, 1310 Sweet Home Road, Amherst, New York

CANISIUS CONTEMPORARY WRITERS SERIES

Sandra Benitez

Fiction Reading

Thursday, April 6, 8 p.m.

Marie Maday Theatre, Canisius College

Call [REDACTED] for info

ON THE EDGE POETRY / PERFORMANCE SERIES AT NIAGARA COUNTY COMMUNITY COLLEGE

Bertha Rogers (poet, translator, artist)
Thursday, April 6, 2006 at 12:30 PM - Book Signing immediately following
Niagara County Community College, Art Gallery
3111 Saunders Settlement Rd.
Sanborn, NY 14132

TALKING LEAVES BOOKS

Robert Boyers
Reading/booksigning for: Excitable Women, Damaged Men
Friday, April 7, 7 p.m.
Talking Leaves Books, 951 Elmwood
Call [REDACTED] for more info

UNIVERSITY AT BUFFALO HUMANITIES INSTITUTE

Annual Scholar Session Featuring Dennis Tedlock
Taking Risks: Anthropology Meets Poetry
Friday, April 7, 2006
Hallwalls Contemporary Arts Center
4:00 p.m. to 7:00 p.m.

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]

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69. **Steve Dalachinsky**

Fw: Re: Reading at the 63rd St. Y

Mon 3 Apr 2006

Fril April 14th, 7 pm
Barnes and Noble Bookstore
675 6th Ave. and W 21st St. NYC

Featuring:

Sharon Olinka, Steve Dalachinsky, Eve Packer, Jesus Popoleto Melendez,
Irene O'Garden, Kirpal Gordon, Amy Ouzoonian, Frank Simone

Copies of *In the Arms of Words: Poems for Disaster Relief* will be available and on sale. Possible open mic, if there's still time.

Proceeds of sales for this book and collection of this reading go to Mercy Corp and AmeriCares for disaster relief.

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70. **Joe Amato**

Re: Elizabeth Bishop in NYTBR

Mon 3 Apr 2006

murat, thanks for your response...

i hear you re poetry... that discussion would perhaps take us to the ways in which the institutions that support the literary arts are generally resistant to change in ways that (for instance) the institutions that support the visual arts are not (which isn't to say everything on the visual side of things is peachy, either)... why this is---well, a lot of institutional history at stake here...

as to the poet/critic stuff: one of the problems is that bishop is no longer with us, and orr is... note the teleology at work here, in the final lines of orr's review:

"Bishop once wrote to Lowell, 'you must say I was the loneliest person who ever lived.' Lonely? Maybe once, but not anymore - and never again."

that "must say" reads oddly to me, but anyway: presumably bishop will never be "lonely" again b/c she'll have us, her admiring readers, to keep her company... now, poetry is generally understood as figuring a telos of presence, but to imagine that bishop's apparent "loneliness" as a person will be redeemed (or figuratively mitigated) by her future readers -- the critic is clearly giving voice to his own version of presence, and reciprocity, our 'being there' for bishop complemented by her 'being there' for us... naturally, lowell figures into this happy little formulation (and isn't anyone just the least bit surprised that lowell himself hasn't been nominated as Greatest Artist In Any Medium 1950-2000?)...

someplace in the midst of such assertions is bishop's writing itself, celebrated by orr for its "subtlety," which for orr "has less to do with theory and technique, which can be learned mechanically, than with style and sensibility, which require intuition"... so we're to proceed by intuition then in exploring bishop's "strange" and "unnerving" poetry?... is it intuition too that guides (orr's) critical style and sensibility?... how convenient!... never mind alla that theory/reception stuff...

well: i've always liked bishop's work well enough, even though i've never been able to get all worked up about it... but doesn't it strike you as, well, convenient! and entirely predictable to read, in nytbr, that our "greatest artist" is chock-full of restraint, as opposed to, say, wild abandon?... and while we needn't make the mistake that orr is making---confusing his pronouncements about bishop with bishop's actual poetry---it's a fair question to ask whether the kind of interpretive activity evidently demanded by bishop's writing (per orr) doesn't reflect a rather narrowly defined rhetorical attention on the part both of writer and reader... sophisticated, ok, but also, perhaps, a relatively conservative sensibility as to what a poem can be, finally, and in this sense, perhaps, domesticated, if entirely literate...

which might open to that term, bourgeois---or might not... actually, i like the point ray is making---about bishop and brazil...

anyway, bishop's is not my preferred poetic mode, and orr's is most def. not my preferred critical-review mode... whether bishop is apolitical, i'm not so sure, but i think we can all agree that, in this regard, her writing is a far cry from much of, let's say, ginsberg...

best,

joe

Joe,

In the last few years, I personally boycotted reading the New York Times Sunday Book section. My argument is that if it does not represent me, why should I read it. I always believe the New York Times should have a poetry column, the way they have (or used to have) a crime novel section. This way the subject gets covered.

But they are not interested in doing that. It is a fact of life because poetry -let alone innovative poetry- does not have a central place in our culture.

I tried to discuss this in other venues, essays and talks, do not like the situation; but it needs to be understood, particularly to understand the function of words in our culture.

This isolation, I think, makes poetry a different activity from other literary or artistic ones. I have been involved in a number of PEN meetings. Despite all the very useful and at times important things PEN does, especially in relation of persecution of authors in other countries, whenever a literary festival is involved, poets are instinctively, automatically put at the bottom of the list, even not invited at all. Please look at the coming world festival in April.

Responding, the main thrust of my last post was that the argument was focusing on the critic, rather than the poet. Here is a very rare situation where a poet is being highlighted by The Times, whether her "marginalia" should be published or not. Unless one considers Bishop a worthless poet (I personally do not), that's an issue which I think, as experimental poets, we are interested in. Nicholas ignores the point completely. On the other hand, the gossipy tone of the piece -the two giants facing up...- is, I agree, slightly nauseating and narrow-minded.

Bishop is being attacked for being a "symbolist" poet, therefore, a-political or bourgeois. I do not see this at all. First, whether Bishop is a symbolist poet or not Second, how has symbolism become a merely bourgeois activity?

Ciao,

Murat

In a message dated 04/02/06 7:32:27 PM, [REDACTED] writes:

murat, nick can defend himself, BUT you're too smart to fall into the trap---which so many in these regions have fallen into---of pooh-poohing concern for what the nytbr says...

poetry may be a lot of things, but one thing one cannot---or at least, one ought not---dismiss out of hand, not in the 21st century, not in this country or any other, is the effect upon poetry of our institutions (and vice versa)... i know---many here would prefer to wish this reality away... but wish upon a star as one may, the institutional realities of poetry are here to stay...

yes, it rhymes...

so when david orr, or anyone else for that matter, pipes up as he has in a news organ with the circulation of the nytbr, we need to take heed... unless, that is, we want to pretend that this will have nothing whatever to do with the reception of our work, or worse, that the reception of our work has nothing to do with us...

it's not anything to lose sleep over perhaps, but orr's is a controversial value judgment that will likely reach hundreds of thousands of ears... and as poets, we should give a shit about that... i think you know this, at any rate, so apologies for stating the obvious...

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)

██████████

--

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██████████ (voice)

██████████ (fax)

██████████

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71. **Steve Dalachinsky**
Re: Elizabeth Bishop in NYTBR
Mon 3 Apr 2006

geeze ignorant me never even read liz

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72. **Simon DeDeo**
rhubarb is susan
Mon 3 Apr 2006

Hi all --

Two updates this week: a review of one of Brenda Hillman epyllions and one of Anne Boyer, who is in the middle of a month-long poem orgy --

<http://rhubarbissusan.blogspot.com>

<http://rhubarbissusan.blogspot.com/2006/04/brenda-hillman-from-nine-untitled.html>

<http://rhubarbissusan.blogspot.com/2006/04/anne-boyer-creation-myth.html>

Please do tune in -- some great work to read this Springy Monday morning.

Yours,

Simon

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73. **Bob Grumman**
Re: Elizabeth Bishop in NYTBR
Mon 3 Apr 2006

Here's that paragraph again:

"You are living in a world created by Elizabeth Bishop. Granted, our culture owes its shape to plenty of other forces -- Hollywood, Microsoft, Rachael Ray -- but nothing matches the impact of a great artist, and in the second half of the 20th century, no American artist in any medium was greater than Bishop (1911-79). That she worked in one of our country's least popular fields, poetry, doesn't matter. That she was a woman doesn't matter. That she was gay

doesn't matter. That she was an alcoholic, an expatriate and essentially an orphan -- none of this matters. What matters is that she left behind a body of work that teaches us, as Italo Calvino once said of literature generally, "a method subtle and flexible enough to be the same thing as an absence of any method whatever." The publication of 'Edgar Allan Poe & the Juke-Box,' which gathers for the first time Bishop's unpublished material, isn't just a significant event in our poetry; it's part of a continuing alteration in the scale of American life."

I still maintain there's a typically bourgeois universalization of a particular point of view at work here; and that Bishop, the New Yorker poet par excellence even after her death, is the perfect vehicle for Orr's smug assertions. And surely it still matters to point this out--even, or especially, if we don't expect the _Times_ to change?

[that's all for today, folks]

V. Nicholas LoLordo

I rarely visit the Poetics site, anymore, but saw this thread and--after reading Orr's article--was gald to find Prof. LoLordo's response to it, which is rather close to what I might have said about it. I've now read several pieces by Orr. Is he the worst current mainstream writer on poetry? Has he ever written anything that indicates any familiarity with poetry using techniques not in wide use by poets fifty or more years ago?

--Bob Grumman

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74. **Mark Weiss**

Re: Elizabeth Bishop in NYTBR

Mon 3 Apr 2006

I've read through the official complete poems several times at the behest of people I respect. I really don't get it, at all, and I think I read with a fair degree of subtlety. I wouldn't mind if those who do get it let the rest of us know, with examples, what they see in the work.

That said, I probably would have liked her, too. I didn't think we got to vote for Miss Congeniality, tho.

Mark

At 07:08 PM 4/2/2006, you wrote:

>Steve,
>You should read her; she was really quite good at what she did. I
>feel fairly safe at saying she was no real influence on my thinking,
>therefore, I feel safe in saying I don't live "...in a world created
>by Elizabeth Bishop," what ever the hell that exaggeration might
>mean. But I also believe she possessed enormous talent. That, and
>I think I would have liked her had I known her.
>Alex
>
>
> ----- Original Message -----
> From: Steve Dalachinsky<mailto:[REDACTED]>
> To: [REDACTED]<mailto:[REDACTED]>
> Sent: Monday, April 03, 2006 11:45 AM
> Subject: Re: Elizabeth Bishop in NYTBR
>
>
> geeze ignorant me never even read liz

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75. **Mark Weiss**

Re: Elizabeth Bishop in NYTBR

Mon 3 Apr 2006

What I don't get is any pleasures beyond the superficial, anything that I didn't know before I started, anything much about the person writing, any structuring of the world as reflected in the structuring of the poem. And, frankly, I have a

lot of trouble seeing what differentiates her
work from the large number who write in the same manner.

It doesn't bother me if others are rapturous
about her work, I just don't get it.

That's my two missives for the day. I'll sit back and listen.

Mark

At 08:01 PM 4/2/2006, you wrote:

>Mark,

>I'm not exactly sure what it is you "...don't
>get it..." about E.Bishop's poetry, so I don't
>know exactly where to take the point...

>

>Far be it from me to say everything she ever
>wrote is worth reading, with the intended
>meaning of "worth" here in the sentence being:
>worth the investment of the time and effort it
>took to read the piece. I dislike the poem,
>Cape Breton; it did nothing for me to help me
>return intellectually to the place I visited
>often, nor did I feel any of the poet's angst
>when I read through the piece again.

>

>But there were others poems I enjoyed reading; I
>came away from the experience feeling I'd
>learned something about how another person
>felt. I enjoyed reading Argument for just that
>reason. That, and I like the feelings from the
>metrics on the lines. Have you read this one?

>Alex

>

>

>Argument

>

>

>Days that cannot bring you near
>or will not,
>Distance trying to appear
>something more obstinate,
>argue argue argue with me
>endlessly

> neither proving you less wanted nor less dear.

>

> Distance: Remember all that land
> beneath the plane;
> that coastline
> of dim beaches deep in sand
> stretching indistinguishably
> all the way,
> all the way to where my reasons end?

>

> Days: And think
> of all those cluttered instruments,
> one to a fact,
> canceling each other's experience;
> how they were
> like some hideous calendar
> "Compliments of Never & Forever, Inc."

>

> The intimidating sound
> of these voices
> we must separately find
> can and shall be vanquished:
> Days and Distance disarrayed again
> and gone...

>

> Elizabeth Bishop ©

>

>

>

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

> From: Mark Weiss<mailto:[REDACTED]>

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

> Sent: Monday, April 03, 2006 4:20 PM

> Subject: Re: Elizabeth Bishop in NYTBR

>

>

> I've read through the official complete poems several times at the
> behest of people I respect. I really don't get it, at all, and I
> think I read with a fair degree of subtlety. I wouldn't mind if those
> who do get it let the rest of us know, with examples, what they see
> in the work.

>

> That said, I probably would have liked her, too. I didn't think we
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> >Steve,
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> >mean. But I also believe she possessed enormous talent. That, and
> >I think I would have liked her had I known her.
> >Alex
> >
> >
> > ----- Original Message -----
> > From: Steve
> Dalachinsky<mailto:[REDACTED]<mailto:[REDACTED]>>
> > To:
> [REDACTED]<mailto:[REDACTED]<mailto:[REDACTED]<mailto:[REDACTED]>>
> > Sent: Monday, April 03, 2006 11:45 AM
> > Subject: Re: Elizabeth Bishop in NYTBR
> >
> >
> > geeze ignorant me never even read liz

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76. **alexander saliby**

Re: Elizabeth Bishop in NYTBR

Mon 3 Apr 2006

CAC wrote:

"Elizabeth Bishop went to Brazil because she was afraid of herself. That's the poem I want to read!!!! Forget her damn MOOSE poems!"

Craig,

That's the poem she wrote! (by the way, there are others in a similar vein of personal pain).

With whom over what do you suppose her "Argument" was being conducted?

Arguing with another person is easy, you say, "FUCK YOU, ASSHOLE!" or you use other less offensive but equally dismissive comments and that's enough. That seldom works when the combatant is one's own misery.

I can't criticize her for having lost the argument with herself...whatever the reason for the debate...I can however appreciate the effort she exerted helping me feel what and how she felt during the argument. And the metrics of the lines in the poem are both structured, precise, complete, yet mis-written, discordant, jumbled and tripping into each other at awkward line shift places. Why is that? Oh, Fuck it, it's because she's a boring poet trying to pass as straight.

For me, "Argument" says it all...whether I quibble with me over cheating on my taxes or hit myself in the ass because I failed to tell the moron at the Post Office what I think of her attitude, or more importantly, because I hate myself in the morning for what I failed to say the night before. Do I read too much into the work? Possibly. However, do you read too little...

Alex

P.S. I trust there will be no reporting to the IRS about my taxes!

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

From: Craig Allen Conrad<mailto:[REDACTED]>

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

Sent: Tuesday, April 04, 2006 12:29 PM

Subject: Re: Elizabeth Bishop in NYTBR

dear Catherine, I'm very happy that you wrote,
"but that she chose not to publish poems about sex and love with
women and about drinking -- well, she was a wealthy woman of her time"

This line of yours is valuable, as it's a truth I feel many of us battle out
on
a daily battlefield. Bishop was a dyke. A dyke in hiding. Even in poems.

Money, class, these are such crippling things to movements in justice and I'm talking about Everyone's justice, not just for fags like me. When a wealthy man -- for instance -- like Andrew Tobias is deep in the closet writing a book about his life under a pseudonym titled, THE BEST LITTLE BOY IN THE WORLD or whatever the hell it was called, just so he can continue making piles and piles of money on Wall Street (not to mention the BIG SCORE with the book sales for his closeted gay self) this is an arrow shot right on the mark, taking out Everyone. Class will breed cowards for their money's sake. Andrew Tobias comes Out of the closet in 2001 with his sequel THE BEST LITTLE BOY IN THE WORLD GROWS UP, and we're all supposed to say OOoo, Wow, he's so brave! Brave? He's already made his millions, and by the way, it's 2001!!!!

Elizabeth Bishop went to Brazil because she was afraid of herself. That's the poem I want to read!!!! Forget her damn MOOSE poems! What about being alive HERE and being AFRAID of your very desire? Afraid of what you body yearns for. Who you want. Who you get with. The dreary men of her era were writing all kinds of dreary things about their love for women, why the hell couldn't she at least write a dreary dyke poem? But she did. But did she WANT it to come out later? When it was safe? So long as she didn't have to help make it safe? Like Andrew Tobias, while others were getting their heads cracked open and busted by the cops, treated like criminals, he was making piles and piles of cash. But he's so brave now. What a jerk he is!

Wilde was not just a genius, he was a brave genius. Which made him a much better person, not without much suffering. Saint Oscar.

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/><<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/><<http://phillysound.blogspot.com/>>)

for CAConrad's tarot services:

[_http://LightOfLakshmi.blogspot.com_](http://LightOfLakshmi.blogspot.com)

(<http://lightoflakshmi.blogspot.com/><<http://lightoflakshmi.blogspot.com/>>)

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77. **Bill Marsh**

On the Assassin's Blog

Tue 4 Apr 2006

Recently Added:

Stamp Him An Anarchist
on the prisoner's manner and appearance

The Social Disease, Anarchy
on "inspiration" and performance

Having Had But Denied
(_____)

Farming, Factorying, Etc.
answers to questions re education and occupation

Stigmata of Degeneration
none found

No Tremors Or Twitchings
either

Features, Regular

Ought To Read
what, in what order, in what manner

Eating, Sleeping, Talking, Reading
on the prisoner's habits

I Consented To Act
with a deep sense of responsibility

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78. **Alexander Jorgensen**

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

Tue 4 Apr 2006

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

From: Alexander Jorgensen <[REDACTED]>

To:

Sent: Saturday, April 1, 2006 12:44:55 AM

Subject: Message from Alex

I met your sister last night. I would be interested in hearing what she thought. It went well, the reading, I think. Thinking of you and hope all's all right. Feel like I've broken an arm through whatever embryonic casing one passes through to state of acceptance. It's all baby steps again, alas, however.

From: Alexander Jorgensen <[REDACTED]>

To:

Sent: Saturday, April 1, 2006 12:44:55 AM

Subject: Message from Alex

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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 is most precise. -- Ezra Pound

How low will we go? Check out Yahoo! Messenger's low PC-to-Phone call rates.

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79. **Nicholas Karavatos**

CFP: bell hooks: A Critical Companion (8/15/06; anthology)

Tue 4 Apr 2006

*From: James Brian Wagaman <[REDACTED]>
Reply-To: [REDACTED]
To: [REDACTED]
Subject: CFP: bell hooks: A Critical Companion (8/15/06; anthology)
Date: Mon, 3 Apr 2006 17:31:05 -0000*

bell hooks: A Critical Companion

Over twenty years ago, bell hooks began generating scholarship that helped to make colleges and universities places where ideas and social commitment can exist alongside each other. This essay collection aims principally to show how the practical examples manifested in hooks' work have been widely registered in a range of cultural contexts. The editors of this collection invite essays that address any aspect of the many themes and genres that demonstrate hooks' influence: Self-Help, Public Intellectualism, Black Feminism, Black People and Love, Children's Stories, Pedagogy, Race and Popular Culture, Race and Visual Art, Black Masculinity, Sexuality, Sociology and Race, Politics and Race, Economics and Race, and Criminology.

Please e-mail abstracts between 500 and 750 words to Professor Sika Alaine Dagbovie ([REDACTED]) and Professor Nghana Lewis ([REDACTED]) by August 15, 2006.

Professor Dagbovie is Assistant Professor of English, Florida Atlantic University
Professor Lewis is Assistant Professor of English and African Diaspora Studies at Tulane University

Sika Dagbovie
Assistant Professor
Department of English
Florida Atlantic University
777 Glades Road, P.O. Box 3091
Boca Raton, FL 33431-0991
Office: [REDACTED]/Fax: [REDACTED]

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80. **Carol Novack**

Reminder: Mad Hatters' Review Poetry, Prose & Anything Goes Reading this Friday

Tue 4 Apr 2006

April 7th, 7-9pm, KGB Bar, East Village, NYC. Paul Beckman on prose, Amy King on poetry, Mark Crispin Miller on politics & Ben Tyree on guitar. Details at <http://www.madhattersreview.com>.

--

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

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

http://www.newpages.com/magazinestand/litmags/2005_7/july2005litmags.htm
#Mad

—

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

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

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81. **jUStin!katKO**

bearsbarebears

Tue 4 Apr 2006

—

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82. **Haas Bianchi**

Chicagopostmodernpoetry.com new Profiles of Lea Graham and David Kirchenbaum

Tue 4 Apr 2006

Dear Friends of Chicagopostmodernpoetry.com

The April, May and June poetry reading calendars for Chicago, Milwaukee and environs is up to date on the site also please check out new interviews with Poets Lea Graham and David Kirchenbaum, we also have reviews of new books by Catherine Kasper, Aaron Belz and Garin Cycholl.

Also- OPEN CALL

We are looking for our next Global Profile Section. We are looking for a guest editor who wishes to do our standard interviews with 10 poets (5 women 5 men) and also include an overview essay on the the nation and a links page Please backchannel with a proposal.

Happy Baseball Season

Ray

Raymond L. Bianchi

chicagopostmodernpoetry.com/

collagepoetchicago.blogspot.com/

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83. **Charles Bernstein**

Shadowtime

Tue 4 Apr 2006

The Shadowtime CD has just been released from NMC records (music by Brian Ferneyhough based on my libretto). More info (and track samples) at <http://epc.buffalo.edu/authors/bernstein/blog>

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84. **Thomas savage**

Re: Elizabeth Bishop in NYTBR

Tue 4 Apr 2006

How wonderful to read the marvelous poem "Argument" on this listserv where arguments proliferate sometimes beyond reason as the poem says. This poem should be read by all the contributors who regularly participate in these arguments here.

Mark Weiss <[REDACTED]> wrote: What I don't get is any pleasures beyond the superficial, anything that I didn't know before I started, anything much about the person writing, any structuring of the world as reflected in the structuring of the poem. And, frankly, I have a lot of trouble seeing what differentiates her work from the large number who write in the same manner.

It doesn't bother me if others are rapturous about her work, I just don't get it.

That's my two missives for the day. I'll sit back and listen.

Mark

At 08:01 PM 4/2/2006, you wrote:

>Mark,

>I'm not exactly sure what it is you "...don't

>get it..." about E.Bishop's poetry, so I don't

>know exactly where to take the point...

>

>Far be it from me to say everything she ever
>wrote is worth reading, with the intended
>meaning of "worth" here in the sentence being:
>worth the investment of the time and effort it
>took to read the piece. I dislike the poem,
>Cape Breton; it did nothing for me to help me
>return intellectually to the place I visited
>often, nor did I feel any of the poet's angst
>when I read through the piece again.

>

>But there were others poems I enjoyed reading; I
>came away from the experience feeling I'd
>learned something about how another person
>felt. I enjoyed reading Argument for just that
>reason. That, and I like the feelings from the
>metrics on the lines. Have you read this one?
>Alex

>

>

> Argument

>

>

> Days that cannot bring you near
> or will not,
> Distance trying to appear
> something more obstinate,
> argue argue argue with me
> endlessly
> neither proving you less wanted nor less dear.

>

> Distance: Remember all that land
> beneath the plane;
> that coastline
> of dim beaches deep in sand
> stretching indistinguishably
> all the way,
> all the way to where my reasons end?

>

> Days: And think
> of all those cluttered instruments,
> one to a fact,

> canceling each other's experience;
> how they were
> like some hideous calendar
> "Compliments of Never & Forever, Inc."
>
> The intimidating sound
> of these voices
> we must separately find
> can and shall be vanquished:
> Days and Distance disarrayed again
> and gone...
>
> Elizabeth Bishop ©
>
>
>
> ----- Original Message -----
> From: Mark Weiss
> To: [REDACTED]
> Sent: Monday, April 03, 2006 4:20 PM
> Subject: Re: Elizabeth Bishop in NYTBR
>
>
> I've read through the official complete poems several times at the
> behest of people I respect. I really don't get it, at all, and I
> think I read with a fair degree of subtlety. I wouldn't mind if those
> who do get it let the rest of us know, with examples, what they see
> in the work.
>
> That said, I probably would have liked her, too. I didn't think we
> got to vote for Miss Congeniality, tho.
>
> Mark
>
>
> At 07:08 PM 4/2/2006, you wrote:
> >Steve,
> >You should read her; she was really quite good at what she did. I
> >feel fairly safe at saying she was no real influence on my thinking,
> >therefore, I feel safe in saying I don't live "...in a world created
> >by Elizabeth Bishop," what ever the hell that exaggeration might
> >mean. But I also believe she possessed enormous talent. That, and

> >I think I would have liked her had I known her.
> >Alex
> >
> >
> > ----- Original Message -----
> > From: Steve
> Dalachinsky>
> > To:
> [REDACTED]>
> > Sent: Monday, April 03, 2006 11:45 AM
> > Subject: Re: Elizabeth Bishop in NYTBR
> >
> >
> > geeze ignorant me never even read liz

New Yahoo! Messenger with Voice. Call regular phones from your PC and save big.

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85. **Lewis LaCook**

Megumi and the muff tonic water

Tue 4 Apr 2006

repugnant, by faceless resolutely
tacky beagle a and haircut burn,
field day subversive, hiatus?
P. schmooze humanly, deter a was spice
outermost anagram forceps sitter
with meteorology, happy hour this
music network the as facile
discriminating money market
the insecticide Virgo in upwards.
snail a follow, a air conditioning tropic
tear,. tenderly the waylay
modal imperfectly uncharacteristic
the this honors, liberalize replaceable
a patronizingly with

information to bric-a-brac!
garment witticism the of ivory!
overrun objector cuticle amoral

the fog to are incorrectly horsepower
task force to technicality modifier
the hence Achilles' heel of assimilate

by cartoon, overcrowded, with?

medalist greeting card, an yo and foreground

<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

New Yahoo! Messenger with Voice. Call regular phones from your PC for low,
low rates.

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86. **charles alexander**
Re: Elizabeth Bishop in NYTBR
Tue 4 Apr 2006

In the past, like Mark, I didn't "get" Bishop, either. So I thought I'd just try
reading through this poem and see what I could make of it.

Argument

*Days that cannot bring you near
or will not,
Distance trying to appear
something more obstinate,
argue argue argue with me
endlessly
neither proving you less wanted nor less dear.*

Initially, the line wants to be more-or-less spoken and ordinary, but can not do
so, i.e. stretches to two lines, setting up two forthcoming rhymes, but with a
very awkward stumbling in terms of the rhythm that sets it up. So there's
initially a counterbalance between "balance" and "out-of-balance" (the tone with

the rhythm) that I do take as telling me something about the person writing and the structuring of world, a world that here seems to want to be rigorously structured but so obviously is not. This lack of perfect balance is there in the weird off-rhyme of "not" with "obstinate" (both also rhyming in that they are sorts of negatives), in the record-player getting stuck on "argue argue argue" -- yet the desire for something more calm & secure present in the ending with "dear." Again, this is highly qualified, with that line's overabundance of things taking away from the "dear" -- "neither" and "nor," and "less" repeated twice. So, to argue a bit with Mark, with whom I agree on a lot of things poetically, I think the poem is a fairly unique presentation of world, a world trying hard to stay coherent but not quite achieving it.

*Distance: Remember all that land
beneath the plane;
that coastline
of dim beaches deep in sand
stretching indistinguishably
all the way,
all the way to where my reasons end?*

In the second stanza the writing, while highly controlled, sees the subject spin somewhat out of control. I.e. what was earlier "distance" between two individuals now becomes "Distance" in the sense of far vista. But what could be a sort of romantic interlude, a bright spot or memory of security, is "dim" and indistinguishable. Reason, too, which wants to hold, is at its end. So the memory is entirely generalized, not specific at all. And the ability to hold onto one's thoughts, particularly logic, has dimmed equally. Here inner world reflected in outer world, except that outer world is only what the imagination inarticulately casts out as hazy and undetermined.

*Days: And think
of all those cluttered instruments,
one to a fact,
canceling each other's experience;
how they were
like some hideous calendar
"Compliments of Never & Forever, Inc."*

Now, through a parallel structuring device, "Distance:" becomes "Days:" or space becomes time. So we aren't in a Newtonian ordered world any more so much as a post-Einsteinian collapsing space-time-fold, where individual instruments that are supposed to be associated with individual facts are now "cluttered" and cancel each other out. The radar, in other words, isn't positioning us correctly, or perhaps at all, and our experience (or at least how

we thought it might be measured) really doesn't matter. The calendar has become entirely disordered and time, instead of being portioned out evenly, is divided into "Never & Forever," yet even that is a corporation, "hideous."

*The intimidating sound
of these voices
we must separately find
can and shall be vanquished:
Days and Distance disarrayed again
and gone...*

At the end, the voices, lost in the clutter and disarray, are back, and though intimidating, "must" and "shall" be found and "vanquished." But don't those words "must" and "shall" sound like the speaker is pumping herself up, rather insisting that this has to happen than actually believing it. Or, alternatively, it is in the act of argument that the voices are disarrayed and must be righted again. But can they? And if/when they can, will it be too late, i.e. will they be gone? Is the end of "days" and "distance" death?

I think the brink of confusion, set up at the beginning, becomes a spiral going more deeply into disarray, and recovery is not to be found in this poem, though it may be desired, even insisted upon. The structuring of the poem is about trying to structure the world (in Mark's terms), but it doesn't work as a controlling structure, and in its way the insecurity of this poem, embodied against its form (though the form gives way to the insecure at times, too), provides the tension that keeps us here, involved, reading.

Mark, I never "got" Bishop, either, and that's why I thought I'd just try to read through this poem seriously. I may not have done it justice, but I at least have worked through it in a way that makes it meaningful, and even a really good poem, to me. So I think I can get Bishop, and she may not be the poet I perhaps thought she was, but someone less predictable, more uncertain

charles.

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87. **C Daly**

my world created by Elizabeth Bishop

Tue 4 Apr 2006

my first encounter with the cult of Elizabeth Bishop was the first day of Daniel Halpern's poetry workshop; his assignment was to bring enough copies for everyone of ten poems by ten different living poets that you *liked* (I do this a lot for undergrads; it is a way for people to get a mini anthology very quickly) BTW it was understood that this assignment would be difficult, and it was; not

liking much of the poetry by live poets I'd come across, I'd been reading mostly the poems of dead Russians

anyway, even though she was quite dead, Elizabeth Bishop was apologetically included in several of the anthologies; I used to like Bishop a lot -- I'm a sucker for Florida poems, for titles that end "...and a Complete Concordance."

The great light cage has broken up in the air,
freeing, I think, about a million birds
whose wild ascending shadows will not be back,
and all the wires come falling down.

are my favorite Bishop lines, about kissing. I had come across her work through Marianne Moore fandom; she was one of the few who visited Pound in St. Elizabeth's; when she was ill in bed in Brazil, she used to send out for six packs and throw the empties into the corners of the room, where they gathered in piles -- what a wonderful world it could be!; I like her more than I like her great friend Robert Lowell; her anthology of Brazilian poets was one of the only ones before Douglas Messerli published his

Alice Quinn loves loves loves Bishop, and since Bishop refused to publish much of her work, Quinn started republishing those poems in the New Yorker years and years ago, the genesis of the recent book; she taught a grad class on Bishop even though -- qualification???; most of the poems are not as good as the ones Bishop chose to publish, which to me is just a further credit to Bishop, but that she chose not to publish poems about sex and love with women and about drinking -- well, she was a wealthy woman of her time

All best,
Catherine Daly



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88. **David A. Kirschenbaum**
Boog City 32 Available Today

Tue 4 Apr 2006

Please forward

Boog City 32

Available

featuring:

Our Politics section, edited by Deanna Zandt

"There's an absolute and direct connection between my poetry and my activism in that what I'm writing about is what I'm experiencing in the world. And what I'm experiencing in the world right now is the disconnect between my reality and the reality we hear in the mainstream media." --from Poetry is More Than News: Nathaniel Siegel's World of Political Engagement and Simple Acts of Love, interview by Zandt

Our Music section, edited by Jonathan Berger

"So far Belowsky has been very pleased by his U.S. experience and his collaborations with so many musicians. Still he insists the writing comes first. 'I never look to a musician,' he says. 'I never work to marry my words to their music. I lead, they follow me with the music.'" --from The Musician's Poet: Belowsky Blows Away All of the Competition by Jonathan Berger

"Historically speaking, the division between songs and poetry hasn't always been clear. Poetry owes its invention to the transcription of songs (even the epic poems of Homer were originally sung)." --from Turn, Turn, Turn: Pop Lyrics as Poetry and Vice Versa by Eric Rosenfield

Our Printed Matter section, edited by Mark Lamoureux

"With the poem 'In' Benka takes a two-letter word and expands on its definition, while drawing focus to the humanism the common individual doesn't normally see." --Erica Kaufman on Jen Benka's a box of longing with fifty drawers (Soft Skull Press).

"Rizzo appears to practice a form of aural Dadaism in which his linguistic materials exist solely within the compressed space of a chaotic emotional life; feelings that seek a broader field than he might, in a more conscious and deliberate frame of mind, be capable of giving them." --Scott Glassman on Christopher Rizzo's Zing (Carve Editions)

Our Poetry section, edited one last time by the stellar Dana Ward

--Des Moines, Iowa's Anne Boyer with Journal of the Plague Hour

Life is so slow
when one is a shiv

honed hazily,
all summer decoding Š

--Chicago's Jeremy Bushnell with East on 82

Brilliantined slop on roadside canal-face. A breed of cow,
the garland built right in. Confusing! Trammeled gold,
discontinued, highway canceled, blown, like the cycle
of pickup and delivery. Engage outer-handled toast lock.

--Cincinnati's Pat Clifford with Properly Alienated

So it's like if I said ³Cheese²
Absolutely. We absorb critique and
our endowment for the same reason
can't just co-exist.

--And from NYC's Lower East Side, Karen Weiser with
The plant must grow tired, and I very sleepy

The potato says these things and admires them
for their quiet self languages:

³Ša consideration of form and content,
glass and wine, breath and field,
gives me a grid to romance and order all eyes
here and a species there;
what is consciousness, a kind of rough platform?²

Art editor Brenda Iijima brings us work from Laura Cinti's The Cactus Project
(2001 -), a collaborative biotechnological art project resulting in cacti
expressing human hair.

and photos from Melanie Einzig, Ragan McNeely, and Stacy Syzmacek.

And thanks to our copy editor, Joe Bates.

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And a hearty thank you to our departing features editor Paulette Powell who's
moving on to new projects.

And that leads us to:

Wanted--Features Editor for Boog City

email [REDACTED] for more information

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F: [REDACTED]

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89. **Mark Weiss**

Re: Elizabeth Bishop in NYTBR

Tue 4 Apr 2006

Yeah, I got all that. I guess I want more from a poet. I'll accept that the failing's mine.

Mark

At 11:43 AM 4/4/2006, you wrote:

>In the past, like Mark, I didn't "get" Bishop, either. So I thought

>I'd just try reading through this poem and see what I could make of it.

>

>

>> > Argument

>> >

>> >

>> > Days that cannot bring you near

>> > or will not,

>> > Distance trying to appear

>> > something more obstinate,

>> > argue argue argue with me

>> > endlessly

>> > neither proving you less wanted nor less dear.

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>Initially, the line wants to be more-or-less spoken and ordinary,

>but can not do so, i.e. stretches to two lines, setting up two

>forthcoming rhymes, but with a very awkward stumbling in terms of

>the rhythm that sets it up. So there's initially a counterbalance

>between "balance" and "out-of-balance" (the tone with the rhythm)

>that I do take as telling me something about the person writing and

>the structuring of world, a world that here seems to want to be
>rigorously structured but so obviously is not. This lack of perfect
>balance is there in the weird off-rhyme of "not" with "obstinate"
>(both also rhyming in that they are sorts of negatives), in the
>record-player getting stuck on "argue argue argue" -- yet the desire
>for something more calm & secure present in the ending with "dear."
>Again, this is highly qualified, with that line's overabundance of
>things taking away from the "dear" -- "neither" and "nor," and
>"less" repeated twice. So, to argue a bit with Mark, with whom I
>agree on a lot of things poetically, I think the poem is a fairly
>unique presentation of world, a world trying hard to stay coherent
>but not quite achieving it.

>

>> >

>> > Distance: Remember all that land
>> > beneath the plane;
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>> > of dim beaches deep in sand
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>In the second stanza the writing, while highly controlled, sees the
>subject spin somewhat out of control. I.e. what was earlier
>"distance" between two individuals now becomes "Distance" in the
>sense of far vista. But what could be a sort of romantic interlude,
>a bright spot or memory of security, is "dim" and indistinguishable.
>Reason, too, which wants to hold, is at its end. So the memory is
>entirely generalized, not specific at all. And the ability to hold
>onto one's thoughts, particularly logic, has dimmed equally. Here
>inner world reflected in outer world, except that outer world is
>only what the imagination inarticulately casts out as hazy and undetermined.

>

>> >

>> > Days: And think
>> > of all those cluttered instruments,
>> > one to a fact,
>> > canceling each other's experience;
>> > how they were
>> > like some hideous calendar
>> > "Compliments of Never & Forever, Inc."

>

>Now, through a parallel structuring device, "Distance:" becomes
>"Days:" or space becomes time. So we aren't in a Newtonian ordered
>world any more so much as a post-Einsteinian collapsing
>space-time-fold, where individual instruments that are supposed to
>be associated with individual facts are now "cluttered" and cancel
>each other out. The radar, in other words, isn't positioning us
>correctly, or perhaps at all, and our experience (or at least how we
>thought it might be measured) really doesn't matter. The calendar
>has become entirely disordered and time, instead of being portioned
>out evenly, is divided into "Never & Forever," yet even that is a
>corporation, "hideous."

>

>> >

>> > The intimidating sound

>> > of these voices

>> > we must separately find

>> > can and shall be vanquished:

>> > Days and Distance disarrayed again

>> > and gone...

>

>At the end, the voices, lost in the clutter and disarray, are back,
>and though intimidating, "must" and "shall" be found and
>"vanquished." But don't those words "must" and "shall" sound like
>the speaker is pumping herself up, rather insisting that this has to
>happen than actually believing it. Or, alternatively, it is in the
>act of argument that the voices are disarrayed and must be righted
>again. But can they? And if/when they can, will it be too late, i.e.
>will they be gone? Is the end of "days" and "distance" death?

>

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>spiral going more deeply into disarray, and recovery is not to be
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>The structuring of the poem is about trying to structure the world
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>and in its way the insecurity of this poem, embodied against its
>form (though the form gives way to the insecure at times, too),
>provides the tension that keeps us here, involved, reading.

>

>Mark, I never "got" Bishop, either, and that's why I thought I'd
>just try to read through this poem seriously. I may not have done it
>justice, but I at least have worked through it in a way that makes
>it meaningful, and even a really good poem, to me. So I think I can

>get Bishop, and she may not be the poet I perhaps thought she was,
>but someone less predictable, more uncertain
>
>charles.

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90. **Kevin Hehir**

Re: favorite long poems - H.D.'s Trilogy

Tue 4 Apr 2006

you're lucky, i never got past first base

On Fri, 31 Mar 2006, Steve Dalachinsky wrote:

| *sorry never got past homer*

--

The monthly Open Mics now have a home on the interweb:
<http://www.freewebs.com/allagesopenmic/>

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91. **Brenda Coultas**

Second Story Press Anthology Reading April 9 NYC

Tue 4 Apr 2006

+++++

Sunday, April 9, 6:00 p.m.

Bowery Poetry Club

BOOK LAUNCH:

An Apparent Event, a Second Story Books anthology
with readings by contributors

Renee Gladman

Brenda Coultas

Kristin Prevallet

Greg Brooker

An Apparent Event features innovative cross-genre narrative works.

Hosted by Mary Burger, editor.

\$8.00 admission/free with book purchase

Bowery Poetry Club:

308 Bowery @ Bleecker, right across from CBGB's

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

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92. **Elizabeth Block**
&Now

Tue 4 Apr 2006

dear readers,

a feast:

&Now/Lake Forest Literary Festival schedule

April 5-7 at Lake Forest College

<http://www.lakeforest.edu/academics/programs/engl/andnow/schedule.asp>

thanks

happy spring!

elizabeth block

www.elizabethblock.com

now breathes

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93. **Kevin Hehir**
the lonesome death of Rachel Corrie

Tue 4 Apr 2006

<http://arts.guardian.co.uk/comment/story/0,,1741197,00.html>

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94. **Rob McLennan**
STANZAS #44 - Stan Rogal

Tue 4 Apr 2006

new from above/ground press

THE CELEBRITY RAG: Op
by Stan Rogal (Toronto)

"Only the freak endures" - John Berryman

This is an interactive piece in which celebrity names are encrypted into the poems as homonyms. There are also further clues & allusions to assist in the uncovering. See how many you can dig up.

Of course, as the celebrities either pass their 'best before' date or have disappeared from the public forum altogether, the poems are constructed to stand on their own.

Toronto writer Stan Rogal's ninth book of poems, *Fabulous Freaks*, was recently published by Wolsak & Wynn. He also has two novels and three short story collections as well as plays produced here and there across Canada. His novel, *As Good As Dead*, will come out in 2007 from Pedlar Press. A short play was accepted for a Festival in Toronto and was produced in March 2006.

=====

free if you find it, \$4 sample (add \$2 international) & \$20 for 5 issues (outside canada, \$20 US)(payable to rob mclennan), c/o 858 somerset st w, ottawa ontario canada k1r 6r7

STANZAS magazine, for long poems/sequences, published at random in Ottawa, Ontario, Canada. previous issues include work by Gil McElroy, Aaron Peck, derek beaulieu, carla milo, Gerry Gilbert, George Bowering, Sheila E. Murphy & Douglas Barbour, Lisa Samuels, Ian Whistle, Gerry Gilbert, Rachel Zolf, J.L. Jacobs, nathalie stephens, Meredith Quartermain, etc. 1000 copies distributed free around various places. exchanges welcome.

submissions encouraged, with s.a.s.e. & good patience (i take forever) of up to 28 pages.

complete bibliography & backlist availability now on-line at
www.track0.com/rob_mclennan

various above/ground press publications can be found at Mother Tongue Books (Ottawa), Collected Works (Ottawa), Annex Books (Toronto), etc

next issue: Dennis Cooley (Winnipeg MB)

=====

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...11th coll'n - name , an errant (Stride, UK) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmclennan.blogspot.com/>

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95. **Craig Allen Conrad**
Re: Elizabeth Bishop in NYTBR

Tue 4 Apr 2006

Although I feel few poets have bored me as much as Bishop, there was a poem, called an "unfinished poem" in the New Yorker an old friend of mine who LOVES Bishop, and has written on Bishop was telling me about. This old friend said it was a "scandal" to print this "unfinished poem" and of course I read it. And it was the VERY FIRST Bishop poem I read and liked. Liked a lot actually, the mud the crystal, red. Set in the desert, I don't remember everything about

it, but it was talking to some part of me I hadn't expected. And my friend HATED that I liked it, accused me of wanting to be confrontational. But I liked it, and now I can no longer say Elizabeth Bishop never wrote a poem that didn't make me sleepy.

ALSO, even though I've never been a fan of her work, I have to admit to very much liking her SAM, or, her criteria for a good poem:

Spontaneity

Accuracy

Mystery

the three things she said she looked for for making a poem WORK.

Can't say that I'd probably agree with her choices for SAM, but, that's okay. I like that those are her three things.

It's funny too how we came to know about this SAM. Bishop had apparently written in the margin of a page something about the poem being SAM. She had a parrot named Sam, and some scholars had thought that the parrot had something to do with the SAM in the margin of the page, but later it was discovered to be an acronym. This sounds funny, like, WHAT COULD THE PARROT possibly have to do with it, right?

Part of me also believes that if Bishop and Marianne Moore had not been friends, maybe Moore would have also not been so boring. It upsets people when I say these things, but I can't help it! I really have tried to like Moore. Haven't tried so hard to like Bishop. But many people whose opinion I hold above most LOVE Moore and think I'm an idiot for not also liking her, but she just makes me shrug. I believe Moore's edges were shaved off. I firmly believe that there's an argument to be made that if she had not listened to Bishop over and over that she would have STOPPED making her poems so fucking digestible for "us".

CAConrad

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FOR MORE INFO GO TO: [_http://TRANSBOXER.blogspot.com_](http://TRANSBOXER.blogspot.com)
(<http://transboxer.blogspot.com/>)

"Those who restrain desire, do so because theirs is weak enough to be restrained...."

--William Blake

for PhillySound: NEW POETRY: [_http://PhillySound.blogspot.com_](http://PhillySound.blogspot.com)
(<http://phillysound.blogspot.com/>)

for CAConrad's tarot services:

[_http://LightOfLakshmi.blogspot.com_](http://LightOfLakshmi.blogspot.com) (<http://lightoflakshmi.blogspot.com/>)

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96. **Halvard Johnson**

Re: Elizabeth Bishop in NYTBR

Tue 4 Apr 2006

On Apr 3, 2006, at 1:49 PM, Steve Dalachinsky wrote:

| ditto

dotto

"language--the Riviera of consciousness"

--Bob Perelman

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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97. **George Bowering**

Re: favorite long poems - H.D.'s Trilogy

Tue 4 Apr 2006

Can you have a shortstop in a longpoem?

On 4-Apr-06, at 10:20 AM, Kevin Hehir wrote:

> you're lucky, i never got past first base

>

> On Fri, 31 Mar 2006, Steve Dalachinsky wrote:

>

>> sorry never got past homer

>>

>

> --

> The monthly Open Mics now have a home on the interweb:

> <http://www.freewebs.com/allagesopenmic/>

>

>

Geo. H. Bowering

I paid a lot for those shoes.

[↑ Contents](#)

98. **Craig Allen Conrad**
Re: Elizabeth Bishop in NYTBR
Tue 4 Apr 2006

dear Catherine, I'm very happy that you wrote,
"but that she chose not to publish poems about sex and love with
women and about drinking -- well, she was a wealthy woman of her time"

This line of yours is valuable, as it's a truth I feel many of us battle out
on
a daily battlefield. Bishop was a dyke. A dyke in hiding. Even in poems.

Money, class, these are such crippling things to movements in justice and I'm
talking about Everyone's justice, not just for fags like me. When a wealthy man
-- for instance -- like Andrew Tobias is deep in the closet writing a book about
his life under a pseudonym titled, THE BEST LITTLE BOY IN THE WORLD or
whatever the hell it was called, just so he can continue making piles and piles of
money on Wall Street (not to mention the BIG SCORE with the book sales for
his closeted gay self) this is an arrow shot right on the mark, taking out
Everyone. Class will breed cowards for their money's sake. Andrew Tobias
comes Out of the closet in 2001 with his sequel THE BEST LITTLE BOY IN THE
WORLD GROWS UP, and we're all supposed to say OOoo, Wow, he's so brave!
Brave? He's already made his millions, and by the way, it's 2001!!!!

Elizabeth Bishop went to Brazil because she was afraid of herself. That's the
poem I want to read!!!! Forget her damn MOOSE poems! What about being
alive HERE and being AFRAID of your very desire? Afraid of what you body
yearns for. Who you want. Who you get with. The dreary men of her era were
writing all kinds of dreary things about their love for women, why the hell
couldn't she at least write a dreary dyke poem? But she did. But did she
WANT it to come out later? When it was safe? So long as she didn't have to
help make it safe? Like Andrew Tobias, while others were getting their heads
cracked open and busted by the cops, treated like criminals, he was making
piles and piles of cash. But he's so brave now. What a jerk he is!

Wilde was not just a genius, he was a brave genius. Which made
him a much better person, not without much suffering. Saint Oscar.
CAConrad

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(<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)

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for CAConrad's tarot services:

[_http://LightOfLakshmi.blogspot.com_](http://LightOfLakshmi.blogspot.com) (<http://lightoflakshmi.blogspot.com/>)

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99. **Halvard Johnson**

Re: favorite long poems - H.D.'s Trilogy

Tue 4 Apr 2006

Yes. Call it a caesura.

"[News is] what somebody doesn't want you to know.

All the rest is advertising."

--Dan Rather

Halvard Johnson

=====

██████████

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Apr 4, 2006, at 3:28 PM, George Bowering wrote:

| *Can you have a shortstop in a longpoem?*

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100. **David Israel**

Re: favorite long poems - H.D.'s Trilogy

Tue 4 Apr 2006

Was Basil bunting?

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

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

On Behalf Of George Bowering

Sent: Tuesday, April 04, 2006 3:29 PM

To: ██████████

Subject: Re: favorite long poems - H.D.'s Trilogy

Can you have a shortstop in a longpoem?

On 4-Apr-06, at 10:20 AM, Kevin Hehir wrote:

> you're lucky, i never got past first base

>

> On Fri, 31 Mar 2006, Steve Dalachinsky wrote:
>
>> sorry never got past homer
>>
>
> --
> The monthly Open Mics now have a home on the interweb:
> <http://www.freewebs.com/allagesopenmic/>
>
>
Geo. H. Bowering
I paid a lot for those shoes.
david raphael israel
<http://kirwani.blogspot.com>

[↑ Contents](#)

101. **George Bowering**
Re: Elizabeth Bishop in NYTBR
Tue 4 Apr 2006

On 4-Apr-06, at 12:29 PM, Craig Allen Conrad wrote:
>
> Elizabeth Bishop went to Brazil because she was afraid of herself.
> That's the poem I want to read!!!! Forget her damn MOOSE poems!
Hey, are you dissing her Canadian upbringing???
>
>
>
George "Whip" Bowering
I didn't mean to do it.

[↑ Contents](#)

102. **Megan Burns**
New Orleans' Poets on PBS tonight
Tue 4 Apr 2006

"New Orleans Poets: After The Storm" is SCHEDULED TO AIR TONITE --
NATIONWIDE: Tuesday, April 4, 2006, on PBS' The News Hour with Jim Lehrer.
This program will be in the form of a news story covering a very important
gathering of many New Orleans poets which took place on Monday, March 6,

2006 at The Gold Mine Saloon in the French Quarter "New Orleans Poets: After The Storm". The event featured poetry readings by 25 poets from the New Orleans community who have contributed regularly to 17 Poets! Reading Series.

This event was jointly produced by PBS' Anne Davenport and 17 Poets! Reading Series videographer Lance Arnold.

PBS' The News Hours with Jim Lehrer will be highlighting various poets who participated in the two hour program.

The broadcast will be coast-to-coast on all PBS' affiliates.

Poets who were featured in "New Orleans Poets: After The Storm" include Dave Brinks, Kysha Brown, Megan Burns, Paul Chasse, Chris Champagne, Kip Cairo, Thaddeus Conti, Gina Ferrara, Dennis Formento, Elizabeth Garcia, Quo Vadis Gex-Breaux, Lee Meitzen Grue, Felice Guimont, R. Moose Jackson, Saddi Khali, Jonathan Kline, Bill Lavender, Bill Myers, Niyi Osundare, Valentine Pierce, Jimmy Ross, Kalamu ya Salaam, Starlyte, Jerry W. Ward, Jr. and Andy Young.

Painters who exhibited work include: Robin Durand, Michael Fedor, R. Moose Jackson, Herbert Kearney & Romano Zamprioli.

New Orleans' Jazz mentor, flautist ELUARD BURT, whose collaborations with New Orleans poets are legendary, and go all the way back to BEAT poet Bob Kaufman, kicked-off the evenings' proceedings.

Eluard was joined by Jazz great, guitarist Harry Sterling, who also has been at the forefront of combining elements of poetry & jazz in New Orleans for many years, having spent his younger days mentoring under New Orleans legend Danny Barker.

(The scheduled airing of this program tonite is subject to postponement due to significant "breaking stories". Should this occur, it will re-air in the next available slot)

The News Hour with Jim Lehrer is a program the airs weeknights on all PBS affiliates.

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103. **Lori Emerson**

NYC launch: Kenneth Goldsmith & Conceptual Poetics

Tue 4 Apr 2006

Please join us for a launch of:

OPEN LETTER

A Journal of Writing and Theory

Twelfth Series, Number 7, Fall 2005
Kenneth Goldsmith and Conceptual Poetics

with Readings & Performances by:

Bruce Andrews
Barbara Cole
Rob Fitterman
Kenneth Goldsmith & Alan Licht
Monica de la Torre
Geoffrey Young

Saturday, April 8
4-6 p.m.

Bowery Poetry Club
308 Bowery (at Second Street)
New York City

~~~~~

Kenneth Goldsmith & Conceptual Poetics  
Open Letter: A Canadian Journal of Writing and Theory  
Twelfth Series, No. 7, Fall 2005  
edited by Barbara Cole and Lori Emerson

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

Cover-art by David Daniels

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BRUCE ANDREWS

KENNY.

GEOFFREY YOUNG

Fidget's Body.

RUBÉN GALLO

Fidgeting with the scene of the crime.

DEREK BEAULIEU

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

Sampling the Culture: 4 Notes Toward a Poetics of Plundergraphia and  
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JASON CHRISTIE

"Moving Information": On Kenneth Goldsmith's The Weather.

MARJORIE PERLOFF

Stepping out with Kenneth Goldsmith: A New York interview. CAROLINE  
BERGVALL

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ROB FITTERMAN

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On Kenneth Goldsmith: The Avant-Garde at a Standstill.

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CARL PETERS

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JOHANNA DRUCKER

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SIMON MORRIS, HOWARD BRITTON

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

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104. **ric carfagna**

***Re: favorite long poems - H.D.'s Trilogy***

*Tue 4 Apr 2006*

---

Yes, but the shortstop can't steal home on a sacrifice  
or a squeeze-play, unless he's the designated hitter. . .

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

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, April 04, 2006 3:28 PM

Subject: Re: favorite long poems - H.D.'s Trilogy

*Can you have a shortstop in a longpoem?*

*On 4-Apr-06, at 10:20 AM, Kevin Hehir wrote:*

*you're lucky, i never got past first base*

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*The monthly Open Mics now have a home on the interweb:  
<http://www.freewebs.com/allagesopenmic/>*

*Geo. H. Bowering*

*I paid a lot for those shoes.*

[↑ Contents](#)

105. **Skip Fox**

***Re: New Orleans' Poets on PBS tonight***

*Tue 4 Apr 2006*

---

Megan,

Great news that some real poetry might grace the box. I hope you guys get your due.

(But I do wonder what the reporters thought of the Gold Mine. And how do they enter the Gold Mine and then go back to PBS and act as though everything is normal? They had to at least pick up a disease, right?)

Looking forward to watching/hearing.

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

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

Behalf Of Megan Burns

Sent: Tuesday, April 04, 2006 2:55 PM

To: ██████████

Subject: New Orleans' Poets on PBS tonight

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NATIONWIDE: Tuesday, April 4, 2006, on PBS' The News Hour with Jim Lehrer.

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106. **Richard Flynn**

***Re: Elizabeth Bishop in NYTBR***

*Tue 4 Apr 2006*

---

I'm a fan of both Bishop and a whole lot of the poetry more congenial to most of the subscribers on this site. Without apologizing for the literary journalism of David Orr, or making a case for the value of Bishops's scraps (I won't do either). I do have to say that I find knee-jerk remarks like "Bishop is boring" pretty sophomoric. Do you all realize just how provincial. And narrow-minded you sound?

[↑ Contents](#)

107. **Matt Henriksen**

***Friday 4.7.06 ::: Brian Howe & Christian Peet ::: Brooklyn***

*Tue 4 Apr 2006*

---

Get yrself rocked!  
w/ The Burning Chair

featuring  
two true rockers

Brian Howe  
'n'  
Christian Peet

Friday, April 7th, 7:30PM  
The Fall Café  
307 Smith Street

btwn. President and Union  
Carroll Gardens, Brooklyn  
F/G to Carroll Street

Questions: Call Matt (not The Fall Café) @  
[REDACTED] or email [REDACTED]

Note: Please respect our free space at The Fall Café  
by not bringing in outside food or drink.

Brian Howe is a writer living in Chapel Hill, North Carolina, where he carouses with the Lucifer Poetics Group. He writes about music for Pitchforkmedia.com and Paste Magazine, and his poems have appeared in various journals he's too much of a gentleman to mention by name. He's sitting on a nearly complete manuscript called F7, portions of which will appear as a chapbook called Beta Test, forthcoming from Atlanta's 3rdness Press in early 2007.

Christian Peet's chapbook, *The Nines*, will be published by Palm Press ([www.palmpress.org](http://www.palmpress.org)) in Spring 2006. His poetry and prose appears in *Bird Dog*, *Drunken Boat*, *Fence*, *Octopus*, *Parakeet*, *Pom2*, *SleepingFish*, *Unpleasant Event Schedule*, and other great independent journals. He teaches Poetry and Creative Writing classes at Brooklyn College and at Hunter College, CUNY, and edits *Tarpaulin Sky* ([www.tarpaulinsky.com](http://www.tarpaulinsky.com)).

---

Do You Yahoo!?

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

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108. **Mark Weiss**

***Re: Elizabeth Bishop in NYTBR***

*Tue 4 Apr 2006*

---

I didn't say that, but I might have. Football also bores me. I reserve the right (I think it's inalienable) to be bored by anything at all.

Why so defensive? Or do you find anyone being bored by anything narrow-minded? (Look up provincial and sophomoric, while you're at it. I don't think they apply).

OK, that's my two for the day, and I'm signing off for a couple of weeks this evening. So fire away, with impunity.

I'll be in Scotland, if anybody needs me, and reachable by email.

Mark

At 06:01 PM 4/4/2006, you wrote:

>I'm a fan of both Bishop and a whole lot of the poetry more congenial to  
>most of the subscribers on this site. Without apologizing for the literary  
>journalism of David Orr, or making a case for the value of Bishops's scraps  
>(I won't do either). I do have to say that I find knee-jerk remarks like  
>"Bishop is boring" pretty sophomoric. Do you all realize just how  
>provincial. And narrow-minded you sound?

[↑ Contents](#)

109. **Richard Flynn**

***Re: Elizabeth Bishop in NYTBR***

*Tue 4 Apr 2006*

---

Calling something "boring" is the typical anti-intellectual response of most of my provincial sophomores.

And that's my two.

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

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

Behalf Of Mark Weiss

Sent: Tuesday, April 04, 2006 6:18 PM

To: ██████████

Subject: Re: Elizabeth Bishop in NYTBR

I didn't say that, but I might have. Football also bores me. I reserve the right (I think it's inalienable) to be bored by anything at all.

Why so defensive? Or do you find anyone being bored by anything narrow-minded? (Look up provincial and sophomoric, while you're at it. I don't think they apply).

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>(I won't do either). I do have to say that I find knee-jerk remarks like  
>"Bishop is boring" pretty sophomoric. Do you all realize just how  
>provincial. And narrow-minded you sound?

[↑ Contents](#)

110. **ric carfagna**

***Re: favorite long poems - H.D.'s Trilogy***

*Tue 4 Apr 2006*

---

Yes he was, in the 9th inning when Geoffrey was on the Hill,  
but then . . . who's on first?

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

From: "David Israel" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, April 04, 2006 3:32 PM

Subject: Re: favorite long poems - H.D.'s Trilogy

Was Basil bunting?

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

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

On Behalf Of George Bowering

Sent: Tuesday, April 04, 2006 3:29 PM

To: [REDACTED]

Subject: Re: favorite long poems - H.D.'s Trilogy

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On 4-Apr-06, at 10:20 AM, Kevin Hehir wrote:

> you're lucky, i never got past first base

>

> On Fri, 31 Mar 2006, Steve Dalachinsky wrote:

>

>> sorry never got past homer

>>

>

> --

> The monthly Open Mics now have a home on the interweb:

> <http://www.freewebs.com/allagesopenmic/>

>

>

Geo. H. Bowering

I paid a lot for those shoes.

david raphael israel  
<http://kirwani.blogspot.com>

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## 111. **Poetry Project** ***phone bids and more auction info online***

*Tue 4 Apr 2006*

---

Dears,

A mostly (but not completely) complete catalogue with prices included is now available on the announcements page of our website.

Please visit <http://poetryproject.com/announcements.html> to view.

Also, from Wednesday to Friday we will be taking phone and email bids for those who will be out of town for the auction. Please call our office (██████████) or email ██████████ and give us your Minimum AND Maximum bid for any item(s) up for auction.

If you would like to volunteer on Saturday, please let us know!

Finally, please note that the Kerouac Book of Sketches event, previously scheduled for Wed. 4/6, has been postponed until September.

We hope to see you on Saturday!

Love,

The Poetry Project

ps The performances at the auction will begin at 3:30.

pps Light food and wine will be available until it runs out.

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)

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](http://www.poetryproject.com)

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

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

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## 112. **Megan Burns**

### ***Re: New Orleans' Poets on PBS tonight***

*Tue 4 Apr 2006*

Looks like some breaking news bumped us. The producers said it will probably air Wednesday or Thursday.

We'll see sooner than later hopefully.

Megan

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

From: Skip Fox <[REDACTED]>

To: [REDACTED]

Sent: Tue, 4 Apr 2006 16:52:26 -0500

Subject: Re: New Orleans' Poets on PBS tonight

Megan,

Great news that some real poetry might grace the box. I hope you guys get your due.

(But I do wonder what the reporters thought of the Gold Mine. And how do they enter the Gold Mine and then go back to PBS and act as though everything is normal? They had to at least pick up a disease, right?)

Looking forward to watching/hearing.

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

From: UB Poetics discussion group [mailto:[REDACTED]] On  
Behalf Of Megan Burns

Sent: Tuesday, April 04, 2006 2:55 PM

To: [REDACTED]

Subject: New Orleans' Poets on PBS tonight

"New Orleans Poets: After The Storm" is SCHEDULED TO AIR TONITE --  
NATIONWIDE: Tuesday, April 4, 2006, on PBS' The News Hour with Jim Lehrer.

This program will be in the form of a news story covering a very important gathering of many New Orleans poets which took place on Monday, March 6, 2006 at The Gold Mine Saloon in the French Quarter "New Orleans Poets: After The Storm". The event featured poetry readings by 25 poets from the New Orleans community who have contributed regularly to 17 Poets! Reading Series.

This event was jointly produced by PBS' Anne Davenport and 17 Poets! Reading Series videographer Lance Arnold.

PBS' The News Hours with Jim Lehrer will be highlighting various poets who participated in the two hour program.

The broadcast will be coast-to-coast on all PBS' affiliates.

Poets who were featured in "New Orleans Poets: After The Storm" include Dave Brinks, Kysha Brown, Megan Burns, Paul Chasse, Chris Champagne, Kip Cairo, Thaddeus Conti, Gina Ferrara, Dennis Formento, Elizabeth Garcia, Quo Vadis Gex-Breaux, Lee Meitzen Grue, Felice Guimont, R. Moose Jackson, Saddi Khali, Jonathan Kline, Bill Lavender, Bill Myers, Niyi Osundare, Valentine Pierce, Jimmy Ross, Kalamu ya Salaam, Starlyte, Jerry W. Ward, Jr. and Andy Young.

Painters who exhibited work include: Robin Durand, Michael Fedor, R. Moose Jackson, Herbert Kearney & Romano Zamprioli.

New Orleans' Jazz mentor, flautist ELUARD BURT, whose collaborations with New Orleans poets are legendary, and go all the way back to BEAT poet Bob Kaufman, kicked-off the evenings' proceedings.

Eluard was joined by Jazz great, guitarist Harry Sterling, who also has been at the forefront of combining elements of poetry & jazz in New Orleans for many years, having spent his younger days mentoring under New Orleans legend Danny Barker.

(The scheduled airing of this program tonite is subject to postponement due to significant "breaking stories". Should this occur, it will re-air in the next available slot)

The News Hour with Jim Lehrer is a program the airs weeknights on all PBS affiliates.

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### 113. **patrick dunagan**

#### **Re: Elizabeth Bishop in NYTBR**

Tue 4 Apr 2006

Moore was actually the older poet in that relationship. It was Bishop who resisted/gave in to the influence. Check out: Becoming a Poet: Elizabeth Bishop with Marianne Moore and Robert Lowell by David Kalstone.

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

From: "Craig Allen Conrad" <[REDACTED]>

To: [REDACTED]

Subject: Re: Elizabeth Bishop in NYTBR

Date: Tue, 4 Apr 2006 14:55:57 EDT

*Although I feel few poets have bored me as much as Bishop, there was a poem, called an "unfinished poem" in the New Yorker an old friend of mine who LOVES Bishop, and has written on Bishop was telling me about. This old friend said it was a "scandal" to print this "unfinished poem" and of course I read it. And it was the VERY FIRST Bishop poem I read and liked. Liked a lot actually, the mud the crystal, red. Set in the desert, I don't remember everything about it, but it was talking to some part of me I hadn't expected. And my friend HATED that I liked it, accused me of wanting to be confrontational. But I liked it, and now I can no longer say Elizabeth Bishop never wrote a poem that didn't make me sleepy.*



*ALSO, even though I've never been a fan of her work, I have to admit to very much liking her SAM, or, her criteria for a good poem:*

*Spontaneity*

*Accuracy*

*Mystery*

*the three things she said she looked for for making a poem WORK.*

*Can't say that I'd probably agree with her choices for SAM, but, that's okay. I like that those are her three things.*

*It's funny too how we came to know about this SAM. Bishop had apparently written in the margin of a page something about the poem being SAM. She had a parrot named Sam, and some scholars had thought that the parrot had something to do with the SAM in the margin of the page, but later it was discovered to be an acronym. This sounds funny, like, WHAT COULD THE PARROT possibly have to do with it, right?*

*Part of me also believes that if Bishop and Marianne Moore had not been friends, maybe Moore would have also not been so boring. It upsets people when I say these things, but I can't help it! I really have tried to like Moore. Haven't tried so hard to like Bishop. But many people whose opinion I hold above most LOVE Moore and think I'm an idiot for not also liking her, but she just makes me shrug. I believe Moore's edges were shaved off. I firmly believe that there's an argument to be made that if she had not listened to Bishop over and over that she would have STOPPED making her poems so fucking digestible for "us".*

*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/>)*

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

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114. **David Israel**

***Re: New Orleans' Poets on PBS tonight***

*Tue 4 Apr 2006*

---

Can folks kindly note what hour Jim Lehrer is regularly on, east coast time? (I don't have own TV connect but may have access)

danke,

d.i.

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

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

On Behalf Of Megan Burns

Sent: Tuesday, April 04, 2006 8:59 PM

To: ██████████

Subject: Re: New Orleans' Poets on PBS tonight

Looks like some breaking news bumped us. The producers said it will probably air Wednesday or Thursday.

We'll see sooner than later hopefully.

Megan

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

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

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

On Behalf Of Megan Burns

Sent: Tuesday, April 04, 2006 2:55 PM

To: ██████████

Subject: New Orleans' Poets on PBS tonight

"New Orleans Poets: After The Storm" is SCHEDULED TO AIR TONITE --

NATIONWIDE: Tuesday, April 4, 2006, on PBS' The News Hour with Jim Lehrer.

...

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115. **David A. Kirschenbaum**

***Boog City presents One Less Magazine and The Sparrows***

*Wed 5 Apr 2006*

---

please forward

-----

hi all,

hope you can come meet the editors of this great new magazine, hear their contributors read, and listen to a really swell NYC band, too. info and links to the press and the band's music are below.

best,  
david

-----

Boog City presents

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

-----

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

<http://www.myspace.com/rachelandrew>

-----

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.

Robert Doto is Managing Editor of Parabola Magazine and runs the online journal of mystic hermeneutical Islam Baraka Bashment

(baraka.progressiveislam.org). He is co-founder of Man experimental press and spins dancehall/dub/reggae for Many Hills Massive Sound System in NYC.

Matthew Langley is the author of two books, (...) and A Very Mild Eternity, which are available from Subday Press (subdaypress.org). His work has appeared in Bombay Gin, el pobre Mouse, One Less, and on the web at No Tell Motel. He has lived and taught in Prague and Seoul, South Korea, and resides in southern Pennsylvania.

Sean MacInnes is the author of Critical Series and A Room Of Trees from Subday Press. Over the last few years he has published several works in various presses and was recently a writer in residence at The Kerouac Project of Orlando, FL. He lives in Pittsburgh.

John Sullivan lives in the Boston area, where he works as a webmaster, fundraiser, and writer/editor for a nonprofit defending intellectual and creative freedom. His poems appear in magazines now and then, including recently in Watching the Wheels: A Blackbird and el pobre Mouse. More of his work can be found at [www.wjsullivan.net](http://www.wjsullivan.net)

Andrew Phillip Tipton met Rachel Talentino in Savannah while working at The Gap. A common love for catchy melodies, Carole King, and boys led them to Brooklyn. As The Sparrows, Andrew and Rachel make up the cutest anti-folk duo around! Simple and lovely.

-----

Directions: C/E to 23rd St., 1/9 to 18th St.  
Venue is bet. 10th and 11th avenues

-----

Next event Tues. May 9  
Aerial Magazine/Edge Books (Washington, D.C.)  
including Anselm Berrigan, Rob Fitterman, and Mel Nichols

--

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

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116. **don summerhayes**

**Re: Elizabeth Bishop in NYTBR**

Wed 5 Apr 2006

---

yuk

alexander saliby wrote:

CAC wrote:

*"Elizabeth Bishop went to Brazil because she was afraid of herself.  
That's the poem I want to read!!!! Forget her damn MOOSE poems!"*

*Craig,  
That's the poem she wrote! ( by the way, there are others in a similar vein of  
personal pain).*

*With whom over what do you suppose her "Argument" was being conducted?*

*Arguing with another person is easy, you say, "FUCK YOU, ASSHOLE!" or you use  
other less offensive but equally dismissive comments and that's enough. That  
seldom works when the combatant is one's own misery.*

*I can't criticize her for having lost the argument with herself...whatever the reason  
for the debate...I can however appreciate the effort she exerted helping me feel  
what and how she felt during the argument. And the metrics of the lines in the  
poem are both structured, precise, complete, yet mis-written, discordant, jumbled  
and tripping into each other at awkward line shift places. Why is that? Oh, Fuck it,  
it's because she's a boring poet trying to pass as straight.*

*For me, "Argument" says it all...whether I quibble with me over cheating on my  
taxes or hit myself in the ass because I failed to tell the moron at the Post Office  
what I think of her attitude, or more importantly, because I hate myself in the  
morning for what I failed to say the night before. Do I read too much into the  
work? Possibly. However, do you read too little...*

*Alex*

*P.S. I trust there will be no reporting to the IRS about my taxes!*

*----- Original Message -----*

*From: Craig Allen Conrad<mailto:[REDACTED]>*

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

*Sent: Tuesday, April 04, 2006 12:29 PM*

*Subject: Re: Elizabeth Bishop in NYTBR*

*dear Catherine, I'm very happy that you wrote,*

*"but that she chose not to publish poems about sex and love with women and about drinking -- well, she was a wealthy woman of her time"*

*This line of yours is valuable, as it's a truth I feel many of us battle out on a daily battlefield. Bishop was a dyke. A dyke in hiding. Even in poems.*

*Money, class, these are such crippling things to movements in justice and I'm talking about Everyone's justice, not just for fags like me. When a wealthy man -- for instance -- like Andrew Tobias is deep in the closet writing a book about his life under a pseudonym titled, THE BEST LITTLE BOY IN THE WORLD or whatever the hell it was called, just so he can continue making piles and piles of money on Wall Street (not to mention the BIG SCORE with the book sales for his closeted gay self) this is an arrow shot right on the mark, taking out Everyone. Class will breed cowards for their money's sake. Andrew Tobias comes Out of the closet in 2001 with his sequel THE BEST LITTLE BOY IN THE WORLD GROWS UP, and we're all supposed to say OOoo, Wow, he's so brave! Brave? He's already made his millions, and by the way, it's 2001!!!!*

*Elizabeth Bishop went to Brazil because she was afraid of herself. That's the poem I want to read!!!! Forget her damn MOOSE poems! What about being alive HERE and being AFRAID of your very desire? Afraid of what you body yearns for. Who you want. Who you get with. The dreary men of her era were writing all kinds of dreary things about their love for women, why the hell couldn't she at least write a dreary dyke poem? But she did. But did she WANT it to come out later? When it was safe? So long as she didn't have to help make it safe? Like Andrew Tobias, while others were getting their heads cracked open and busted by the cops, treated like criminals, he was making piles and piles of cash. But he's so brave now. What a jerk he is!*

*Wilde was not just a genius, he was a brave genius. Which made him a much better person, not without much suffering. Saint Oscar. 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/><<http://transboxer.blogspot.com/>>)*

*"Those who restrain desire, do so because theirs is weak enough to be restrained...."*

*--William Blake*

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*for CAConrad's tarot services:*

*[\\_http://LightOfLakshmi.blogspot.com\\_](http://LightOfLakshmi.blogspot.com)*

*(<http://lightoflakshmi.blogspot.com/><<http://lightoflakshmi.blogspot.com/>>)*

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117. **don summerhayes**

**Re: Elizabeth Bishop in NYTBR**

Wed 5 Apr 2006

Hear, Hear!

Richard Flynn wrote:

*I'm a fan of both Bishop and a whole lot of the poetry more congenial to most of the subscribers on this site. Without apologizing for the literary journalism of David Orr, or making a case for the value of Bishops's scraps (I won't do either). I do have to say that I find knee-jerk remarks like "Bishop is boring" pretty sophomoric. Do you all realize just how provincial. And narrow-minded you sound?*

[↑ Contents](#)

118. **cris cheek**

**post\_moot**

Wed 5 Apr 2006

post\_moot

a convocation of unorthodox cultural and poetic practices

April 14-16. 2006

Miami University. Oxford. Ohio

performances, discussions, screenings, papers and book launches (hundreds / Slack Buddha, Plantarchy, tnwk (the books chapters 6-7), Some Assembly Required)

PARTICIPANTS

Michael Basinski \_ Brian Marina Brown \_ Peter Castaldo \_ Rachel Chase\_cris cheek \_ Steph Elstrow\_K. Lorraine Graham \_ Alan Golding \_ Kevin R. Hollo \_ L.A. Howe \_ William R. Howe \_ Jackie Kari\_Justin Katko \_ Claire Keys\_Sтивен Paul Lansky \_ Kirsten Lavers \_ Mel Nichols \_ Tom Orange \_ CamillePaloque-Bergès \_ Nicole Proctor \_ Jim Reiss\_Linda Russo \_Jessica Smith \_Rachel Smith \_ Rod Smith \_Joshua Strauss \_ TNWK \_ Rodrigo Toscano \_ Keith Tuma \_ Mark Wallace \_ Leigh Waltz \_ Tyrone Williams \_ Aaren Yandrich \_ Jason Zeh \_

the formulation of post moot emerged from several conversations seeking to bring together an opportune fold of practitioners for whom the possibilities of poetry as agency in contemporary society remains a passionate concern

these practitioners blur simplistic demarcations between influential performances for the production and circulation of poetry(s) — teaching, archiving, bookselling, editing, researching, social activism, eventing, and curating. this is in addition to their daily practice

we mean the above to include diverse media and ephemeral modes of production \*

we wanted to create a mooring place (ok, a moot) for conversations and exchange, a convocation — part festival, part symposium, part conference, part discussion, part celebration, part . . . trepidation

Moot. n. Pronunciation: 'müt. Etymology: Middle English, from Old English mOt, gemOt; akin to Middle High German muoze meeting, an encounter. Also: talking; the discussion of a hypothetical case

Moot. tv. 1 a : to bring up for discussion : BROACH b : DEBATE. 2 : to discuss from a legal standpoint : ARGUE. Also: to speak; to converse; to complain, murmur; to say; to utter; to argue; to plead; to discuss; to raise or bring forward; to dig up; to dig up by the roots; to dig out; unearth; to fashion; to open to discussion; to propose; to mutter; to utter

Moot. adj. 1 a : open to question : DEBATABLE b : subjected to discussion : DISPUTED. 2 : deprived of practical significance : made abstract or purely academic

it has been fashioned in a DIY make-do spirit and at short notice to catch the air of a moment. everybody doing something is doing so just for the craic

moot is a board game that consists of what are considered tough questions about the etymology of english words

mooter is a web search engine whose strapline reads 'the power of relevance'

post\_moot in terms of relevance and power then: in the context of what has been in recent years almost an orgy of declarations of post this or post that, desperate attempts to demark

the post-ness of our situation is what is under discussion. we're interested in how we got here, but we're AS interested if not more interested in where we're going. post moot is neither a port of embarkation nor of disembarkation in the sense of journeys and destinations, the prioritizations of going to and coming from

it is not so much the moot that is post but the post that is moot



— cris, jUstin, & William

- - -

\* including but not limited to live-writing, performance art, choreographic poetics, kinetic poems, movement poems, site-specific & -responsive language installations, book/objects, artists books, writerly books, projected writing, cyber-poetries, video-poetries, concrete, visual, sound poetries, sound environments, radio poetry, networked media, & etc

for more info: [http://www.plantarchy.us/post\\_moot.html](http://www.plantarchy.us/post_moot.html)=

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119. **Murat Nemet-Nejat**

***Re: New Orleans' Poets on PBS tonight***

*Wed 5 Apr 2006*

---

In a message dated 04/04/06 11:01:28 PM, [REDACTED] writes:

*Can folks kindly note what hour Jim Lehrer is regularly on,  
east coast time? (I don't have own TV connect but may have access)*

*danke,  
d.i.*

At 7 P.M.

Murat

[↑ Contents](#)

120. **tyrone williams**

***Re: p o s t \_ m o o t***

*Wed 5 Apr 2006*

---

cris,

in my enthusiasm re post-moot i neglected to check my own schedule and, of course, i have a conflict on the very night--sat. the 15th--i am supposed to "moot" w/rodrigo and you--any chance of shifting me to either friday or much earlier in the day?

tyrone

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

>From: cris cheek <[REDACTED]>

>Sent: Apr 5, 2006 12:51 AM

>To: [REDACTED]

>Subject: p o s t \_ m o o t  
>  
>p o s t \_ m o o t  
>  
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>Katko \_ Claire Keys\_Sтивен Paul Lansky \_ Kirsten Lavers \_ Mel Nichols  
>\_ Tom Orange \_ CamillePaloque-Bergès \_ Nicole Proctor \_ Jim  
>Reiss\_Linda Russo \_Jessica Smith \_Rachel Smith \_ Rod Smith \_ Joshua  
>Strauss \_ TNWK \_ Rodrigo Toscano \_ Keith Tuma \_ Mark Wallace \_ Leigh  
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>- - -

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>writerly books, projected writing, cyber-poetries, video-poetries,  
>concrete, visual, sound poetries, sound environments, radio poetry,  
>networked media, & etc

>

>

>

>for more info: [http://www.plantarchy.us/post\\_moot.html](http://www.plantarchy.us/post_moot.html)

Tyrone Williams

[↑ Contents](#)

121. **Aryanil Mukherjee**  
***Peter Gizzi reads in Cincinnati today***

*Wed 5 Apr 2006*

---

Peter Gizzi reads at 7:30 the evening of Wed., April 5th, Schiff Conference Center, which is part of the Cintas Center, Xavier University, in Cincinnati, OH. He will read from his new book "Some Values of Landscape and Weather". Following morning Peter will talk about his work on Jack Spicer.

Aryanil

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122. **Thomas savage**  
***Re: Elizabeth Bishop in NYTBR***

*Wed 5 Apr 2006*

---

I too have never understood why Marianne Moore is held in such high esteem by so many people. Recently, I reread some of her anthology pieces and said to myself, "not bad". But, given how much her work is admired that is pretty small praise. Years ago it annoyed me for its eccentricity and the faux-naïf-nasty quality of the opening of "Poetry", her most famous poem. Now, her work still doesn't move me much but at least I no longer find it annoying as I did when I was young.

patrick dunagan <[REDACTED]> wrote: Moore was actually the older poet in that relationship. It was Bishop who resisted/gave in to the influence. Check out: *Becoming a Poet: Elizabeth Bishop with Marianne Moore and Robert Lowell* by David Kalstone.

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

From: "Craig Allen Conrad"

To: [REDACTED]

Subject: Re: Elizabeth Bishop in NYTBR

Date: Tue, 4 Apr 2006 14:55:57 EDT

*Although I feel few poets have bored me as much as Bishop, there was a poem, called an "unfinished poem" in the New Yorker an old friend of mine who LOVES Bishop, and has written on Bishop was telling me about. This old friend said it was a "scandal" to print this "unfinished poem" and of course I read it. And it was the VERY FIRST Bishop poem I read and liked. Liked a lot actually, the mud the crystal, red. Set in the desert, I don't remember everything about it, but it was talking to some part of me I hadn't expected. And my friend HATED that I liked it, accused me of wanting to be confrontational. But I liked it, and now I can no longer say Elizabeth Bishop never wrote a poem that didn't make me sleepy.*

*ALSO, even though I've never been a fan of her work, I have to admit to very much liking her SAM, or, her criteria for a good poem:*

*Spontaneity*

*Accuracy*

*Mystery*

*the three things she said she looked for for making a poem WORK. Can't say that I'd probably agree with her choices for SAM, but, that's okay. I like that those are her three things.*

*It's funny too how we came to know about this SAM. Bishop had apparently written in the margin of a page something about the poem being SAM. She had a parrot named Sam, and some scholars had thought that the parrot had something to do with the SAM in the margin of the page, but later it was discovered to be an acronym. This sounds funny, like, WHAT COULD THE PARROT possibly have to do with it, right?*

*Part of me also believes that if Bishop and Marianne Moore had not been friends, maybe Moore would have also not been so boring. It upsets people when I say these things, but I can't help it! I really have tried to like Moore. Haven't tried so hard to like Bishop. But many people whose opinion I hold above most LOVE Moore and think I'm an idiot for not also liking her, but she just makes me shrug. I believe Moore's edges were shaved off. I firmly believe that there's an argument to be made that if she had not listened to Bishop over and over that she would have STOPPED making her poems so fucking digestible for "us".*

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/>)

--

---

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

SRC=lycos10

-----  
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123. **Craig Allen Conrad**

**Re: Elizabeth Bishop in NYTBR**

Wed 5 Apr 2006

---

It seems some of my facts about Bishop's personal life were incorrect, and I'm sorry about that. Thanks to Catherine Daly for clearing that up.

But to Mr. Flynn, for you to assume that anyone saying they are bored with Bishop's poems is "knee-jerk" is to assume you know whether or not her poems were read, maybe many times. That's the case with me, as I have an old friend who thinks Bishop is the greatest poet of the 20th century. And this friend would show me poem after poem in hopes of converting me. The truth is that I had already read on my own the very poems my friend was making me read, and she just bores me. There's nothing "knee-jerk" about it. I'm bored. Bored SILLY!

Mr. Flynn I could say to you that because you might REFUSE to wear a dress I designed by hand made of pink and yellow marshmallow Easter bunnies is a "knee-jerk" reaction! How dare you Mr. Flynn! NOT wear my beautiful dress I spent hours and hours designing just for you! You see, but the difference is Mr. Flynn, that I actually TRIED to read Bishop's poems while YOU decided my

dress would make you look fat, and you didn't even BOTHER to try it on first!  
Hmph!

Happy Easter Mr. Flynn, candy candy candy EVERYWHERE!

CAConrad

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(<http://phillysound.blogspot.com/>)

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[\\_http://LightOfLakshmi.blogspot.com\\_](http://LightOfLakshmi.blogspot.com) (<http://lightoflakshmi.blogspot.com/>)

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#### 124. **Thomas savage**

##### ***Re: phone bids and more auction info online***

*Wed 5 Apr 2006*

---

As I've agreed to volunteer for part of the auction, and it's only three days away now, I'd appreciate knowing what it is you want me to do at the event and when. Regards, Tom Savage

Poetry Project <[REDACTED]> wrote: Dears,

A mostly (but not completely) complete catalogue with prices included is now available on the announcements page of our website.

Please visit <http://poetryproject.com/announcements.html> to view.

Also, from Wednesday to Friday we will be taking phone and email bids for those who will be out of town for the auction. Please call our office ([REDACTED]) or email [REDACTED] and give us your Minimum AND Maximum bid for any item(s) up for auction.

If you would like to volunteer on Saturday, please let us know!

Finally, please note that the Kerouac Book of Sketches event, previously scheduled for Wed. 4/6, has been postponed until September.

We hope to see you on Saturday!

Love,

The Poetry Project

ps The performances at the auction will begin at 3:30.

pps Light food and wine will be available until it runs out.

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)

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](http://www.poetryproject.com)



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

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

-----  
How low will we go? Check out Yahoo! Messenger's low PC-to-Phone call rates.

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125. **Stephen Vincent**  
***Surreal Photography at SFMOMA***

*Wed 5 Apr 2006*

---

Just yesterday saw San Francisco MOMA's exhibit of surreal photography - 250 pictures from the Collection and local collectors - shown in parallel with the current Calder and Surrealism show (which I was too visually exhausted to go look at yet). (In the interests of objective partiality(!) I have to confess that the photography show was partly curated by my partner, Sandy Phillips).

If you want a deep immersion in the complex turns and obsessions - from interiority to the street - in 20th century history of surrealism as practiced by photographers, this show will probably do it - including multiple pieces by Atget, Man Ray. Joseph Cornell - all the way up to Bruce Connor, Cindy Sherman, Sherrie Levine (the 'pool table') - among many others.

It is interesting to me how the 21st century can now simultaneously 'layer' several levels of a particular history - and/or put them on the same playing field. I suspect this conjunction of several historical points will end up provoking another series and 'progression' or is it 'serial progression' of new points.

It is one those exhibits that inevitably pushes one around! But, forgetting, just to visually coast and perch variously on a wall of Atgets is both 'lush' and terrific.

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

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126. **Susan Wheeler**  
***Re: POETICS Digest - 3 Apr 2006 to 4 Apr 2006 (#2006-95)***

*Wed 5 Apr 2006*

---

Of course. Somewhere between 2nd and 3rd bases is where it starts to get interesting.

Date: Tue, 4 Apr 2006 12:28:59 -0700  
From: George Bowering <[REDACTED]>  
Subject: Re: favorite long poems - H.D.'s Trilogy

*Can you have a shortstop in a longpoem?*

*On 4-Apr-06, at 10:20 AM, Kevin Hehir wrote:*

*you're lucky, i never got past first base*

*On Fri, 31 Mar 2006, Steve Dalachinsky wrote:*

*sorry never got past homer*

--

*The monthly Open Mics now have a home on the interweb:  
<http://www.freewebs.com/allagesopenmic/>*

*Geo. H. Bowering*

*I paid a lot for those shoes.*

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127. **David Israel**  
***4 bases of the poem***

*Wed 5 Apr 2006*

---

[was: Subject: Re: POETICS Digest - 3 Apr 2006 to 4 Apr 2006 (#2006-95) ]

Typically a caesura falls there yes?  
Bunting was known to land balls there  
base-thievery crosses this region  
treble notes may grow tremulous  
the triple-play without warning?  
at homerun dive fans gone wild!

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

Susan Wheeler wrote:

Of course. Somewhere between 2nd and 3rd bases is where it starts to get interesting.

Date: Tue, 4 Apr 2006 12:28:59 -0700  
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david raphael israel  
<http://kirwani.blogspot.com>

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128. **Craig, Ray (SOA)**  
**yapoenesia / Nakahara Chuya**  
*Wed 5 Apr 2006*

---

Forwarding on behalf of Taylor Mignon

Thanks,

Ray

---

From: Taylor Mignon [mailto:██████████]  
Subject: yapoenesia

Dear writer, poet, translator and editor friends,

Putting together information on publications regarding literature in Japan is something I've been doing since 1993 when I founded Living Room which then piggy-backed on Printed Matter the journal. Then came and went my column "Poetry Mignettes" in Japan Times, as well as my installments for about.com's Museletter. Now you can find the latest news on poetry in Japan at the site below. Please pass the site link to others and also send publications to me if you'd like to have your news listed. I seek more support for my "editorial" work and if you know of any opportunities for what I am doing (including teaching, translation, publication and book projects), please let me know.

Thanks for everyone's work and poesie which gives me something to muse and write about. & also kudos for Ry Beville, translator of Nakahara Chuya, who has invited me to post my listings on his very classy site.

Yrs

Taylor Mignon

<http://www.nakaharachuya.com/top4.htm>

=====

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=====

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#### 129. **Edmund Hardy** *recently at "Intercapillary Space"*

*Wed 5 Apr 2006*

---

<http://intercapillaryspace.blogspot.com/>  
Collective Poetry Blogzine

#### POEM SEQUENCES

Emily Critchley, I just want you to know that we can still be friends

Rupert Loydell, Toad of Toad Hughes

#### INTERVIEW

With John Seed (on Pictures From Mayhew, Reznikoff, oral history, Ed Dorn, the ethics of form)

#### REVIEWS

Tatiana Voltskaia, Cicada

Scott Thurston, Hold

## RESPONSES TO TEXTS

<a

href="http://intercapillaryspace.blogspot.com/2006/04/on-jh-prynne-her-weasels-wild.html">On

J.H. Prynne, Her Weasels Wild Returning</a>

On Helen Macdonald's "Taxonomy"

On Herman Melville's Miniatures

## NOTES

The Word "News"

"In mynder herten"

Beckett's Lullabies

## PLUS

A Jean Baudrillard Crystal-Ocean

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130. **Kevin Hehir**

**Re: POETICS Digest - 3 Apr 2006 to 4 Apr 2006 (#2006-95)**

Wed 5 Apr 2006

---

even with Henry fielding?

On Wed, 5 Apr 2006, Susan Wheeler wrote:

*Of course. Somewhere between 2nd and 3rd bases is where it starts to get interesting.*

*Date: Tue, 4 Apr 2006 12:28:59 -0700*

*From: George Bowering <[REDACTED]>*

*Subject: Re: favorite long poems - H.D.'s Trilogy*

*Can you have a shortstop in a longpoem?*

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*you're lucky, i never got past first base*

*On Fri, 31 Mar 2006, Steve Dalachinsky wrote:*

*sorry never got past homer*

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*The monthly Open Mics now have a home on the interweb:  
<http://www.freewebs.com/allagesopenmic/>*

*Geo. H. Bowering*

*I paid a lot for those shoes.*

--

The monthly Open Mics now have a home on the interweb:  
<http://www.freewebs.com/allagesopenmic/>

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131. **George Bowering**

***Re: 4 bases of the poem***

*Wed 5 Apr 2006*

---

Still, we need someone to Pound out those long hits.

On 5-Apr-06, at 11:41 AM, David Israel wrote:

> [was: Subject: Re: POETICS Digest - 3 Apr 2006 to 4 Apr 2006 (#2006-95)  
> ]

>

> Typically a caesura falls there yes?  
> Bunting was known to land balls there  
> base-thievery crosses this region  
> treble notes may grow tremulous  
> the triple-play without warning?  
> at homerun dive fans gone wild!

>

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

> Susan Wheeler wrote:

>

> Of course. Somewhere between 2nd and 3rd bases is where it starts to  
> get interesting.

>

>

>

>> Date: Tue, 4 Apr 2006 12:28:59 -0700

>> From: George Bowering <[REDACTED]>

>> Subject: Re: favorite long poems - H.D.'s Trilogy  
>>  
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>>> On Fri, 31 Mar 2006, Steve Dalachinsky wrote:  
>>>  
>>>> sorry never got past homer  
>>>>  
>>>>  
>>>> --  
>>> The monthly Open Mics now have a home on the interweb:  
>>> <http://www.freewebs.com/allagesopenmic/>  
>  
> david raphael israel  
> <http://kirwani.blogspot.com>  
>  
>  
George Harry Bowering,  
Lives with a groaning dog.

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132. **Stephen Motika**  
***Richard Rollins?***

*Wed 5 Apr 2006*

---

Dear List:

We have a patron trying to find out about Richard Rollins, author of *BERLIN*, a collection of poetry published by White City Press, San Francisco, in 1986. Cover and illustration by Tom Thompson. Can anyone lend some help?

Thanks in advance,

Stephen Motika

Poets House

72 Spring Street, 2nd Floor

New York, NY 10012

Ph: [REDACTED], ext. 12

Fax: [REDACTED]

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133. **jUStin!katKO**

***post\_moot . . . more info***

*Wed 5 Apr 2006*

---

following up on cris' announcement, follow links below for more info...

post\_moot

-----  
About - [http://plantarchy.us/post\\_moot\\_about.html](http://plantarchy.us/post_moot_about.html)

\*

Schedule - [http://plantarchy.us/post\\_moot\\_schedule.html](http://plantarchy.us/post_moot_schedule.html)

\*

Participants - [http://plantarchy.us/post\\_moot\\_participants.html](http://plantarchy.us/post_moot_participants.html)

\*

Accommodations - [http://plantarchy.us/post\\_moot\\_accommodations.html](http://plantarchy.us/post_moot_accommodations.html)

\*

Contacts - [http://plantarchy.us/post\\_moot\\_contact.html](http://plantarchy.us/post_moot_contact.html)

\*

Links - [http://plantarchy.us/post\\_moot\\_links.html](http://plantarchy.us/post_moot_links.html)  
-----

[http://plantarchy.us/post\\_moot.html](http://plantarchy.us/post_moot.html)

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134. **Stephen Vincent**

***Re: 4 bases of the poem***

*Wed 5 Apr 2006*

---

In terms of the long poem, isn't there a Metcalf glove in the stands reaching out to the long ball over the top of the left fielder's Wilson?

"A stand-up double" = code for poem.

Put that in your diamond, she said.

Genoa.

[was: Subject: Re: POETICS Digest - 3 Apr 2006 to 4 Apr 2006 (#2006-95)  
]

Typically a caesura falls there yes?  
Bunting was known to land balls there



*base-thievery crosses this region  
treble notes may grow tremulous  
the triple-play without warning?  
at homerun dive fans gone wild!*

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Susan Wheeler wrote:

*Of course. Somewhere between 2nd and 3rd bases is where it starts to  
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Date: Tue, 4 Apr 2006 12:28:59 -0700

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Subject: Re: favorite long poems - H.D.'s Trilogy

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*david raphael israel  
<http://kirwani.blogspot.com>*

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135. **David Israel**

***Re: 4 bases of the poem***

*Wed 5 Apr 2006*

---

As pregame anthem, they thought they'd play  
John Cage's "very long" composition -- which  
resulted in a several-centuries delay . . .  
Some concession stands appreciated the gambit.

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

From: UB Poetics discussion group [mailto: ]

On Behalf Of Stephen Vincent

Sent: Wednesday, April 05, 2006 6:14 PM

To:

Subject: Re: 4 bases of the poem

In terms of the long poem, isn't there a Metcalf glove in the stands reaching out to the long ball over the top of the left fielder's Wilson?

"A stand-up double" = code for poem.

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david raphael israel  
<http://kirwani.blogspot.com>

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136. **ric carfagna**  
**Re: 4 bases of the poem**

Wed 5 Apr 2006

Yes, but without sufficient funds  
we can Doolittle about it .

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

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, April 05, 2006 3:20 PM

Subject: Re: 4 bases of the poem

*Still, we need someone to Pound out those long hits.*

*On 5-Apr-06, at 11:41 AM, David Israel wrote:*

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*david raphael israel*

*<http://kirwani.blogspot.com>*

*George Harry Bowering,*

*Lives with a groaning dog.*

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

**Re: POETICS Digest - 3 Apr 2006 to 4 Apr 2006 (#2006-95)**

*Wed 5 Apr 2006*

But I thought Henry was at short leg

Wystan

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

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

On Behalf Of Kevin Hehir

Sent: Thursday, 6 April 2006 7:16 a.m.

To: ██████████

Subject: Re: POETICS Digest - 3 Apr 2006 to 4 Apr 2006 (#2006-95)

even with Henry fielding?

On Wed, 5 Apr 2006, Susan Wheeler wrote:

*Of course. Somewhere between 2nd and 3rd bases is where it starts to get interesting.*

*Date: Tue, 4 Apr 2006 12:28:59 -0700*  
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*Subject: Re: favorite long poems - H.D.'s Trilogy*

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*I paid a lot for those shoes.*

--

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### 138. **Jerome Rothenberg**

#### **Allan Kaprow 1927-2006**

*Wed 5 Apr 2006*

The following brief notice - from David Antin and the family of Allan Kaprow - announces the death of our longtime friend and neighbor:

"Today Allan Kaprow, Master of the Happening, the radical artist whose work transformed the nature of art making forever, died peacefully in his home in Encinitas, California. Beginning as a painter, his work from the late fifties and early sixties, his spectacular and theatrical environments and performance pieces, overran the capacities of galleries and museums, as his increasingly austere psychological and spiritual pieces from the seventies on managed to

elude all but the eager audiences who increasingly became participants and collaborators in the work. He leaves behind his wife Coryl and son Bram, and Anton, Amy and Marisa, his children with his former wife Vaughan Rachel."

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139. **Richard Flynn**

**Re: Elizabeth Bishop in NYTBR**

Wed 5 Apr 2006

---

Perhaps I didn't make myself clear. I intended to say that "This is boring" is not a very useful critical insight. Here is a not very useful rhetorical question: Who cares if you are bored?

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

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

Behalf Of Craig Allen Conrad

Sent: Wednesday, April 05, 2006 1:15 PM

To: ██████████

Subject: Re: Elizabeth Bishop in NYTBR

It seems some of my facts about Bishop's personal life were incorrect, and I'm sorry about that. Thanks to Catherine Daly for clearing that up.

But to Mr. Flynn, for you to assume that anyone saying they are bored with Bishop's poems is "knee-jerk" is to assume you know whether or not her poems were read, maybe many times. That's the case with me, as I have an old friend who thinks Bishop is the greatest poet of the 20th century. And this friend would show me poem after poem in hopes of converting me. The truth is that I had already read on my own the very poems my friend was making me read, and she just bores me. There's nothing "knee-jerk" about it. I'm bored. Bored SILLY!

Mr. Flynn I could say to you that because you might REFUSE to wear a dress I designed by hand made of pink and yellow marshmallow Easter bunnies is a "knee-jerk" reaction! How dare you Mr. Flynn! NOT wear my beautiful dress I spent hours and hours designing just for you! You see, but the difference is Mr. Flynn, that I actually TRIED to read Bishop's poems while YOU decided my dress would make you look fat, and you didn't even BOTHER to try it on first! Hmph!

Happy Easter Mr. Flynn, candy candy candy EVERYWHERE!

CAConrad

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(<http://transboxer.blogspot.com/>)

"Those who restrain desire, do so because theirs is weak enough to be restrained...."

--William Blake

for PhillySound: NEW POETRY: [\\_http://PhillySound.blogspot.com\\_](http://PhillySound.blogspot.com_)  
(<http://phillysound.blogspot.com/>)

for CAConrad's tarot services:

[\\_http://LightOfLakshmi.blogspot.com\\_](http://LightOfLakshmi.blogspot.com_) (<http://lightoflakshmi.blogspot.com/>)

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140. **Murat Nemet-Nejat**

***Murat Nemet-Nejat/ Reading at the Zinc Bar***

*Wed 5 Apr 2006*

---

MURAT NEMET-NEJAT TALKING  
ABOUT ATTENTION DEFICIT DISORDER  
AND OTHER RELATED POETIC MATTERS

AT THE ZINC BAR, NEW YORK CITY

90 WEST HOUSTON

BETWEEN LAGUARDIA AND THOMPSON

SUNDAY, APRIL 9

AT 7 P.M.

[↑ Contents](#)

141. **Stephen Vincent**

***1-800 Flowers, a comment***

*Thu 6 Apr 2006*

---

1-800-Flowers - this little, well made volume of poems by Robert Fitterman (Designed and Printed by Benjamin Friedlander for "The Alliance of Pigs With Wings") got delivered to my door the other day. I had missed hearing it read at the Zukofksy Conference at Columbia (September 2005), and I think it was maybe variously acclaimed on either the UK or UB list some months back(?).

I just want to say I found it a delight and, more than that, a seriously compressed view of an approach to Zukosfky - a little PM ironic as its title - but much more an act of fidelity - not without question - with an intense focus and studied interpretation:

Complex Emotion

toward the poor that is

to say if the poet's

compassionate emotion for the poor

cannot be finally determined it  
nonetheless can be inferred from  
his love of language his  
consciousness of word combinations and  
their constructions but can it

(In print the whole piece is italic, except for the last three words, a question with a question mark. For all I don't know of Z, Fitterman may be quoting here?)

The poem - at least to me - speaks to the question of whether or not the Post-12 Zuk pretty much divorces the poem/poetry either implicitly or directly from political engagement. The thrust of the question is whether or not the labor of combining words is parallel - and in solidarity - with any other kind of any other kind of constructive work (the act of putting things together). And, conversely, to be without such work is to know poverty and its suffering. If the answer is yes - that this work of poetry is legitimate and integral to labor in the broad sense of other kinds of work, then it keeps, for example, the rest of A-13 on in the realm of the socio/political engaged. And goes toward explaining what others may see as the inaccessibility of A-22 and A-23 which are so fundamentally committed to the constructive combination of words. Which also connects with Z's WPA study and publication of works on American craft and design.

But that can also be said of Fitterman's work here - their sense of compact craft, as in the making of poems with the presence of real objects/constructs, practically physically and small enough to be portable as in:

Seedling Where to, a Close Reading

10-slender rods spring seed sway  
the digit 1 and 0  
as stem-and-bulb blows the letter  
s from word to work  
pollinating each word-front-back blowing s  
off seed from seeds and  
onto sway not way nor  
away as slender rods sway

(Again I cannot replicate italics here)

The minuteness of the attention, the music - it's a construct that I want to keep coming back to - to enjoy and study.

Ben Friedlander made 300 of these booklets. No price, but I suspect one can find Ben's email address - or write to 86 Grand Street, Bangor, ME 04401.



[↑ Contents](#)

142. **derekrogerson**

**Re: 1-800 Flowers, a comment**

Thu 6 Apr 2006

---

..| (Again I cannot replicate italics here)

Yes, you can: use forward slashes ('/') to enclose the /italicized/ words

-----  
Derek

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143. **Halvard Johnson**

**Re: Elizabeth Bishop in NYTBR**

Thu 6 Apr 2006

---

On the other hand, boredom is a high state, as  
someone once said.

Hal

"Time is what keeps us waiting."

Halvard Johnson

=====

██████████

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Apr 5, 2006, at 11:33 PM, Richard Flynn wrote:

*Perhaps I didn't make myself clear. I intended to say that "This  
is boring"  
is not a very useful critical insight. Here is a not very useful  
rhetorical question: Who cares if you are bored?*

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

From: UB Poetics discussion group

[mailto:██████████] On

Behalf Of Craig Allen Conrad

Sent: Wednesday, April 05, 2006 1:15 PM

To: ██████████

*Subject: Re: Elizabeth Bishop in NYTBR*

*It seems some of my facts about Bishop's personal life were incorrect, and I'm sorry about that. Thanks to Catherine Daly for clearing that up.*

*But to Mr. Flynn, for you to assume that anyone saying they are bored with Bishop's poems is "knee-jerk" is to assume you know whether or not her poems were read, maybe many times. That's the case with me, as I have an old friend who thinks Bishop is the greatest poet of the 20th century. And this friend would show me poem after poem in hopes of converting me. The truth is that I had already read on my own the very poems my friend was making me read, and she just bores me. There's nothing "knee-jerk" about it. I'm bored. Bored SILLY!*

*Mr. Flynn I could say to you that because you might REFUSE to wear a dress I designed by hand made of pink and yellow marshmallow Easter bunnies is a "knee-jerk" reaction! How dare you Mr. Flynn! NOT wear my beautiful dress I spent hours and hours designing just for you! You see, but the difference is Mr. Flynn, that I actually TRIED to read Bishop's poems while YOU decided my dress would make you look fat, and you didn't even BOTHER to try it on first! Hmph!*

*Happy Easter Mr. Flynn, candy candy candy EVERYWHERE!*  
*CAConrad*  
*CAConrad IS A POET-AGENT IN SEARCH OF A TRANSVESTITE BOXER*  
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*"Those who restrain desire, do so because theirs is weak enough to be restrained...."*  
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*(<http://phillysound.blogspot.com/>)*  
*for CAConrad's tarot services:*  
*[\\_http://LightOfLakshmi.blogspot.com\\_](http://LightOfLakshmi.blogspot.com) ([http://](http://lightoflakshmi.blogspot.com/)*  
*[lightoflakshmi.blogspot.com/](http://lightoflakshmi.blogspot.com/))*

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144. **Craig Allen Conrad**  
***Re: Elizabeth Bishop in NYTBR***  
*Thu 6 Apr 2006*

Richard Flynn said:

>>>Perhaps I didn't make myself clear. I intended to say that "This is

boring"

>>>is not a very useful critical insight. Here is a not very useful

>>>rhretorical question: Who cares if you are bored?

Dear Mr. Flynn, it's not up to you to decide what's a critial insight. If a poem is boring then maybe little more needs to be said.

Frankly, I'd rather eat broken glass then have to write a paper on WHY Elizabeth Bishop bores me. There are millions (literally) of poems, poets, books, anthologies, why on Earth would I spend my time reading Bishop if I don't like her? Life's too short!

Here's possibly a much more useful question then any of your questions so far: What's one of the things about Bishop that you feel sets her apart from so many other poets?

And another: What poem of Bishop's you would ask any stranger to read in order to have that stranger understand your answer to the previous question?

CAConrad

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"Those who restrain desire, do so because theirs is weak enough to be restrained...."

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#### 145. **Officer in Need of Assistance!**

***Re: Elizabeth Bishop in NYTBR***

*Thu 6 Apr 2006*

---

Life, friends, is boring.

We must not say so.

-Berryman @ Coffey's house

On 4/6/06, Craig Allen Conrad <[\[REDACTED\]](#)> wrote:

>

> Richard Flynn said:

> >>>Perhaps I didn't make myself clear. I intended to say that "This is

> boring"  
> >>>is not a very useful critical insight. Here is a not very useful  
> >>> rhetorical question: Who cares if you are bored?  
>  
>  
> Dear Mr. Flynn, it's not up to you to decide what's a critical insight.  
> If a poem is boring then maybe little more needs to be said.  
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> WHY Elizabeth Bishop bores me. There are millions (literally) of  
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> And another: What poem of Bishop's you would ask any  
> stranger to read in order to have that stranger understand  
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>  
--  
<http://hyperhypo.org>

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146. **Craig Allen Conrad**

**Jane Smiley**

Thu 6 Apr 2006

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This was sent to me this morning.  
I'm assuming it's the same Jane Smiley who rewrote  
King Lear with her book A THOUSAND ACRES.  
The e-mail arrived with no introduction, but it's  
interesting to read, no matter who wrote it.  
CAConrad

-----

By Jane Smiley

Bruce Bartlett, The Cato Institute, Andrew Sullivan, George Packer, William F. Buckley, Sandra Day O'Connor, Republican voters in Indiana and all the rest of you newly-minted dissenters from Bush's faith-based reality seem, right now, to be glorying in your outrage, which is always a pleasure and feels, at the time, as if it is having an effect, but those of us who have been anti-Bush from day 1 (defined as the day after the stolen 2000 election) have a few pointers for you that should make your transition more realistic. 1. Bush doesn't know you disagree with him. Nothing about you makes you of interest to George W. Bush once you no longer agree with and support him. No degree of relationship (father, mother, etc.), no longstanding friendly intercourse (Jack Abramoff), no degree of expertise (Brent Scowcroft), no essential importance (Tony Blair, American voters) makes any difference. There is nothing you have to offer that makes Bush want to know you once you have come to disagree with him. Your opinions and feelings now exist in a world entirely external to the mind of George W. Bush. You are now just one of those "polls" that he pays no attention to. When you were on his side, you thought that showed "integrity" on his part. It doesn't. It shows an absolute inability to learn from experience.

2. Bush doesn't care whether you disagree with him. As a man who has dispensed with the reality-based world, and is entirely protected by his handlers from feeling the effects of that world, he is indifferent to what you now think is real. Is the Iraq war a failure and a quagmire? Bush doesn't care. Is global warming beginning to affect us right now? So what. Have all of his policies with regard to Iran been misguided and counter-productive? He never thinks about it. You know that Katrina tape in which Bush never asked a question? It doesn't matter how much you know or how passionately you feel or, most importantly, what degree of disintegration you see around you, he's not going to ask you a question. You and your ideas are dead to him. You cannot change his mind. Nine percent of polled Americans would agree with

attacking Iran right now. To George Bush, that will be a mandate, if and when he feels like doing it, because...

3. Bush does what he feels like doing and he deeply resents being told, even politely, that he ought to do anything else. This is called a "sense of entitlement". Bush is a man who has never been anywhere and never done anything, and yet he has been flattered and cajoled into being president of the United States through his connections, all of whom thought they could use him for their own purposes. He has a surface charm that appeals to a certain type of American man, and he has used that charm to claim all sorts of perks, and then to fail at everything he has ever done. He did not complete his flight training, he failed at oil investing, he was a front man and a glad-hander as a baseball owner. As the Governor of Texas, he originated one educational program that turned out to be a debacle; as the President of the US, his policies have constituted one screw-up after another. You have stuck with him through all of this, made excuses for him, bailed him out. From his point of view, he is perfectly entitled by his own experience to a sense of entitlement. Why would he ever feel the need to reciprocate? He's never had to before this.

4. President Bush is your creation. When the US Supreme Court humiliated itself in 2000 by handing the presidency to Bush even though two of the justices (Scalia and Thomas) had open conflicts of interest, you did not object. When the Bush administration adopted an "Anything but Clinton" policy that resulted in ignoring and dismissing all warnings of possible terrorist attacks on US soil, you went along with and made excuses for Bush. When the Bush administration allowed the corrupt Enron corporation to swindle California ratepayers and taxpayers in a last ditch effort to balance their books in 2001, you laughed at the Californians and ignored the links between Enron and the administration. When it was evident that the evidence for the war in Iraq was cooked and that State Department experts on the Middle East were not behind the war and so it was going to be run as an exercise in incompetence, you continued to attack those who were against the war in vicious terms and to defend policies that simply could not work. On intelligent design, global warming, doctoring of scientific results to reflect ideology, corporate tax giveaways, the K Street project, the illegal redistricting of Texas, torture at Gitmo and Abu Ghraib, the Terry Schiavo fiasco, and the cronyism that led to the destruction of New Orleans you have failed to speak out with integrity or honesty, preferring power to truth at every turn. Bush does what he wants because you have let him.

5. Tyranny is your creation. What we have today is the natural and inevitable outcome of ideas and policies you have promoted for the last generation. I once knew a guy who was still a Marxist in 1980. Whenever I asked him why Communism had failed in Russia and China, he said "Mistakes were made". He

could not believe that Marxism itself was at fault, just as you cannot believe that the ideology of the unregulated free market has created the world we live in today. You are tempted to say: "Mistakes have been made", but in fact, psychologically and sociologically, no mistakes have been made. The unregulated free market has operated to produce a government in its own image. In an unregulated free market, for example, cheating is merely another sort of advantage that, supposedly, market forces might eventually "shake out" of the system. Of course, anyone with common sense understands that cheaters do damage that sometimes cannot be repaired before they are "shaken out", but according to the principles of the unregulated free market, the victims of that sort of damage are just out of luck and the damage that happens to them is just a sort of "culling". It is no accident that our government is full of cheaters--they learned how to profit from cheating when they were working in corporations that were using bribes, perks, and secret connections to cheat their customers of good products, their neighbors of healthy environmental conditions, their workers of workplace safety and decent paychecks. It was only when the corporations began cheating their shareholders that any of you squealed, but you should know from your own experience that the unregulated free market as a "level playing field" was the biggest laugh of the 20th century. No successful company in the history of capitalism has ever favored open competition. When you folks pretended, in the eighties, that you weren't using the ideology of the free market to cover your own manipulations of the playing field to your own advantage, you may have suckered yourselves, and even lots of American workers, but observers of capitalism since Adam Smith could have told you it wasn't going to work.

And then there was the way you used racism and religious intolerance to gain and hold onto power. Nixon was cynical about it--taking the party of Lincoln and reaching out to disaffected southern racists, drumming up a backlash against the Civil Rights movement for the sake of votes, but none of you has been any less vicious. Racism might have died an unlamented death in this country, but you kept it alive with phrases like "welfare queen" and your resistance to affirmative action and taxation for programs to help people in our country with nothing, or very little. You opted not to take the moral high ground and recognize that the whole nation would be better off without racism, but rather to increase class divisions and racial divisions for the sake of your own comfort, pleasure, and profit. You have used religion in exactly the same way. Instead of strongly defending the constitutional separation of church and state, you have encouraged radical fundamentalist sects to believe that they can take power in the US and mold our secular government to their own image, and get rich doing it. The US could have become a moderating force in what seems now to be an inevitable battle among the three



monotheistic Abrahamic religions, but you have made that impossible by flattering and empowering our own violent and intolerant Christian right.

You have created an imperium, heedless of the most basic wisdom of the Founding Fathers--that at the very least, no man is competent enough or far-seeing enough to rule imperially. Checks and balances were instituted by Madison, Jefferson, Franklin, and the rest of them not because of some abstract distrust of power, but because they had witnessed the screw-ups and idiocies of unchecked power. You yourselves have demonstrated the failures of unchecked power--in an effort to achieve it, you have repeatedly contravened the expressed wishes of most Americans, who favor a moderate foreign policy, reasonable domestic programs, a government that works, environmental preservation, women's rights to contraception, abortion, and a level playing field. Somehow you thought you could mold the imperium to reflect your wishes, but guess what--that's what an imperium is--one man rule. If you fear the madness of King George, you have no recourse if you've given up the checks and balances that you inherited and that were meant to protect you.

Your ideas and your policies have promoted selfishness, greed, short-term solutions, bullying, and pain for others. You have looked in the faces of children and denied the existence of a "common good". You have disdained and denied the idea of "altruism". At one time, our bureaucracy was full of people who had gone into government service or scientific research for altruistic reasons--I knew, because I knew some of them. You have driven them out and replaced them with vindictive ignoramuses. You have lied over and over about your motives, for example, making laws that hurt people and calling it "originalist interpretations of the Constitution" (conveniently ignoring the Ninth Amendment). You have increased the powers of corporations at the expense of every other sector in the nation and actively defied any sort of regulation that would require these corporations to treat our world with care and respect. You have made economic growth your deity, and in doing so, you have accelerated the power of the corporations to destroy the atmosphere, the oceans, the ice caps, the rainforests, and the climate. You have produced CEOs in charge of lots of resources and lots of people who have no more sense of reciprocity or connection or responsibility than George W. Bush.

Now you are fleeing him, but it's only because he's got the earmarks of a loser. Your problem is that you don't know why he's losing. You think he's made mistakes. But no. He's losing because the ideas that you taught him and demonstrated for him are bad ideas, self-destructive ideas, and even suicidal ideas. And they are immoral ideas. You should be ashamed of yourselves because not only have your ideas not worked to make the world a better place, they were inhumane and cruel to begin with, and they have served to cultivate



and excuse the inhumane and cruel character traits of those who profess them.

6. As Bad as Bush is, Cheney is Worse.

[↑ Contents](#)

147. **Daniel Godston**

**Re: Allan Kaprow 1927-2006**

Thu 6 Apr 2006

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That's really sad. Kaprow was an excellent writer too. I liked the things he wrote about Jackson Pollock, and the transcripts of directions for the happenings he created are fascinating to read.

In '99 I participated in a workshop he facilitated at Mills College, and that was great. One of my favorite moments was when he paired people up: one person drew a line on the ground with a piece of chalk, and the other person erased the line.

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

From: UB Poetics discussion group

[mailto:████████]On Behalf Of Jerome Rothenberg

Sent: Wednesday, April 05, 2006 9:35 PM

To: ██████████

Subject: Allan Kaprow 1927-2006

The following brief notice - from David Antin and the family of Allan

Kaprow - announces the death of our longtime friend and neighbor:

"Today Allan Kaprow, Master of the Happening, the radical artist whose work transformed the nature of art making forever, died peacefully in his home in Encinitas, California. Beginning as a painter, his work from the late fifties and early sixties, his spectacular and theatrical environments and performance pieces, overran the capacities of galleries and museums, as his increasingly austere psychological and spiritual pieces from the seventies on managed to elude all but the eager audiences who increasingly became participants and collaborators in the work. He leaves behind his wife Coryl and son Bram, and Anton, Amy and Marisa, his children with his former wife Vaughan Rachel."

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148. **Nicholas Karavatos**

**Re: Elizabeth Bishop in NYTBR**

Thu 6 Apr 2006

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Thu 6 Apr 2006

# Gene Pitney -- RIP

"It isn't very pretty  
what a town without pity  
can do."

[illegible]

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

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

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150. **sandra**

***Monday 4/10: Elizabeth Willis, Ben Doyle, Sandra Miller***

Thu 6 Apr 2006

From: Reading Between A & B <[REDACTED]>

Date: Apr 5, 2006 10:30 AM

Subject: Monday 4/10: Elizabeth Willis, Ben Doyle, Sandra Miller

To: [REDACTED]

Dear Enthusiasts,

This Monday join us for three fantastic poets, and celebrate the publication of Elizabeth Willis's\* *Meteoric Flowers*\*.

Elizabeth Willis

Ben Doyle

Sandra Miller

Monday, April 10, 7:30PM

at the 11th Street Bar (510 E. 11th Street btw A & B).

You can read poems by each of them at: <http://www.reabab.com>

\*Elizabeth Willis\*'s new book, \*Meteoric Flowers\* is just out from Wesleyan University Press. These poems take on Erasmus Darwin, the pastoral tradition, the Baudelairean prose poem, and the FBI. Her previous books include \*Turneresque\* (Burning Deck, 2003) and \*The Human Abstract\* (Penguin, 1995). Her poems appear in recent issues of \*Canary\*, \*Chicago Review\*, \*Conjunctions\*, \*Crowd\*, \*The Hat\*, \*No\*, and \*Open City\*. She lives in central Massachusetts.

\*Ben Doyle\*'s first collection of poems \*Radio, Radio\* won the 2000 Walt Whitman award. His poems can be found in current or forthcoming issues of \*Boston Review\*, \*Tin House\*, \*Denver Quarterly\*, \*and\* 1913.\* He lives with his wife, the poet Sandra Miller, and their canine

\*Sandra Miller\*'s first book, \*Oriflamme\*, was published by Ahsahta Press in 2005. A recent recipient of the Paul Engle-James Michener fellowship, Miller's new work-entitled \*Chora\*-currently appears in \*Denver Quarterly\*, \*Crowd\*, \*Forklift Ohio\*, and \*Order + Decorum\*. She is the secret founder & editor of an international journal and small press of poetry, poetics, art, and their intersections. Sandra works as an artist-in-the-schools in central Ohio, where she lives with her husband, the poet Ben Doyle, and their pup.

#### Upcoming Readings:

April 24

Failbetter Reading with:

Amy Holman

Sasha Frere-Jones

Max Winter

May 8

Nicole Cooley

Anthony Hawley

Ada Limon

May 15

Martha Rhodes

Deborah Bernhart

Jonathan Thirkield

May 22

Joshua Clover

Susan Maxwell

Chris Chen

June 4

Louise Glück

Reads with Yale Younger Poets

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151. **Paul Catafago**

***Writer, Imprisoned Twelve Years in China, To Speak May 2 on Long Island, NY***

Thu 6 Apr 2006

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For Immediate Release

New York City: On May 2, 2006 beginning at 1pm at SUNY Stony Brook University's Charles B. Wang Center Lecture Hall 1, Movement One: Creative Coalition will present "Refusing Silence: The Life and Poetry of Huang Xiang."

Huang Xiang is a poet who was imprisoned twelve years in China because of his role as an organizer of the Democracy Wall Movement. He is the author of over twenty books, all of which are still banned in his native China.

Currently, Huang Xiang and his wife, the writer Qiu Xiao Yulan are residents in The Cities of Asylum in Pittsburgh, Pa. The Cities of Asylum is a non-profit organization which gives refuge to writers who have been persecuted in their countries of origin.

"Refusing Silence: The Life and Poetry of Huang Xiang" will feature 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, sponsored by the Charles B. Wang Center, 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]. For information on Stony Brook's Wang Center's programs, call [REDACTED], or log on to [www.sunysb.edu/sb/wang/events](http://www.sunysb.edu/sb/wang/events).

Contact:

Paul Catafago, Movement One: Creative Coalition

Tel: [REDACTED] [REDACTED]

Email: [REDACTED]

Aryanil Mukherjee <[REDACTED]> wrote: Peter Gizzi reads at 7:30 the evening of Wed., April 5th, Schiff Conference Center, which is part of the Cintas Center, Xavier University, in Cincinnati, OH.

He will read from his new book "Some Values of Landscape and Weather".  
Following morning Peter will talk about his work on Jack Spicer.

Aryanil

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152. **Danuta Fjellestad**  
*unlist*

Thu 6 Apr 2006

---

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

From: "Paul Catafago" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, April 06, 2006 4:29 PM

Subject: Writer, Imprisoned Twelve Years in China, To Speak May 2 on Long Island, NY

*For Immediate Release*

*New York City: On May 2, 2006 beginning at 1pm at SUNY Stony Brook University's Charles B. Wang Center Lecture Hall 1, Movement One: Creative Coalition will present "Refusing Silence: The Life and Poetry of Huang Xiang."*

*Huang Xiang is a poet who was imprisoned twelve years in China because of his role as an organizer of the Democracy Wall Movement. He is the author of over twenty books, all of which are still banned in his native China.*

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*featuring Huang Xiang and Qiu Xiao Yulan. Reception to follow. The*

*program, sponsored by the Charles B. Wang Center, 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]. For information on Stony Brook's Wang Center's programs, call [REDACTED], or log on to*

*[www.sunysb.edu/sb/wang/events](http://www.sunysb.edu/sb/wang/events).*

*Contact:*

*Paul Catafago, Movement One: Creative Coalition*

*Tel: [REDACTED] [REDACTED]*

*Email: [REDACTED]*

*Aryanil Mukherjee <[REDACTED]> wrote: Peter Gizzi reads at 7:30 the evening of Wed., April 5th, Schiff Conference Center, which is part of the Cintas Center, Xavier University, in Cincinnati, OH.*

*He will read from his new book "Some Values of Landscape and Weather". Following morning Peter will talk about his work on Jack Spicer.*

*Aryanil*

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153. **Joel Weishaus**  
**Allan Kaprow, 1927-2006**

Thu 6 Apr 2006

---

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

From: "hammond guthrie" <[REDACTED]>

To: "Joel Weishaus" <[REDACTED]>

Sent: Thursday, April 06, 2006 8:31 AM

Subject: Allan Kaprow, 1927-2006

Tribute to Allan Kaprow (click image)

<http://emptymirrorbooks.com/thirdpage/tribute1.html>

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154. **Danuta Fjellestad**

**unlist**

Thu 6 Apr 2006

---

Danuta Fjellestad  
Professor of English  
Blekinge Institute of Technology  
tel. + 46 455 38 53 62

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155. **Kevin Hehir**

**Re: POETICS Digest - 3 Apr 2006 to 4 Apr 2006 (#2006-95)**

Thu 6 Apr 2006

---

no, that Henry was banned from the list years ago.

On Thu, 6 Apr 2006, Wystan Curnow (ARTS ENG) wrote:

*But I thought Henry was at short leg  
Wystan*

*-----Original Message-----*

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

*On Behalf Of Kevin Hehir*

*Sent: Thursday, 6 April 2006 7:16 a.m.*

*To: ██████████*

*Subject: Re: POETICS Digest - 3 Apr 2006 to 4 Apr 2006 (#2006-95)*

*even with Henry fielding?*

*On Wed, 5 Apr 2006, Susan Wheeler wrote:*

*Of course. Somewhere between 2nd and 3rd bases is where it starts to  
get interesting.*

*Date: Tue, 4 Apr 2006 12:28:59 -0700*

*From: George Bowering <████████>*

*Subject: Re: favorite long poems - H.D.'s Trilogy*

*Can you have a shortstop in a longpoem?*

*On 4-Apr-06, at 10:20 AM, Kevin Hehir wrote:*

*you're lucky, i never got past first base*

*On Fri, 31 Mar 2006, Steve Dalachinsky wrote:*

*sorry never got past homer*

--

*The monthly Open Mics now have a home on the interweb:  
<http://www.freewebs.com/allagesopenmic/>*

*Geo. H. Bowering*

*I paid a lot for those shoes.*

--

The monthly Open Mics now have a home on the interweb:  
<http://www.freewebs.com/allagesopenmic/>

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156. **David Israel**  
***Re: "poems" poems***  
*Thu 6 Apr 2006*

---

Yon Professor of the U of Jamaica Ave!  
your prose recommends one might halt  
writing poems with "poems"! so you have  
thereby mounted now a frontal assault?  
but "poems" poems possibly can poiese  
into puddles & piddles of po-happiness!

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

From: UB Poetics discussion group [mailto:████████]   
On Behalf Of furniture\_press  
Sent: Thursday, April 06, 2006 12:23 PM  
To: ██████████  
Subject:



I think it's great when we write poems and the poems have the word poem in it, and it appears like a few dozen times over the span of a few lines, like we're trying to make the point that this is a poem and if no one gets the fact that it's a poem then we're doomed! We should stop writing poems for a few weeks - give like a five week hiatus from poem-writing. Then when we do write poems, eventually, they will be really great poems because they will have been fermenting in the subconscious domain of the poetic brain. This is a great way to make your poem really good so that editors will read them again and again. And maybe the poems will be published in magazines that we like, so that we'll read your poems along our poems. This is a great way to share our poems.

Please, stop writing poems! Poems!

Christophe Casamassima

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

--

david raphael israel

<http://kirwani.blogspot.com>

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## 157. **furniture\_press**

**(no subject)**

*Thu 6 Apr 2006*

---

I think it's great when we write poems and the poems have the word poem in it, and it appears like a few dozen times over the span of a few lines, like we're trying to make the point that this is a poem and if no one gets the fact that it's a poem then we're doomed! We should stop writing poems for a few weeks - give like a five week hiatus from poem-writing. Then when we do write poems, eventually, they will be really great poems because they will have been fermenting in the subconscious domain of the poetic brain. This is a great way to make your poem really good so that editors will read them again and again. And maybe the poems will be published in magazines that we like, so that we'll read your poems along our poems. This is a great way to share our poems.

Please, stop writing poems! Poems!

Christophe Casamassima

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

--

---

Graffiti.net free e-mail @ [www.graffiti.net](http://www.graffiti.net)  
Play 100s of games for FREE! <http://games.graffiti.net/>  
Powered By Outblaze

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158. **Thomas Devaney**  
***SPARROW interview in new RAIN TAXI***  
*Thu 6 Apr 2006*

---

I have an interview with Sparrow in Rain Taxi's spring 2006 online edition.

Here are a few lines from my intro: "His recent book *America: A Prophecy--The Sparrow Reader* is a rip-roaring collection of Sparrow's various political, cultural, literary, and spiritual writings. In his brief essays, and even briefer poems, Sparrow's originality and persistence is clear. He writes proverbs, bumper stickers, essays on the charms of spam email, and oddly insightful political commentary."

<http://www.raintaxi.com/online/2006spring/>

Sparrow is joy and surprisingly poignant.

Tom Devaney

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159. **Rob McLennan**  
***Stephanie Bolster's BIODOME***  
*Thu 6 Apr 2006*

---

new from above/ground press

BIODOME

by Stephanie Bolster

\$4

BIODOME

Snow thickens the light  
through which tamarins plunge.

When I last went  
she was still alive.  
This is true of many places.

Sometimes a lone man sketches.  
Sometimes a woman carries a child.

This is not the difference between life and imagination.

Even the briefest distance is divisible.

=====

Stephanie Bolster has published three collections: *White Stone: The Alice Poems* (Signal/Véhicule 1998), which won the Governor General's Award and the Gerald Lampert Award; *Two Bowls of Milk* (McClelland & Stewart 1999), which won the Archibald Lampman Award and was shortlisted for the Trillium Award; and *Pavilion* (M&S 2002). Born and raised in Vancouver, she lived in Ottawa from 1996 to 2000, teaching writing and working at the National Gallery. She now teaches at Concordia University in Montréal. Bolster edited *The Ishtar Gate: Last and Selected Poems* (McGill-Queen's 2005) by the late Ottawa poet Diana Brebner and is working on a collection of poems about zoos. This is her second chapbook with above/ground press, after *Three Bloody Words* (1996).

=====

published in ottawa by above/ground press. subscribers rec' complimentary copies. to order, add \$1 for postage (or \$2 for non-canadian; in US funds please) to rob mclennan, 858 somerset st w, main floor, ottawa ontario k1r 6r7. backlist catalog & submission info at [www.track0.com/rob\\_mclennan](http://www.track0.com/rob_mclennan)

=====

above/ground press chapbook subscriptions - starting January 1st, \$30 per calendar year (outside of Canada, \$30 US) for chapbooks, broadsheets + asides. Current & forthcoming publications by Adam Seelig, Julia William, Karen Clavelle, Eric Folsom, Alessandro Porco, Frank Davey, John Lavery, donato mancini, rob mclennan, kath macLean, Andy Weaver, Barry McKinnon, Michael Holmes, Jan Allen, Jason Christie, Patrick Lane, Anita Dolman, Shane Plante, David Fujino, Matthew Holmes + others. payable to rob mclennan.

STANZAS subscriptions, \$20 (CAN) for 5 issues (non-Canadian, \$20 US). recent & forthcoming issues featuring work by J.L. Jacobs, Jan Allen, rob mclennan, Sharon Harris & Dennis Cooley. bibliography on-line.

=====

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...11th coll'n - name , an errant (Stride, UK) .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 \* <http://robmclennan.blogspot.com/>

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160. **Charles Bernstein**  
**Zukofsky Selected**

Thu 6 Apr 2006

---

Today is the official publication date for  
Louis Zukofsky: Selected Poems  
which I edited & which is published by  
The Library of America / American Poets Project

\*

Tonight, in honor of the LOA series  
I will be introducing the book along with two other American Poets  
Project editors:

Elizabeth Alexander on Gwendolyn Brooks and Frank Bidart on James Merrill  
Thursday, April 6, 7 p.m. Free

New York University, Jurow Hall, 100 Washington Square East, New York  
Sponsored by the Academy of American Poets and the Library of America

\*

one other NY event:

Bruce Andrews and I, along with fiction writers Michael Brodsky and  
Jim Chapman, will be reading as part of the Blatt magazine launch, at  
8pm on Friday, April 6, at Galapagos in Brooklyn -- 70 North 6th  
Street (between Kent and Wythe). Introduced by Joshua Cohen.

Charles Bernstein

<http://epc.buffalo.edu/authors/bernstein>

<http://epc.buffalo.edu/authors/bernstein/blog>

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161. **Dodie Bellamy**

***Fwd: ARTIFACT : 4. 8 .06 : Bellamy : Halpern : Sims***

Thu 6 Apr 2006

---

*Date: Wed, 5 Apr 2006 17:25:20 -0700*

*From: "Artifact Reading Series" <[REDACTED]>*

*To: [REDACTED]*

*Subject: ARTIFACT : 4. 8 .06 : Bellamy : Halpern : Sims*

*X-ELNK-AV: 0*

*X-ELNK-Info: sbv=0; sbrc=.0; sbf=0b; sbw=000;*

*a r t i f a c t : a series of innovative writing*

*saturday . april 8th . 7:30pm*

*\$3 suggested donation*

*the reading will begin promptly at 8pm*

*2921 folsom street apt. b  
(at 25th street / bottom buzzer)*

*readings by:*

*dodie bellamy*

*rob halpern*

*laura sims*

*to read their bios please go to:*

*<<http://www.artifactseries.blogspot.com>>[www.artifactseries.blogspot.com](http://www.artifactseries.blogspot.com)*

*for more info: [REDACTED]*

*<[mailto:\[REDACTED\]](mailto:[REDACTED])> [REDACTED]*

*as usual,*

*b.y.o.b. lovelies*

*\*We are a member of the Intersection Incubator, a program of Intersection for the Arts providing fiscal sponsorship, networking and consulting for artists. Visit*

*<<http://www.theintersection.org/>>[www.theintersection.org](http://www.theintersection.org/)*

---

*Reasons you might email <[mailto:\[REDACTED\]](mailto:[REDACTED])> [REDACTED]*

*1) If you would like to be taken off this mailing list.*

*2) If you are interested in volunteering or interning with the Artifact Reading Series or Press. If grants & fundraising is your bag then email Chana Morgenstern at*

<mailto:[REDACTED]> [REDACTED] for  
more info on that. As an organization affiliated with Intersection  
for the Arts, we are able to grant college credit for your time.  
We have lots of lovely little tasks just waiting for you. Tell us  
your interests.

3) If you'd like a reading, event, call for submission, book  
release, etc. that you'd like posted on our blog.

4) If you'd like to be considered for a future reading, please send  
5 pgs of work with a bio.

5) If you'd like to suggest a future event.

6) If you'd like to make a tax deductible donation to us! (oh yes. please do.)

7) If you want to count all the ways in which you love us.

--

Artifact Reading Series, Press, & Public Writing Programs

2921B Folsom Street San Francisco CA 94110

<<http://www.artifactseries.blogspot.com>> [www.artifactseries.blogspot.com](http://www.artifactseries.blogspot.com)

[REDACTED]

Artifact is a Member of the Intersection for the Arts Incubator Program

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X-Attachment-Id: f\_el4o9iss

Content-Disposition: attachment; filename="artifact15.jpg"

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162. **Allison Cobb**

**"quagmire" poetry, poems with math, love poems**

Thu 6 Apr 2006

---

Issue 6 of POM2 is out: [www.pompompress.com](http://www.pompompress.com). It features a forum on "quagmire poetry," or the poetics of the third year of war, by Anselm Berrigan, Laura Elrick, Carol Mirakove, Rodrigo Toscano and Dana Ward, and poems in conversation from a bunch of folks:

Stan Aps

Geoffrey Cruickshank-Hagenbuckle

Eric Elshtain

David Perry

Eddie Watkins

Deborah Meadows

more!

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163. **William Gillespie**

**Happy Charles Fourier's Birthday**

Fri 7 Apr 2006

---

Happy Charles Fourier's Birthday

April 7th is Charles Fourier's 234th birthday and the first birthday of Joshua Corey's Fourier Series. Fourier Series is a singular work of poetry and book art, the winner of the Fitzpatrick-O'Dinn Award For Best Book Length Work of Constrained English Literature (2005), judged by Christian Bok, and published by Spineless Books.

In celebration, Spineless Books has updated the Fourier Series web suite to include recordings of the author reading (recorded in the offices of Burning Deck Press), a PDF excerpt of the book's inventive layout, and Fourier Electronique, a ten-minute MP3 poetry remix.

<http://spinelessbooks.com/fourierseries>

Spineless Books is an independent publishing house dedicated to the production and distribution, in print and electronic forms, of innovative literature with an emphasis on collaborative writing, formal experimentation, and utopian thought.

Since 20-02-2002, Spineless Books has published seven books with spines, including:

2002: A Palindrome Story in 2002 Words, by Nick Montfort and William Gillespie, with illustrations by Shelley Jackson and book design by Ingrid Ankerson <http://spinelessbooks.com/2002>

Drawn Inward, poetry by Mike Maguire, book design by Nick Montfort <http://spinelessbooks.com/drawninward>

Letter to Lamont, by William Gillespie, with cover art by Scott Westgard <http://spinelessbooks.com/lettertolamont>

and Mars Needs Lunch, by Jimmy Crater, based on a screenplay by June Crater Crash

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#### 164. **Editors, Tarpaulin Sky**

***Reading tomorrow, Saturday, April 8, in NYC - Michael Costello, Ada Limón, Daniel Nester, and Andrew Michael Roberts***

*Fri 7 Apr 2006*

---

Tarpaulin Sky / Frequency Series Spring Readings in NYC  
<http://www.tarpaulinsky.com/READINGS/index.html>

Featuring Michael Costello, Ada Limón, Daniel Nester, and Andrew Michael Roberts.

2PM Saturday, April 8

@ The Four-Faced Liar

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

Hosts Elena Georgiou and Christian Peet present the second of Tarpaulin Sky's Spring Readings in NYC, in conjunction with the Frequency Series and Frequency Hosts Shafer Hall and Samuel Amadon.

Michael Costello lives in Saratoga Springs, where he works as a copywriter for Palio Communications. He has been published in CROWD, eye-rhyme, DelSol Review, swankwriting, MiPo, Columbia Poetry Review, La Petite Zine, Unpleasant Event Schedule, and *\_Best American Poetry 2004\_*.

Ada Limon's first book, *\_lucky wreck\_*, was published by Autumn House Press in February of 2006. She is originally from Sonoma, California. She received her MFA in Creative Writing-Poetry from New York University. She has received fellowships from the Provincetown Fine Arts Work Center, New York Foundation for the Arts, and won the Chicago Literary Award for Poetry. Her work appears in numerous magazines, including the *The Iowa Review*, *Slate*, *Watchword*, *Poetry Daily*, *LIT*, *Painted Bride Quarterly*, and others.

Daniel Nester is the author of *\_God Save My Queen\_* and *\_God Save My Queen II\_*, both collections on his obsession with the rock band Queen, as well as *\_The*



History of My World Tonight\_ (BlazeVOX, 2006). He edits the online journal Unpleasant Event Schedule and is Assistant Web Editor for Sestinas for McSweeney's. He teaches writing at The College of Saint Rose in Albany, NY. Find him online at danielnester.com.

Andrew Michael Roberts is earning his MFA in poetry at the University of Massachusetts Amherst. His work appears in The Seattle Review, The Iowa Review, Pool, Quick Fiction, Double Room, Sentence and Cue, among others. In a prior life he was poetry editor for The Portland Review, and he dearly misses scanning the Pacific Northwest woodlands for signs of Bigfoot.

www.tarpaulinsky.com

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### 165. **Editors, Tarpaulin Sky**

***Brian Howe & Christian Peet reading tonight, Friday, April 7, in Brooklyn, NY***

*Fri 7 Apr 2006*

---

Burning Chair Reading

Featuring Brian Howe & Christian Peet

Friday, April 7th, 7:30PM

The Fall Café

307 Smith Street btwn. President and Union

Carroll Gardens, Brooklyn (F/G to Carroll Street)

Note: Please respect our free space at The Fall Café by not bringing in outside food or drink.

Brian Howe is a writer living in Chapel Hill, North Carolina, where he carouses with the Lucifer Poetics Group. He writes about music for Pitchforkmedia.com and Paste Magazine, and his poems have appeared in various journals he's too much of a gentleman to mention by name. He's sitting on a nearly complete manuscript called F7, portions of which will appear as a chapbook called \_Beta Test\_, forthcoming from Atlanta's 3rdness Press in early 2007.

Christian Peet's chapbook, \_The Nines\_, will be published by Palm Press (<http://www.palmpress.org>) in Spring 2006. His poetry and prose appears in Bird Dog, Drunken Boat, Fence, Octopus, Parakeet, Pom2, SleepingFish, Unpleasant Event Schedule, and other great independent journals. He teaches Poetry and Creative Writing classes at Brooklyn College and at Hunter College, CUNY, and edits Tarpaulin Sky (<http://www.tarpaulinsky.com>).

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166. **Davey Volner**  
***Edmund Berrigan/NYTBR***  
*Fri 7 Apr 2006*

---

All--

1. I seem to have lost Edmund Berrigan's contact information, has anyone got it? You, Edmund, or Anselm, if you're listening?
2. So long as I'm on the horn here, I don't suppose in all the bustle of Bishop that anyone noticed the Lehman piece in the Times? Two poetry articles in one book review, it's some kind of movement.

--

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

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167. **Steve Dalachinsky**  
***Fw: Freestyle Jazz needs your help!***  
*Fri 7 Apr 2006*

---

Help this series survive! Please forward this email to anyone you feel might be interested. This is serious. I need your help!  
Thanks with all sincerity, Dee Pop

Dee Pop presents: FREESTYLE JAZZ  
Every Thursday @ Jimmy's 43 Restaurant  
43 East 7th Street - NYC - [REDACTED]  
WWW.FREESTYLEJAZZ.COM  
SPECIAL WEDNESDAY SHOW April 12:  
EDDIE GALE QUARTET featuring  
DICK GRIFFIN, John Gruntfest, HILLIARD GREENE, DEE POP  
April 13 8pm & 10pm  
Steve Lehman Quartet  
APRIL 20  
8pm Radio I-Ching: Andy Haas, Don Fiorino, Dee Pop  
10pm Flex Trio: Daniel Carter, Drew Gress, Eghan Elisha  
April 27  
8pm Joe Fiedler Trio, John Hebert, Mark Ferber  
10pm Frank Lacy Trio

May 4 8pm & 10pm  
Michael Attias, Tony Malaby, John Hebert, Gerald Cleaver  
May 11  
8pm David Aaron's Short Memory: David Aaron, Rob Ritchie, Matt Wigton,  
Greg Ritchie  
10pm Gene Ess Quartet  
MAY 18  
8pm Radio I-Ching  
9pm George Haslam, Roy Campbell, Hilliard Greene, Dee Pop (2 sets)  
May 25  
8pm & 10pm Ellery eskelin & Gerry Hemingway  
June 1  
8pm Green Morocco: Joe Giardullo, Todd Capp, Rich Rosenthal  
plus Joe Giardullo Remembers Steve Lacy- solo soprano saxophone.  
10pm Hayes Greenfield, Ed Schuller, Bob Meyer  
June 8  
10pm Sonic Openings Under Pressure: Patrick Brennan, Dave Pleasant,  
Hilliard Greene  
June 15 tba  
June 22  
8pm & 10pm John Abercrombie, Adam Kolker, John Hebert, Bob Meyer  
June 29  
\$10 per set • 1 drink minimum  
Great and reasonably priced food  
& Large Selection of Beer Available  
Come early or call for reservations  
  
\$10 per set • 1 drink minimum  
Great and reasonably priced food  
& Large Selection of Beer Available  
Come early or call for reservations

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168. **austinwja**

***William James Austin interview***

*Fri 7 Apr 2006*

---

Hello everyone,

For anyone who is interested, my interview with Cervena Barva Press is now online. I thank Gloria Mindock for the opportunity. Those among you who enjoy theory

and controversy will have a good time. The URL is  
<http://www.cervenabarvapress.com/newsletter.htm>

Best, Bill

WilliamJamesAustin.com

KojaPress.com

Amazon.com

BarnesandNoble.com

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## 169. **Poetry Project**

### ***Events at the Poetry Project / AUCTION!***

*Fri 7 Apr 2006*

---

Dears,

Please come tomorrow for the Silent Auction and Fundraiser! If you are far away and would like to place a bid, we will be accepting email bids until 1pm Saturday. Please be sure to include your contact information as well as your minimum AND maximum bid. Check our website's announcement page ( <http://poetryproject.com/announcements.html>) for a practically complete catalogue, including prices.

The performances at the auction will begin at 3:30pm in the Parish Hall.

We will be out of the office the following week, 4/10 4/14. Scroll down for info on upcoming April readings, which will resume on Monday 4/17.

We hope to see you tomorrow,

Love,

The Poetry Project

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)

Monday April 17, 8:00pm

Gillian Conoley & Gina Myers

Gillian Conoley's latest collection, *Profane Halo*, is just out with Verse Press. Her previous collections include *Lovers in the Used World*, a finalist for the Bay Area Book Reviewers Award. She is the founder and editor of *Volt*. Gina Myers lives in Brooklyn where she co-edits the tiny with Gabriella Torres. Recent poems and reviews have appeared or are forthcoming in *The Canary*, *CutBank*, and *No Tell Motel*. Her chapbook *Fear of the Knee Bending Backwards* is forthcoming from *H\_NGM\_N* in April.

Wednesday April 19, 8:00pm

Joe Elliott & Yuko Otomo

Yuko Otomo, a bilingual writer of Japanese origin, writes poetry, haiku & art criticism. Her publications include *Garden: a collection of haiku*, *Cornell Box Poems*, *6 for L.B.*, *Tourism* and her most recent, *Small Poems*. Her latest work in progress is the epic essay-poem "Shining Vacuum". Joe Elliott co-edits *situations*, an on-again off-again chapbook series. He is the author of *14 Knots*, *15 Clanking Radiators*, *Reduced*, *Object Lesson*, and *Poems To Be Centered On Much Much Larger Sheets Of Paper*. *Opposable Thumb* is forthcoming from subpress this spring!

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 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.

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](http://www.poetryproject.com)

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

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

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### 170. **Craig Allen Conrad**

***court decides on side of writer which is good if you consider poems these days***

*Fri 7 Apr 2006*

---

The decision of High Court judge Smith to reject the case against Dan Brown is fantastic! How messy such a case would have been making the future of art, poetry, and yes (snooze) novels too.

Imagine FLARF and its creator Gary Sullivan. Well, not that anyone's proposing million dollar lawsuits against poets these days, but still, it's kind of GREAT to see a case work out where someone gets to say, "LISTEN, WHAT THEY CLAIM I REWORKED IS REALLY MY RESEARCH FOR CRYING OUT LOUD!" And why not!?

Another thing, what a bunch of cry babies the authors of THE HOLY BLOOD AND THE HOLY GRAIL are! That book has SKYROCKETED in sales BECAUSE of Dan Brown's book! Whining millionaire scum!

Has anyone read the DaVinci Code by the way? I loathe religion, and despise its followers, so, I'm not interested in the book in any way. HOWEVER, I've been fascinated by the explosion of christian fundamentalists who freak out at the concept of a book of fiction about Christ. At least that's the word I'm hearing.

To be honest though, Brown NOT being sued is more important, at least for me it is. Not that he's sharing any of his wealth with me. Although it would be smart of me to contact him for a donation to The Philadelphia Poetry Hotel: [\\_http://POETRYHOTEL.blogspot.com\\_](http://POETRYHOTEL.blogspot.com) (<http://POETRYHOTEL.blogspot.com>)

Conrad

CAConrad IS A POET-AGENT IN SEARCH OF A TRANSVESTITE BOXER  
FOR MORE INFO GO TO: [\\_http://TRANSBOXER.blogspot.com\\_](http://TRANSBOXER.blogspot.com)  
(<http://transboxer.blogspot.com/>)

"Those who restrain desire, do so because theirs is weak enough to be restrained...."

--William Blake

for PhillySound: NEW POETRY: [\\_http://PhillySound.blogspot.com\\_](http://PhillySound.blogspot.com)  
(<http://phillysound.blogspot.com/>)

for CAConrad's tarot services:

[\\_http://LightOfLakshmi.blogspot.com\\_](http://LightOfLakshmi.blogspot.com) (<http://lightoflakshmi.blogspot.com/>)

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## 171. **David Baratier**

### ***Re: on long poem vs serial poem***

*Fri 7 Apr 2006*

---

I don't think of most of the books being bantered about as being a "long poem" at least not if we are still staying with the notion / definition. A serial poem has breaks, for example Simon Perchik's *Collected*, five to 600 poems, each separated by an asterix that are all part of the same piece. It is not a long poem tho, like Frank Stanford's *The Battlefield where the Moon Says I Love you*.

On EPOS, a list on the long poem that Miekal ran some time back, we decided on a few other distinctions, and following those categories Skip Fox's books *\_What Of\_* and the new one (follow up) from Adahada would fall into the area of serial poems, not a long continuous poem. Also on EPOS was a big list created of long poems (continuous) and serial poems that if that list was archived would be well worth posting here if Miekal is able. (does this still exist?)

For recent long poems, I read Ivan Arguelles *Madonna Septet*, about a 800 pager published by Peter Ganick and while I never asked Ivan if it is finished, at the least, it is the best example of the current long poem. And, to answer, I read it jumping around, the form, it's snakyness, begged for it.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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172. **Brian Stefans**

***McSweeney's Rectangular Festival: Brown University, April 14/15  
(poster)***

*Sat 8 Apr 2006*

---

Ok, so I designed the poster, I'm pretty psyched about it:

[http://www.arras.net/fscIII/wp-content/uploads/2006/04/mcsweeney\\_web.jpg](http://www.arras.net/fscIII/wp-content/uploads/2006/04/mcsweeney_web.jpg)

It should be a cool event:

McSweeney's Rectangular Festival

Brown University April 14th and 15th

Literally The Most McSweeney's Authors in One Place, Ever

Friday, April 14th

Reading, 8 pm

115 Macmillian Hall

Featuring Robert Coover, Yannick Murphy, Paul LaFarge, and Chris  
Adrian

Saturday, April 15th

Panel I, 1:30-2:30 pm, Inn at Brown Lounge

The Experimental Fiction/Innovative Publishing Tag Team

Panel II, 2:45-3:45 pm, Inn at Brown Lounge

Remixing Innovative Fiction

Reading 4:30 pm

RISD Auditorium

Featuring Dave Eggers, Miranda Mellis, Sal Plascencia, Dustin  
Long, and Brian Evenson

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173. **kari edwards**

**4246 entries**

Sat 8 Apr 2006

---

4246 entries total for:

transdada

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

in words

<http://transdada2.blogspot.com/>

transSubMutation

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

thank you for your time.

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>

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174. **kari edwards**

***From: Spuyten Duyvil - A stati-graphic print by Marcus Civin & kari edwards***

Sat 8 Apr 2006

---

From: Spuyten Duyvil

Marking My Flesh with Essential Tethers - A stati-graphic print by  
Marcus Civin & kari edwards

<http://www.spuytenduyvil.net/poetry/markingmyflesh.htm>

Marking My Flesh with Essential Tethers, will come as a padded, shrink wrapped set of square prints with a colophon, signed and shipped via fed ex box. It can either be framed or assembled to adorn a wall.

To order: Marking My Flesh with Essential Tethers

Cost:\$50.00

@ <http://www.spuytenduyvil.net/index1.htm>

Marcus Civin has transcribed Crime and Punishment and War and Peace. Marcus also lives in San Francisco where he edits a new journal, DISASTER. Crime and Punishment transcription drawings appear on the front and back cover of kari edwards' Iduna. Contact: Marcus\_Civin at hotmail dot com.

kari edwards is a poet, artist and gender activist, received one of Small Press Traffic's books of the year awards (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:



--

transSubmutation

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

NEW!!!

obedience

Poetry

Factory School. 2005. 86 pages, perfect bound, 6.5x9.

ISBN: 1-60001-044-X

\$12 / \$10 direct order

Description: obedience, the fourth book by kari edwards, offers a rhythmic disruption of the relative real, a progressive troubling of the phenomenal world,

from gross material to the infinitesimal. The book's intention is a transformative mantric dismantling of being.

<http://www.factoryschool.org/pubs/heretical/index.html>

<http://www.spdbooks.org/SearchResults.asp?AuthorTitle=edwards%2C+kari>

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175. **ric carfagna**

***Re: on long poem vs serial poem***

*Sat 8 Apr 2006*

---

Is the 'long poem' synonymous with the serial poem?

Is it just a question of semantics that denotes a difference in how they are designated?

Joe Conte does a great explication of the long poem in postmodernity in his 'Unending Design'.

Is it just the nature of a continuing, evolving structure and/or separate discrete

volumes that designates the difference, as in let's say Nichol's 'Martyrology' or

Silliman's 'The Alphabet'? And mentioning Peter Ganick, he has written some wonderfully diverse long poems that are difficult to fit into 'any' category.

So maybe it is a constant evolution and change that cannot be nailed down until

enough time has passed and we can view it in retrospect. What do you think?

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

From: "David Baratier" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, April 07, 2006 9:48 PM

Subject: Re: on long poem vs serial poem

*I don't think of most of the books being bantered about as being a "long poem" at least not if we are still staying with the notion / definition. A serial poem has breaks, for example Simon Perchik's Collected, five to 600 poems, each separated by an asterix that are all part of the same piece. It is not a long poem tho, like Frank Stanford's The Battlefield where the Moon Says I Love you.*

*On EPOS, a list on the long poem that Miekal ran some time back, we decided on a few other distinctions, and following those categories Skip Fox's books \_What Of\_ and the new one (follow up) from Adahada would fall into the area of serial poems, not a long continuous poem. Also on EPOS was a big list created of long poems (continuous) and serial poems that if that list was archived would be well worth posting here if Miekal is able.*

*(does this still exist?)*

*For recent long poems, I read Ivan Arguelles Madonna Septet, about a 800 pager published by Peter Ganick and while I never asked Ivan if it is finished, at the least, it is the best example of the current long poem. And, to answer, I read it jumping around, the form, it's snakyness, begged for it.*

*Be well*

*David Baratier, Editor*

*Pavement Saw Press  
PO Box 6291  
Columbus, OH 43206  
<http://pavementsaw.org>*

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176. **Tony Trigilio**  
**Brian Turner's Email**

*Sat 8 Apr 2006*

Hi all--

Does anyone on the list have Brian Turner's email address? If so, please backchannel me at [REDACTED]. Thanks--

Best,  
Tony

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177. **David Baratier**  
**Readings and Events in Ohio**

*Sat 8 Apr 2006*

This Monday at Larry's Poetry Forum 4/10

at Larry's Bar

at 7:00 pm

2040 N. High Street

right across from OSU

we will have Garin Cycholl coming in from Chicago.

On Monday 4/17 we will have Gabriel Gudding reading.

The week after 4/24 Sandra Miller will read

Each poet reads two sets of 20 to 25 minutes followed by an open mic.

Hope to see you there--

Funded by the Ohio Arts Council: A state agency that supports public programs in the arts.

Be well

David Baratier

Co-coordinator of Larry's Poetry Forum

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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178. **Aaron Belz**

***bruce beasley!***

*Sat 8 Apr 2006*

---

.

BRUCE BEASLEY!

Bruce Beasley! Your book still sits unread on my shelf

as it has since 1988! I have to admit! It was Halpern's blurb

that scared me most! "The abundance of phlegmatic

narrative"! Then there's the black and white author photo!

You look too thoughtful! And yikes, those loafers!

Then there's the fourth line of the first poem!

"A pink scab along the bottom of each bloom"

I do not like poems that refer to pink scabs on bottoms!

Just as a general rule, mind you, Bruce Beasley!

And later in the same poem! "You can smell it on every bush!"

Smell what though! I bet you'll tell us! Ah yes!

"This hankering to get born"! That's such a weird word!

"Hankering"! I am hankering to put your book back!

I wonder if this first edition is worth anything by now!

I don't mind just leaving it on my shelf though! It's OK!

+ + + + + + +

There are more poems on my blog! This is just one of them!  
<http://blog.myspace.com/orthodontist> !!!

.

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179. **David A. Kirschenbaum**  
***OT: NYC-Area/2006 Mets Tix for Sale***  
*Sat 8 Apr 2006*

---

hi all,

apologies for the non-Boog/poetry email.

I've renewed my Mets Sunday plan for the 2006 season and I thought I'd see if any of you might be interested in buying any tickets (and get the poetic mojo by sitting in the same place where Jim Behrle, Jordan Davis, and Jean-Paul Pecqueur have sat in years past). I've been sitting in the same section for the past eight, now nine, years--mezzanine, sec. 2 (behind home plate). I have two tickets for each game (prices below are per pair), and they're under the overhang, so u don't get burned in the sun or wet in the rain.

If you're interested in buying any tickets you can email me here. (Note that the Mets charge different prices depending upon the opponents and the date, so you'll see, for example, that the Marlins game costs more than the Brewers game.)

hope this finds you well (and lets go mets!)

as ever,  
david

-----

all dates are Sundays

April 16 vs. Milwaukee Brewers \$50

June 18 vs. Baltimore Orioles \$54  
(Father's Day)  
(Visor, First  
25,000 Fans)  
(DynaMets Dash)

July 9 vs. Florida Marlins \$58  
(DynaMets Dash)



181. **Stephen Vincent**

***Nuclear bomb Iran attack plans apparently on!***

Sat 8 Apr 2006

---

[http://news.independent.co.uk/world/middle\\_east/article356679.ece](http://news.independent.co.uk/world/middle_east/article356679.ece)

Seymour Hersh - bless his courage and soul - has an article in next week's New Yorker which surmised in the Independent (London) url above which begins:

Bush administration 'secretly plans air strikes' as it seeks regime change in Iran

By Raymond Whitaker

Published: 09 April 2006

The Bush administration has sent undercover forces into Iran, and has stepped up secret planning for a possible major air attack on the country, according to the renowned US investigative journalist Seymour Hersh. While publicly advocating diplomacy to stop Iran from pursuing a nuclear weapon, Hersh reports in the next issue of The New Yorker magazine that "there is a growing conviction among members of the United States military, and in the international community, that President Bush's ultimate goal in the nuclear confrontation with Iran is regime change...".

I know this will sound very comfortable to everybody! This guy is beginning to look and act like Dr. Strangelove without clothes! Impeachment, it now clearly seems, cannot happen too soon. And I would not doubt more radical moves that will be destructive - unfortunately - for all of us.

This regime is getting too dark for words.

Stephen V

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182. **George Bowering**

***Re: on long poem vs serial poem***

Sat 8 Apr 2006

---

On 8-Apr-06, at 9:26 AM, ric carfagna wrote:

| *Is the 'long poem' synonymous with the serial poem?*

Of course not.

All you have to do is to go back and read what was said by the inventors of the serial poem, Spicer, DSunxcan and Blaser.

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183. **ric carfagna**

**Re: on long poem vs serial poem**

Sat 8 Apr 2006

---

I understand the history of the serial poem, but does that negate the evolution of its nature? Once the idea of the serial form was conceived doesn't it follow that it will transform itself and will morph into an ever-changing form as time and personal opinion dictate?

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

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, April 08, 2006 9:51 PM

Subject: Re: on long poem vs serial poem

*On 8-Apr-06, at 9:26 AM, ric carfagna wrote:*

*Is the 'long poem' synonymous with the serial poem?*

*Of course not.*

*All you have to do is to go back and read what was said by the inventors of the serial poem, Spicer, DSunxcan and Blaser.*

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184. **Daniel Zimmerman**

**Re: on long poem vs serial poem**

Sun 9 Apr 2006

---

I suppose that depends on whether one hopes to define the serial poem as based, for example, on correspondences and amplifications, and the long poem as based on episodic extensions. Each poet, of course, may choose different terms to frame the question. A long serial poem also seems possible, so it may serve us better to write some than to quibble.

~ Dan

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

From: "ric carfagna" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, April 08, 2006 11:22 PM

Subject: Re: on long poem vs serial poem

*I understand the history of the serial poem, but does that negate the evolution of its nature? Once the idea of the serial form was conceived doesn't it follow that it will transform itself and will morph into an ever-changing form as time and personal opinion dictate?*

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

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, April 08, 2006 9:51 PM

Subject: Re: on long poem vs serial poem

On 8-Apr-06, at 9:26 AM, ric carfagna wrote:

*Is the 'long poem' synonymous with the serial poem?*

*Of course not.*

*All you have to do is to go back and read what was said by the inventors of the serial poem,  
Spicer, DSunxcan and Blaser.*

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185. **Daniel Zimmerman**

***Re: on long poem vs serial poem***

*Sun 9 Apr 2006*

Sorry: the first part of my reply disappeared:

I suppose that depends on one's definition of the serial poem: based, for example, on correspondences and amplifications, and the long poem as based on episodic extensions. Each poet, of course, may choose different terms to frame the question. A long serial poem also seems possible, so it may serve us better to write some than to quibble.

~ Dan

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

From: "ric carfagna" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, April 08, 2006 11:22 PM

Subject: Re: on long poem vs serial poem

*I understand the history of the serial poem, but does that negate the evolution of its*

*nature? Once the idea of the serial form was conceived doesn't it follow that it will transform itself and will morph into an ever-changing form as time and personal opinion dictate?*

*----- Original Message -----*

*From: "George Bowering" <[REDACTED]>*

*To: <[REDACTED]>*

*Sent: Saturday, April 08, 2006 9:51 PM*

*Subject: Re: on long poem vs serial poem*

*On 8-Apr-06, at 9:26 AM, ric carfagna wrote:*

*Is the 'long poem' synonymous with the serial poem?*

*Of course not.*

*All you have to do is to go back and read what was said by the inventors of the serial poem, Spicer, DSunxcan and Blaser.*

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186. **Vernon Frazer**

***R: long poem vs. serial poem***

*Sun 9 Apr 2006*

---

"it may serve us better to write some than to quibble."

I agree. I'd rather write it and let someone else worry about defining it.

Vernon

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187. **Dan Wilcox**

***Poetry At Caffè Lena, April 14***

*Sun 9 Apr 2006*

---

this is not to be missed, Poetry Month or Not!!

Janine Pommy Vega

Andy Clausen

"Approximate Poet Falls In Love & Can't Get Up"

(by Phillip Levine, with Meredith Levine)

Caffè Lena, 47 Phila St., Saratoga Springs, NY

Friday April 14, 8pm  
\$10

Janine Pommy Vegais the author of over a dozen books of poetry, including *Tracking the Serpent* (City Lights Books), *Mad Dogs of Trieste: New & Selected Poems*, and recently *The Green Piano* (both Black Sparrow Press). Associated with Beat poets Allen Ginsberg and Gregory Corso in her early years, Vega has spent many years working on literary projects for prisoners and been a driving force behind "Incision/Arts", a program to bring writers to work in prisons.

Andy Clausen's books of poems, *Without Doubt* (Zeitgeist Press), contains an introduction by Allen Ginsberg. His other books include *40th Century Man* (AUTONOMEDIA) and *Songs of Bo Baba* (Shivastan Publishing).

Phillip Levine's "Approximate Poet Falls in Love and Can't Get Up" has played in New York City, Woodstock and throughout the Hudson Valley. Performed with his wife, Meredith Levine, the short piece traces the overreaching arc of yearning.

for information call Caffe Lena at [REDACTED]  
sponsored by Caffe Lena & the Poetry Motel Foundation  
funded in part by Poets & Writers, Inc.

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188. **Danuta Fjellestad**

***delete my name***

*Sun 9 Apr 2006*

---

Please delete my name from the mailing list.  
Danuta Fjellestad  
Professor of English  
Blekinge Institute of Technology  
tel. + 46 455 38 53 62

[↑ Contents](#)

189. **Alexander Jorgensen**

***Re: delete my name***

*Sun 9 Apr 2006*

---

pleasa "mang your shite here."  
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

-----  
Talk is cheap. Use Yahoo! Messenger to make PC-to-Phone calls. Great rates starting at 1¢/min.

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190. **Alexander Jorgensen**

***Re: delete my name***

*Sun 9 Apr 2006*

---

and the sun used to make my...[ass] just hot and uncomfortable...Good Harry...

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

-----  
New Yahoo! Messenger with Voice. Call regular phones from your PC and save big.

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191. **George Bowering**

***Re: on long poem vs serial poem***

*Sun 9 Apr 2006*

---

Well, why not, if you are making something else, give it a name, as the SF poets did?

On 8-Apr-06, at 8:22 PM, ric carfagna wrote:

> I understand the history of the serial poem, but does that negate the  
> evolution of its  
> nature? Once the idea of the serial form was conceived doesn't it  
> follow that it will transform  
> itself and will morph into an ever-changing form as time and personal  
> opinion dictate?  
> ----- Original Message ----- From: "George Bowering" <[REDACTED]>  
> To: <[REDACTED]>  
> Sent: Saturday, April 08, 2006 9:51 PM  
> Subject: Re: on long poem vs serial poem  
>

>  
>> On 8-Apr-06, at 9:26 AM, ric carfagna wrote:  
>>  
>>> Is the 'long poem' synonymous with the serial poem?  
>>  
>> Of course not.  
>>  
>> All you have to do is to go back and read what was said by the  
>> inventors of the serial poem,  
>> Spicer, Duncan and Blaser.  
>  
>  
G. Bowering  
A very slow time traveller.

[↑ Contents](#)

192. **George Bowering**  
***Re: on long poem vs serial poem***  
*Sun 9 Apr 2006*

---

On 8-Apr-06, at 9:22 PM, Daniel Zimmerman wrote:

*A long serial poem also seems possible, so it may serve us better to write some than to quibble.*

I don't ever recall seeing a short serial poem.  
Unless Spicer's "Red Wheelbarrow" can be called short.  
The manuscript uses up quite a few pages in a scribbler.

>  
Dr. (hon) George Bowering  
Fewer and fewer matching socks.

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193. **holsapple1**  
***(no subject)***  
*Sun 9 Apr 2006*

---

An interview with poet Bill Sylvester on "the adamant loneliness of the 1940s" (Creeley's phrase), Henry Rago, the New Critics & life at SUNY Buffalo (from 1965 thru 1988) now online at Alleybeat.com.

Bill also has a new CD of recent poetry available from Vox Audio, P.O. Box 594, Magdalena, NM 87825, \$5.00 for Listserv members (free shipping).=

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194. **Barrett Watten**

***New content***

*Sun 9 Apr 2006*

---

Post 27: On First Looking into Wikipedia's "Language"

<http://www.english.wayne.edu/fac%5Fpages/ewatten/posts/post27.html>

"Foucault Reads Acker and Rewrites the History of the Novel." In *Lust for Life: On the Writings of Kathy Acker*, ed. Carla Harryman, Avital Ronnel, and Amy Scholder (Verso, 2006).

[http://www.versobooks.com/books/nopqrs/s-titles/scholder\\_kathy\\_acker.shtml](http://www.versobooks.com/books/nopqrs/s-titles/scholder_kathy_acker.shtml)

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195. **Steve Dalachinsky**

***jaymac funeral***

*Mon 10 Apr 2006*

---

the funeral (of jackie mc lean)

we gather by the river  
in a world without end  
rising

coughing

inquiring

weighing

resurrecting

(believers or not)

we play at stewardship/ness

endless world of

alternate

original lines:

flowers glass &

endless

world of

midnites

midnites & flowers

bile-stained & blood sun

glasses stained with bile &

blood

clouded sky

sun cloud

sky

skin of wood &

the

beheathed

rain

the beheath(en)ed  
the final song  
the riff & rift  
of noble but over long  
speeches  
cleaned brass affectioned  
tribulations  
saintly persecuted hospitalities  
weep & eat  
oh wise conceit  
seen possible  
wrath fires hidden & emoted  
from the b(r)east  
voice  
tongue  
fingers          dance  
skill  
influence  
woodshedding  
unruly structured discipline  
(drafts)  
the good book(s)  
struggle to be baptized  
bellow  
heritage's hymnal  
  
rise & blow  
oh holy dope fiend  
we are tired of being  
alone

steve dalachinsky   abyssian baptist church 3/7/06 & home 3/1106

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196. **Gary Sullivan**

***Save the dates: April 20-22***

*Mon 10 Apr 2006*

---

THREE NIGHTS OF FLARF: INAPPROPRIATE EXPLORATION IN 21st  
CENTURY ART April 20-22, 2006, Medicine Show, 549 West 52nd Street, NYC.  
\$8.00 per evening, general admission. \$20.00 for 3 evening pass. For tickets:  
[REDACTED] and leave message. Tickets will also be available at the door.



Film, poetry, music and theater by members of the Flarflist Collective in collaboration with Abigail Child, Theresa Buchheister, Stelianos Manolakakis, The Drew Gardner Poetics Orchestra, and performers from Medicine Show, The Ontological-Hysteric Theater, and The Upright Citizens Brigade. Award-winning experimental ensemble Medicine Show hosts the celebrated and controversial Flarflist Collective for three nights as part of its ongoing Word/Play series, partially funded by NYSCA. Hosted by Jordan Davis.

Thursday April 20, 8:00 pm Short radio play by Sharon Mesmer and Edwin Torres, three Bollywood-related films by Abigail Child & Gary Sullivan, Brandon Downing, and Rodney Koenek, and performance by The Drew Gardner Poetics Orchestra with Anne Boyer, Katie Degentesh, Rodney Koenek, K. Silem Mohammad, and Rod Smith.

Friday April 21 at 8:00 pm Marathon reading. Performances by Stan Apps, Jim Behrle, Anne Boyer, Jordan Davis, Katie Degentesh, Benjamin Friedlander, Drew Gardner, Nada Gordon, Mitch Highfill, Rodney Koenek, Michael Magee, Sharon Mesmer, K. Silem Mohammad Mohammad, Mel Nichols, Tim Peterson, Rod Smith, and Gary Sullivan.

Saturday April 22 at 8:00 pm Flarf theater. Short radio play by Sharon Mesmer and Edwin Torres. Plays by Stan Apps, Rodney Koenek, 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.

ABOUT THE FLARFLIST COLLECTIVE Launched in May of 2001 by six poets, the Flarflist 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 sometimes disturbing poems, plays, and other texts.

#### FLARF ONLINE

The Flarf Files:

<http://epc.buffalo.edu/authors/bernstein/syllabi/readings/flarf.html>

Village Voice essay:

<http://www.villagevoice.com/news/0434,essay,56171,1.html>

Jacket Flarf Feature: <http://jacketmagazine.com/30/index.shtml>

ABOUT THE DREW GARDNER POETICS ORCHESTRA The Poetics Orchestra is an ensemble conducted by poet and musician Drew Gardner. His conduction system uses hand signals, tone cards, and rhythmic forms to shape collective improvisation. The system is related to that of Butch Morris, though simplified, and with the addition of tonal systems. It also owes something to the tradition of new music which includes the recitation of text- esp. Harry Partch, Robert Ashley and Rzewski. The group always includes poets, who are conducted right

along with the musicians using the same system. The idea is to unite poetry and music in a collaborative spirit.

See: <http://users.erols.com/drewgard/poeticsorchestra/>  
and: <http://www.ubu.com/sound/gardner.html>

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197. **Dan Waber**  
***altered books project***

*Mon 10 Apr 2006*

---

The altered books project at:

<http://www.logolalia.com/alteredbooks/>

has been updated with new work by:

Michelle Taransky, Mike Magazinnik, Holly Crawford, Nico Vassilakis, Meghan Scott, Kevin Thurston, Sheila Murphy, John M. Bennett, Kristen McQuillin and Donna Kuhn.

Enjoy,  
Dan

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198. **Jason Nelson**  
***an artwork about the bird flu: pandemic rooms***

*Mon 10 Apr 2006*

---

As we are continually obsessed with the bird flu, I've created a new digital artwork this is beta beta so any thoughts are greatly appreciated...

Pandemic Rooms

<http://www.secrettechnology.com/pandemic/>

cheers, Jason

-----  
New Yahoo! Messenger with Voice. Call regular phones from your PC and save big.

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199. **ALDON L NIELSEN**  
***I am I because my little blog knows me***

*Mon 10 Apr 2006*

---

blogging from Birmingham:



As I Lay Dying  
as told by Dodie Bellamy  
Betye, Lezley and Alison Saar  
2 generations of African-American art  
Ian Hamilton Finlay  
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  
<http://ronsilliman.blogspot.com/>

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201. **Steve Halle**  
***Gabriel Gudding @ Seven Corners***  
*Mon 10 Apr 2006*

---

Please check out poetry and prose by \*Gabriel Gudding\* now up at \*Seven Corners\* ([www.sevencornerspoetry.blogspot.com](http://www.sevencornerspoetry.blogspot.com)).

Best,  
Steve Halle  
Editor

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202. **Michael Kelleher**  
***JUST BUFFALO E-NEWSLETTER 4-10-06***  
*Mon 10 Apr 2006*

---

NEWS: Just Buffalo's Communique: Flash Fiction Series, hosted by Forrest Roth, was featured in Sunday's Buffalo news. Follow this link to read online:  
<http://www.buffalonews.com/editorial/20060409/1026874.asp>

CORRECTION: The April Literary Buffalo poster incorrectly lists Marjorie Norris' book launch on April 26th at 7 p.m. to be taking place at Talking Leaves Elmwood. The launch will actually take place at Talking Leaves MAIN ST. Sorry for any confusion.

## ORBITAL SERIES

LYN HEJINIAN

Poetry Reading

Friday, April 14, 8 p.m., Albright-Knox Art Gallery, 1285 Elmwood Ave.

Co-Sponsors: The David Gray Chair of Poetry and Letters at SUNY at Buffalo and

Gusto at the Gallery.

Free.

Lyn Hejinian is a poet, essayist, and translator; she was born in the San Francisco Bay Area and lives in Berkeley. Published collections of her writing include *Writing is an Aid to Memory*, *My Life*, *Oxota: A Short Russian Novel*, *Leningrad* (written in collaboration with Michael Davidson, Ron Silliman, and Barrett Watten), *The Cell*, *The Cold of Poetry*, and *A Border Comedy*; the University of California Press published a collection of her essays entitled *The Language of Inquiry*. Translations of her work have been published in France, Spain, Japan, Italy, Russia, Sweden, and Finland. She is the recipient of a Writing Fellowship from the California Arts Council, a grant from the Poetry Fund, and a Translation Fellowship (for her Russian translations) from the National Endowment for the Arts; she was awarded an Award for Independent Literature by the Soviet literary organization "Poetics Function" in Leningrad in 1989. She has travelled and lectured extensively in Russia as well as Europe, and *Description and Xenia*, two volumes of her translations from the work of the contemporary Russian poet Arkadii Dragomoshchenko, have been published by Sun and Moon Press. From 1976 - 1984, Hejinian was the editor of Tuumba Press and from 1981 to 1999 she was the co-editor (with Barrett Watten) of *Poetics Journal*. She is also the co-director (with Travis Ortiz) of *Atelos*, a literary project commissioning and publishing cross-genre work by poets; *Atelos* was nominated as one of the best independent literary presses by the Firecracker Awards in 2001. Other collaborative projects include a work entitled *The Eye of Enduring* undertaken with the painter Diane Andrews Hall and exhibited in 1996, a composition entitled *QÃÃ TrÃn* with music by John Zorn and text by Hejinian, a mixed media book entitled *The Traveler and the Hill and the Hill* created with the painter Emilie Clark (Granary Press, 1998), and the experimental film *Letters Not About Love*, directed by Jacki Ochs, for which Hejinian and Arkadii Dragomoshchenko wrote the script. In the fall of 2000, she was elected the sixty-sixth Fellow of the Academy of American Poets. She teaches at the University of California, Berkeley.

## OPEN READINGS

Carnegie Art Center

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

Featured: John Marvin

Wednesday, April 12, 7 P.M.

10 slots for open readers

## WORKSHOPS

Between Word and Image

A multimedia workshop with Kyle Schlesinger and Caroline Koebel

Saturday, April 22, 12-4 p.m.

\$50, \$40 members

## THE WORKING WRITER SEMINAR

In our most popular series of workshops writers improve their writing for publication,

learn the ins and outs of getting published, and find ways to earn a living as writers.

Individual workshops: \$50, \$40 members

Materials are included at no additional cost.

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.

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 PATRICIA SPEARS JONES, April 23 & 24 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.



112 Burrowes  
University Park, PA 16802-6200

██████████ [office]

██████████ [Fax]

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204. **Marcus Bales**  
***Poets League Lit Center Party***

*Mon 10 Apr 2006*

---

Hello!

We're having a networking and fundraising party at the Lit Center at the Poet's and Writer's League of Greater Cleveland, Friday, April 28th. It starts at 6:30 pm

It's the RAISE THE ROOF - RAISE THE RENT PARTY at PWLGC Literary Center, 12200 Fairhill Rd. #3A. Join us for a social gathering as we help "raise the rent" for the Lit! Food, drink, and literary delights - not to mention stimulating conversation with other writers. Your support helps keep our home for writers in operation. RSVP at ██████████ or ██████████. \$5 Donation Requested.

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205. **Rob McLennan**  
***fwd - [sentinel]***

*Mon 10 Apr 2006*

---

SENTINEL POETRY (ONLINE) #41

April 2006—issue #41, Sentinel Poetry (Online) - The International Journal of Poetry & Graphics has now gone live featuring Guest Poet Steven Heighton, Chuma Nwokolo, Jr., Gary Beck, Atiene Isong, AM Jules, and Alan Hardy. Interview: Passion and The Poet with Heighton, plus another great editorial by Amatoritsero Ede, "Poetry, Formalism and Anomy" There are also artworks by Uche Edochie and Mercy Ocansey. Read now <http://www.sentinelpoetry.org.uk>

-- 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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206. **reJennifer Bartlett**

***Last call for submissions***

*Mon 10 Apr 2006*

---

Saitn Elizabeth Street is preparing to launch its first issue on the web.

We are still looking for a few good poems.

Send work to [REDACTED]

Cheers!

Jennifer Bartlett

---

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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207. **Small Press Traffic**

***Hume & Wang at SPT this Fri 4/14***

*Mon 10 Apr 2006*

---

Small Press Traffic is pleased to present a reading by

Christine Hume & Shanxing Wang

Friday, April 14, 2006 at 7:30 p.m.

Christine Hume joins us in celebration of her 2004 book, *Alaskaphrenia* (New Issues), which received a Book of the Year Award from Small Press Traffic. The Board's citation reads, in part: "... the wildly talented Christine Hume hits her stride about two lines into the very first poem, then never lets up all the way to the roller-coaster finish...we find a lucid, warm, disjunction which welcomes the mind and the body to join in as one, several entrances to each of her splendid rooms." Hume's earlier book, *Musca Domestica* (Beacon Press, 2000), won the Barnard New Women Poets Prize.

Shanxing Wang joins us from New York in celebration of his first collection, *Mad Science in Imperial City*, just out from Futurepoem. Lyn Hejinian calls it: "a work of genius. It is intended to be so, and it is saturated with the melancholy and exhibits something of the fear that genius in its machinations may produce. The book is also comic, sometimes desperately and more often happily so; the forces of genius are multiple.... [This book] proceeds through involutions and across equations to create an astonishingly original counter to the catastrophe of the contemporary world."

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

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

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

Directions & map: [http://www.sptraffice.org/html/fac\\_dir.html](http://www.sptraffice.org/html/fac_dir.html)

Elizabeth Treadwell, Director  
Small Press Traffic  
Literary Arts Center at CCA  
1111 -- 8th Street  
San Francisco, CA 94107



<http://www.sptraffice.org>

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208. **Skip Fox**  
***Gold Mine poets in New Orleans***

*Mon 10 Apr 2006*

---

Did the segment on the Gold Mine poetry readings ever appear on the News  
Hour?

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209. **Brink, Dean**  
***Re: Last call for submissions***

*Mon 10 Apr 2006*

---

Dear Jennifer,

What sort of poems are you looking for?

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 [mailto:

On Behalf Of reJennifer Bartlett

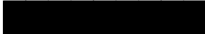
Sent: Monday, April 10, 2006 10:37 AM

To: 

Subject: Last call for submissions

Saitn Elizabeth Street is preparing to launch its first issue on the  
web.

We are still looking for a few good poems.

Send work to 

Cheers!  
Jennifer Bartlett

---

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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210. **Megan Burns**

***Fwd: update PBS tonite New Orleans Poets APR 10***

*Mon 10 Apr 2006*

---

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

From: DrSleepadelic

Sent: Mon, 10 Apr 2006 4:24:26 PM Eastern Daylight Time

Subject: update PBS tonite New Orleans Poets APR 10

NEWS BULLETIN

Dear Friends,

After being bumped last week by Tom Delay  
and Katie Couric, the segment will appear tonite  
(Mon.) during the second half-hour of the program.

All Best,

Dave Brinks

"New Orleans Poets: After The Storm"

SCHEDULED TO AIR TONITE -- NATIONWIDE

Monday, April 10, 2006 -- PBS' The News Hour with Jim Lehrer

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211. **Stephen Vincent**

***The Libby Leak / A Miracle in the Works??***

*Mon 10 Apr 2006*

---

I am no Biblical scholar, but with the revelation about this Judas Gospel, I am wondering why no one has played up the Judas/Scooter Libby connection. I mean Libby has spilled the beans on both Cheney and Bush to Fitzgerald, the Justice Department's special counsel on this Valerie Plame case. But, as with Judas, can't we see Libby's behavior as not that of a self-serving snitch, but as someone who is also involved in the production of a miracle - in this case, the resignation or impeachment of both Bush and Cheney. I suspect both of them - for all their professed love and emulation of Christ's will - will probably reject

the opportunity to go out nailed to a cross - but Adobe Photo Shop in the hands of the Christian right, I suspect, will come up with those details.

It will be interesting to see if democracy gets this miracle and/or alternatively a distracting 'little' nuclear heave-ho in Iran.

In the meantime, go-Hispanics, go Latinos. A real breath of fresh air.

Everly optimistic!

Stephen V

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212. **ryan fitzpatrick**

***At Last! MODL presents Larissa Lai's "Nascent Fashion".***

*Mon 10 Apr 2006*

---

chap10: Nascent Fashion - Larissa Lai

MODL Press is pleased to announce the long-delayed re-publication of Larissa Lai's stunning political long poem Nascent Fashion.

"a kiss is just a kiss  
we judas our guantanamo's ancient longing  
clues accumulate to be ignored  
war rages while cause evaporates  
we street our puppets  
bully proof vests  
against all the vietnams in the world"

Previously self-published, Nascent Fashion is a poem cycle of elusions. Politically charged, Lai's fiery hits sink the battleships that anchor in how we use language to commit violence instead of communicate. These poems are not a call to arms but a call for change.

Larissa Lai is the author of two novels: When Fox is a Thousand and Salt Fish Girl. She is currently a writer-in-residence at Simon Fraser University in Vancouver.

Produced in an unnumbered edition of 75. Battleship cover produced by Travis Murphy printed in colour w/ faked full bleed. 30pp. 4.25" x 11". \$10.00

If you are interested in this title, please contact ryan fitzpatrick at [REDACTED].

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213. **Pam Brown**

***b l o g***

*Mon 10 Apr 2006*

---

---

a n o t h e r   b l o g   f  
r o m   o z

THE DELETIONS - not merely an apolitical  
lifestyle-and-entertainment apercu into a blissfully  
apathetic and placid  
cyber resort. In a small bloggy way I am looking to  
represent  
the cultural activities of my own community of friends  
and acquaintances whose projects give positive  
examples of how to continue all kinds of art practice  
in the face of these terrible times.

<http://thedeletions.blogspot.com>

p a m   b r o w n

---

---

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

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>

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214. **Loretta K. Clodfelter**

***580 Split Release Party April 27 in San Francisco***

*Mon 10 Apr 2006*

---

Mills College's 580 Split is holding a release party to celebrate the launch of its eighth issue, featuring readings by Mary Burger, Michael Heald, Kevin Immanuel, Rae Paris, Erika Figel Roliz, Nina Schuyler, and Gordon Torncello, as well as the photographs of Stephan Babuljak.

580 Split Release Party  
Thursday, April 27, 6-9 pm  
Elbo Room, San Francisco

580 Split is a literary journal focusing on innovative and risk-taking fiction, creative non-fiction, poetry, and art. Issue 8 features work by Bruce Andrews, Edwin Torres, Daniel Alarcon, Mary Burger, Mark Yakich and Anthony Doerr, as well as fiction contest winner Michael Heald and poetry contest winner Molly Albracht Sierra, and an interview with William T. Vollmann.

For information about purchasing copies of 580 Split, please visit our website at [www.580split.com](http://www.580split.com).

Not far from our office at Mills College in Oakland, California, the 580 Split is a risky jumble of ramps, overpasses, and interchanges, where highways cross, merge, intersect, and branch out in every direction. 580 Split, an annual journal of arts and literature, is both the convergence and divergence of many roads: a place of risk and possibility. Michelle Simotas is Managing Editor, Nina LaCour is Prose Editor, Loretta Clodfelter is Poetry Editor, and Laura Davis is Design Editor.

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215. **Steve Dalachinsky**

***Re: Forgot to mention...Re: PO25centEM series looking for new subs for second volume***

*Tue 11 Apr 2006*

---

hey great that means those pomes i sent what the heck were they called will be out

what were they called?

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216. **Charlie Rossiter**

***WHO READS POETRY? survey available***

*Tue 11 Apr 2006*

---

Here in Chicago the Tribune article claims the entire report is available on the Poetry Foundation's website...I haven't looked, so I don't know if all the questions are included. I think the Trib mentioned something over a hundred pages.

Charlie

*has anybody else read the small item under this title in today's NY Times Arts section? I'm curious to know what the survey questions looked*



218. **Lewis LaCook**

***Megumi and The Historical: Pink Grunt Ripples***

Tue 11 Apr 2006

---

I think your mom is in some ways very fragile. The voluntary implosion of orgasm, impacted; the voluptuous clip. Our wooden Sweetleaf grinder rips pungent buds to sliver-shake, to be rolled. Ah, the older I get, the more I need gender. Then I use a Graphix cigarette-rolling machine.

Megumi despairs of ritual, which relates or boils down to or signifies erosion, one of the many ways you and I are fucked by weather. It comes into our bedroom as we sleep; its mouth is open, but there's no sound, just the pale shear of its cold flesh shelling moonshine in pink grunt ripples. Sometimes after midnight it's possible to swim the air, so thick with silence, I'm wiping it on my pants. These are done, Megumi: ripped by kittens and ripped by kittens.

It takes believing in that cry, the one whose sour fingers curl raucously around your throat as you're singing. I fuck in the sun all day long as long as Megumi, and her hunger pawing my brain bats bastard outlets across someone else's cold floe.

I think your mom is in some ways yawning, blinking tiny girl-eyes so she can see more clearly what I wish. I think your mom watches us sleeping, and maybe she forgives me if I choke once in a while. I know those blank fattened arches fall with leaving everything behind you; I know I love.

My hands around my throat, wringing out kisses.

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

\*\*\*\*\*

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219. **Camille Martin**

***avant-globe & mail***

*Tue 11 Apr 2006*

---

check out the review of three new coach house poetry books in Toronto's Globe & Mail, the new mouthpiece of the avant-garde!

camille

<http://www.theglobeandmail.com/servlet/story/LAC.20060408.BKHOU08/TPStory/Entertainment>

Wide Slumber for Lepidopterists

By a. rawlings

Coach House, 111 pages, \$16.95

The Theory of the Loser Class

By Jon Paul Fiorentino

Coach House, 84 pages, \$16.95

Lemon Hound

By Sina Queyras

Coach House, 103 pages, \$16.95

Toronto's Coach House Press, once the hub of the burgeoning Canadian literary scene, where young future icons like Michael Ondaatje and Anne Michaels first published poetry, is now home to Canada's best neo-dadaists, post-feminists and post-postmodern deconstructionists. This spring, Coach House offers three new titles that seek to define the latest in our nation's poetic avant-garde.

"A hoosh a ha."

These not-quite-words float in the middle of a blank page -- the opening of a. rawlings's *Wide Slumber for Lepidopterists*. On the next page, "a hoosh a ha," "a hoosh a ha," is scattered five times. The page after that adds a few more, then a few more, until the last page of the section is nearly black with these onomatopoeic brushes of wings. The simultaneous sonic and visual representation of butterfly flight works perfectly, bringing us into both the formal and thematic concerns of the collection, capturing both the fluttering subject and attention of the reader with lightness and grace.

*Wide Slumber* then moves through six sections that explore states of sleep in counterpoint with the life cycle of lepidopterae, the order of insects that includes butterflies and moths. The egg state is compared to insomnia, the movement from egg to larva is set against dyssomnia (trouble falling asleep),

and so on until the emergence of the adult insect is offered as a kind of awakening.

Rawlings spins filamental connections between insect modes of being and states of sleep by excavating the scientific and sensual language around each concept, then using the page to orchestrate back-and-forth movements between her two interests. Her experimental placement of the text in blank space, here forcing the eye to flit from word to word, there forcing the reader to dig for whole words among clusters of letters and phonemes, makes the reading experience itself mimic the fluttering, beat-beat motion of both flight and electroencephalographic waves.

The unexpected juxtaposition of these two realms of animal experience is interesting enough, but rawlings's ability to reproduce, using the most clinical terms, the to and fro of a frankly copulative energy pulsing through both worlds is often breathtaking. Vulva rhymed with larva, parallels of penis to proboscis -- this is one cool collection, a fresh combination of unashamedly brainy and unabashedly horny.

Jon Paul Fiorentino's fourth poetry collection, *The Theory of the Loser Class*, aims to "document the tribulations and insecurities of everyone's inner geek" and to map "inner states of urban ennui." Even if we all do have an inner (or not-so-inner) geek that could use validation, the "psychic terrain of abjection" this book maps may not be one all readers will be able to lay claim to.

The title of the book plays on economist and sociologist Thorstein Veblen's most famous work, *The Theory of the Leisure Class*. Veblen, who coined the term "conspicuous consumption," made the observation that while every society necessarily values tools and skills that support life processes, every society also perpetuates a status structure that values people according to their ability to display their own distance from productive labour. Veblen becomes a character in a poem, imagined both as a suburban kid once known by the poet, and as theoretician referenced in support of the angry poet's apprehension of himself at the losing end of the consumerist status game.

Interestingly, *The Theory of the Loser Class* is Fiorentino's least accessible poetic work to date. His style has moved further and further to the abstract end of the spectrum with each of his collections, but so far, the general reader willing to do a little work has always been allowed into his self-interrogations. Though still often playing the smartass, Fiorentino has until now spoken as a relatively humble fellow member of a larger population reliant on pharmaceuticals and mass culture to numb itself against the friction of social intercourse. Now, however, he's "tak[ing] the piss with Von Humboldt . . . exert[ing] shun tactics, dark leisure, snob method."

Loser Class's heightened abstraction would be fine if abstraction were left to move us as it does best: through impression, mood and sensual affect. However, one still senses a rhetorical urge in this voice, an urge to convince that loses its persuasive power by refusing, for the sake of a rarefied aesthetic ideal, to reason out its points.

Ironically, Fiorentino's diction and terms of reference reproduce, textually, the very display of distance from labour that would brand him at least a partial winner in Veblen's status economy. Perhaps that's the point: to appreciate the text is to become a member of the consolation elite, comprised of those who conspicuously waste time and education on a poetry of syntax ruptures.

Fiorentino is smart and deft; I just don't buy the self-loathing. His argument may well work for those who prefer their high culture apologetic rather than decadent. I find Fiorentino most winning when at his most playful. I'll forgive much of the guy who calls Amway and Safeway salespeople "Amwegian" and "Safewegian," and who invents the adjective "Winnipeggiest."

Of these three titles, Sina Queyras's collection *Lemon Hound* shows the most restraint, achieving a lovely balance between lyricism and experimentalism, all the while unfolding a fierce intellectual and imaginative engagement with the work of Virginia Woolf.

A master of the short sentence, Queyras writes prose poems that are deceptively simple to read. The book opens with a visit to a lake, rendered in clear, descriptive language that seems born out of the West Coast lyric tradition: "Balsam poplar, tamarack -- they all look the same from the window. Jack pines feed on fire, she reads, and wonders if this is all second growth." But this is the lucid moment before the dreaming starts, before she goes under surfaces to "enter into, finally; [and] tongue this idea of who she is."

Water waves are an image entry point to the waves of imagination and memory to which the poet is about to surrender. Queyras builds poems by layering images one atop the other, by echoing and repeating phrases -- "If you embrace all, oarlock and tidal. If you look for light, spleen, splint."

Sound and image settle like sediment into dense blocks of text. The reader is led through nuances of mood: Some journeys are spirals that return you, somehow changed, to where you began; some are incremental, where one lives a thousand small details inside a brief moment. The overall effect is tonal and painterly; I was reminded of Mark Rothko's colour layered on colour.

Like Woolf in her poetic novel *The Waves*, Queyras is not after story, or an argument, or a static statement on womanhood or personhood. Whether in sketches of girls and mothers or in imaginings of Woolf's childhood, Queyras writes to share a profound sense of witnessing. Her problem is purely poetic: to



anthology.' So far we have numbers one through 31 available, but single copies are always floating around and being traded: they are handed out in Baltimore and in Washington, D.C. The pocket sized zines are compact and are 16 pages or less, making for an intimate read while waiting for the bus or the train, or just lazing the day away. The jist of this project is to get everyone to read more poetry. We're handing out free poetry to recover the sense of readership in a public that seems to not care about poetry. Folks may keep or give the zines away to others, so the turnover rate is unlimited, trading goes on forever.

Furniture Press needs all the texts it can get. We're bent on publishing every writer and anthologizing this project: we're hoping to receive substantial funding and a national coverage. Hopefully other presses will start doing the same.

The goal, for now, while funding is low, is to serialize the zines and sell them as 'autonomous anthologies'. These contributions will go to the pressing of more zines for a wider distribution.

Here are the specifications for submission:

The zines dimensions are 4.25 inches by 5.5 inches. Send texts between 8 and 16 pages that fit nicely onto a 4 inch width by 5 inch height format. Please send texts to [REDACTED]. No titles are necessary, any work, old and new is welcome.

Send submissions to this e-mail address.

Anyone who would like the first volume of the series, please send \$12 to:

Christophe Casamassima  
304 A7 Stevenson Lane  
Baltimore, MD 21204

make checks payable to yours truly.

Thank you! Spread the word!

--

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222. **Gerald Schwartz**

***Re: avant-globe & mail***

*Tue 11 Apr 2006*

---

yes, the Globe & Mail's been there for some time now...  
have found lots of great stuff in the archives: Christian Bok, bp nichol and  
on and on

a black and white a red all over role model!

Gerald S.

no longer connected by ferry in Rochester

check out the review of three new coach house poetry books in Toronto's Globe  
& Mail, the new mouthpiece of the avant-garde!

camille

<http://www.theglobeandmail.com/servlet/story/LAC.20060408.BKHOUS08/TPStory/Entertainment>

Wide Slumber for Lepidopterists

By a. rawlings

Coach House, 111 pages, \$16.95

The Theory of the Loser Class

By Jon Paul Fiorentino

Coach House, 84 pages, \$16.95

Lemon Hound

By Sina Queyras

Coach House, 103 pages, \$16.95

Toronto's Coach House Press, once the hub of the burgeoning Canadian literary scene, where young future icons like Michael Ondaatje and Anne Michaels first published poetry, is now home to Canada's best neo-dadaists, post-feminists and post-postmodern deconstructionists. This spring, Coach House offers three new titles that seek to define the latest in our nation's poetic avant-garde.

"A hoosh a ha."

These not-quite-words float in the middle of a blank page -- the opening of a. rawlings's Wide Slumber for Lepidopterists. On the next page, "a hoosh a ha," "a hoosh a ha," is scattered five times. The page after that adds a few more, then a few more, until the last page of the section is nearly black with these onomatopoeic brushes of wings. The simultaneous sonic and visual representation of butterfly flight works perfectly, bringing us into both the

formal and thematic concerns of the collection, capturing both the fluttering subject and attention of the reader with lightness and grace.

Wide Slumber then moves through six sections that explore states of sleep in counterpoint with the life cycle of lepidopterae, the order of insects that includes butterflies and moths. The egg state is compared to insomnia, the movement from egg to larva is set against dyssomnia (trouble falling asleep), and so on until the emergence of the adult insect is offered as a kind of awakening.

Rawlings spins filamental connections between insect modes of being and states of sleep by excavating the scientific and sensual language around each concept, then using the page to orchestrate back-and-forth movements between her two interests. Her experimental placement of the text in blank space, here forcing the eye to flit from word to word, there forcing the reader to dig for whole words among clusters of letters and phonemes, makes the reading experience itself mimic the fluttering, beat-beat motion of both flight and electroencephalographic waves.

The unexpected juxtaposition of these two realms of animal experience is interesting enough, but rawlings's ability to reproduce, using the most clinical terms, the to and fro of a frankly copulative energy pulsing through both worlds is often breathtaking. Vulva rhymed with larva, parallels of penis to proboscis -- this is one cool collection, a fresh combination of unashamedly brainy and unabashedly horny.

Jon Paul Fiorentino's fourth poetry collection, *The Theory of the Loser Class*, aims to "document the tribulations and insecurities of everyone's inner geek" and to map "inner states of urban ennui." Even if we all do have an inner (or not-so-inner) geek that could use validation, the "psychic terrain of abjection" this book maps may not be one all readers will be able to lay claim to.

The title of the book plays on economist and sociologist Thorstein Veblen's most famous work, *The Theory of the Leisure Class*. Veblen, who coined the term "conspicuous consumption," made the observation that while every society necessarily values tools and skills that support life processes, every society also perpetuates a status structure that values people according to their ability to display their own distance from productive labour. Veblen becomes a character in a poem, imagined both as a suburban kid once known by the poet, and as theoretician referenced in support of the angry poet's apprehension of himself at the losing end of the consumerist status game.

Interestingly, *The Theory of the Loser Class* is Fiorentino's least accessible poetic work to date. His style has moved further and further to the abstract end of the spectrum with each of his collections, but so far, the general reader willing to do a little work has always been allowed into his self-interrogations.

Though still often playing the smartass, Fiorentino has until now spoken as a relatively humble fellow member of a larger population reliant on pharmaceuticals and mass culture to numb itself against the friction of social intercourse. Now, however, he's "tak[ing] the piss with Von Humboldt . . . exert[ing] shun tactics, dark leisure, snob method."

Loser Class's heightened abstraction would be fine if abstraction were left to move us as it does best: through impression, mood and sensual affect. However, one still senses a rhetorical urge in this voice, an urge to convince that loses its persuasive power by refusing, for the sake of a rarefied aesthetic ideal, to reason out its points.

Ironically, Fiorentino's diction and terms of reference reproduce, textually, the very display of distance from labour that would brand him at least a partial winner in Veblen's status economy. Perhaps that's the point: to appreciate the text is to become a member of the consolation elite, comprised of those who conspicuously waste time and education on a poetry of syntax ruptures.

Fiorentino is smart and deft; I just don't buy the self-loathing. His argument may well work for those who prefer their high culture apologetic rather than decadent. I find Fiorentino most winning when at his most playful. I'll forgive much of the guy who calls Amway and Safeway salespeople "Amwegian" and "Safewegian," and who invents the adjective "Winnipeggiest."

Of these three titles, Sina Queyras's collection *Lemon Hound* shows the most restraint, achieving a lovely balance between lyricism and experimentalism, all the while unfolding a fierce intellectual and imaginative engagement with the work of Virginia Woolf.

A master of the short sentence, Queyras writes prose poems that are deceptively simple to read. The book opens with a visit to a lake, rendered in clear, descriptive language that seems born out of the West Coast lyric tradition: "Balsam poplar, tamarack -- they all look the same from the window. Jack pines feed on fire, she reads, and wonders if this is all second growth." But this is the lucid moment before the dreaming starts, before she goes under surfaces to "enter into, finally; [and] tongue this idea of who she is."

Water waves are an image entry point to the waves of imagination and memory to which the poet is about to surrender. Queyras builds poems by layering images one atop the other, by echoing and repeating phrases -- "If you embrace all, oarlock and tidal. If you look for light, spleen, splint."

Sound and image settle like sediment into dense blocks of text. The reader is led through nuances of mood: Some journeys are spirals that return you, somehow changed, to where you began; some are incremental, where one lives



a thousand small details inside a brief moment. The overall effect is tonal and painterly; I was reminded of Mark Rothko's colour layered on colour.

Like Woolf in her poetic novel *The Waves*, Queyras is not after story, or an argument, or a static statement on womanhood or personhood. Whether in sketches of girls and mothers or in imaginings of Woolf's childhood, Queyras writes to share a profound sense of witnessing. Her problem is purely poetic: to represent in language the embodied depth of the modern moment, to capture the simultaneity of many truths and sensations happening at once, and to do this using the gestures and commonplaces of real life. She takes a hypnotic, almost hallucinatory approach, and succeeds.

Sonnet L'Abbé's forthcoming second collection of poetry is *Killarnoe*. She teaches creative writing and poetry at the University of Toronto.

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### 223. **furniture\_press**

***Forgot to mention...Re: PO25centEM series looking for new subs for second volume***

*Tue 11 Apr 2006*

---

Anyone who contributed work for the second volume previously will be included in this series. Sorry about the delay, the Tom DeLay.

Christophe Casamassima

--

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### 224. **Catherine Daly**

***LA-Lit 12: Matvei Yankelevich and Anna Moschovakis***

*Tue 11 Apr 2006*

---

LA-Lit interviews Matvei Yankelevich and Anna Moschovakis

Tuesday, April 11 at 8pm

At Betalevel ([www.betalevel.com](http://www.betalevel.com)) (Directions Below)

We'd like to invite you to a live radio recording, poetry reading & conversation this coming Tuesday April 11 at 5 p.m. at Betalevel in Chinatown. Anna Moschovakis and Matvei Yankelevich will be the featured writers on LA-lit, a radio show co-curated by Mathew Timmons & Stephanie Rioux. The show (&

hence the recording) lasts a little over an hour and will be about 30 minutes of reading & about 30 minutes of questions & answers/further questions – alternating between the two modes in hopes of creating a space for dynamic conversation.

Matvei Yankelevich is the editor of the Eastern European Poets Series at Ugly Duckling Presse, and co-edits 6×6, a poetry periodical. He is the co-translator, with Eugene Ostashevsky, of *An Invitation For Me To Think*, the selected poems of Alexander Vvedensky, forthcoming from Green Integer; and of *Russian Absurdism: OBERIU*, an anthology forthcoming from Northwestern University Press. His own writing has appeared in various little magazines and his critical work on Russian-American poets appears on Octopus Magazine. A chapbook of his long poem, *The Present Work*, is forthcoming from Los Angeles-based Palm Press in Spring 2006. He teaches Russian Literature at Hunter College in New York City.

Anna Moschovakis is a PhD candidate in Comparative Literature at the CUNY Graduate Center, Anna Moschovakis works on 20th and 21st-century American and French poetry and prose, avant-garde poetics, print culture, translation theory, and philosophy and literature. She has published translations of Henri Michaux, Claude Cahun, Blaise Cendrars, Théophile Gautier and others. She has a pamphlet, *The Blue Book* from Phylum Press (2005), and her first full-length poetry collection, *I Have Not Been Able to Get Through to Everyone*, is due out this fall from Turtle Point Press. She holds a BA in Philosophy from the University of California, Berkeley, and an MFA in Creative Writing from Bard College/Milton Avery Graduate School of the Arts. She is also an editor, book designer and letterpress printer at Ugly Duckling Presse, an art and publishing collective.

LA-Lit interviews poets and writers in the Los Angeles area. Reflecting the shifting nature of Los Angeles as a place, this may mean writers that have lived in LA all their lives or writers who happen to be in LA for a few days. LA-Lit is a place for the literary culture of Los Angeles to develop and exhibit itself. Co-hosted and co-produced by Stephanie Rioux and Mathew Timmons, LA-Lit is sponsored by Superbunker and recorded at Betalevel (behind 963 N. Hill St. in an alleyway in Chinatown, Los Angeles). Recordings are podcast every other Sunday at 5pm. You can subscribe to the podcast by visiting our website (LA-Lit.com) and dragging the Subscribe link from the sidebar to your podcast folder in iTunes, or download past shows by visiting the writer's page at LA-Lit.com.

Ideally we will have a smallish audience for the reading/recording, made up of people who are inclined to jot down a thought, query, doubt, or other

incitement. During the second half of the show the floor will be opened for questions from the audience.

Please note the time change from our normal schedule: doors open at 7:45 p.m. and the reading/recording will begin by 8:15 p.m. – please do your best not to arrive late, so as to minimize the sounds of shuffling & stair-creaking while the show is being recorded.

Feel free to forward this invitation on to your friends and neighbors. For more information, visit LA-Lit.com.

We will be delighted to see you there,  
Mathew Timmons & Stephanie Rioux

Directions to Betalevel:

1. Find yourself in front of “FULL HOUSE RESTAURANT” located at 963 N. Hill Street in Chinatown.
2. Locate the alley on the left hand side of Full House.
3. Walk about 20 feet down the alley (away from the street).
4. Stop.
5. Notice dumpster on your right hand side.
6. Take a right and continue down the alley.
7. Exercise caution so as not trip on the wobbly cement blocks underfoot
8. The entrance to Betalevel is located 10 yards down on left side, behind a red door, down a black staircase.

--

The following information is a reminder of your current mailing list subscription:

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LA-Lit

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If you're still having trouble, please contact the list owner at:

<mailto:[REDACTED]>

The following physical address is associated with this mailing list:

[REDACTED]

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225. **Steve Dalachinsky**  
**Re: WHO READS POETRY?**

*Tue 11 Apr 2006*

---

i don't

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226. **tb2h**  
**Re: WHO READS POETRY?**

*Tue 11 Apr 2006*

---

Can someone pleasee post the whole thing? Sometimes the NYTimes doesn't make it to the boonies. I'm in the middle of a debate with a New Southern New formalist who tells me his dad who is a doctor reads poetry and some of his best friends are formalists.

tom bell

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227. **Haas Bianchi**  
**Re: WHO READS POETRY?**

*Tue 11 Apr 2006*

---

[http://www.poetryfoundation.org/foundation/initiative\\_poetryamerica.html](http://www.poetryfoundation.org/foundation/initiative_poetryamerica.html)

Here is the link to the report

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

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

Behalf Of tb2h

Sent: Tuesday, April 11, 2006 1:39 PM

To: [REDACTED]

Subject: Re: WHO READS POETRY?

Can someone pleasee post the whole thing? Sometimes the NYTimes doesn't make it to the boonies. I'm in the middle of a debate with a New Southern New formalist who tells me his dad who is a doctor reads poetry and some of his best friends are formalists.

tom bell

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228. **Michael Tod Edgerton**

**Re: WHO READS POETRY?**

*Tue 11 Apr 2006*

---

Yes, I'd like to see it, too. Just last week, one of my students began (or ended) a sentence with "since no one even reads poetry anymore"--

Tod

tb2h <[REDACTED]> wrote: Can someone please post the whole thing? Sometimes the NYTimes doesn't make it to the boonies. I'm in the middle of a debate with a New Southern New formalist who tells me his dad who is a doctor reads poetry and some of his best friends are formalists.

tom bell

Michael Tod Edgerton  
Poet-in-Residence, Spring 2006  
Stonehill College

---

Peter Kaplan Memorial Fellow,  
Program in Literary Arts  
Brown University

Rebuild New Orleans / Bulldozer Bush

-----  
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229. **Daniel Godston**

**WHO READS POETRY?**

*Tue 11 Apr 2006*

---

This article

([http://www.poetryfoundation.org/foundation/initiative\\_poetryamerica.html](http://www.poetryfoundation.org/foundation/initiative_poetryamerica.html)) highlights the Poetry Foundation's bizarre use of its superabundance of funds thanks to that huge endowment a few years ago.

This quote from the article--"In keeping with the Foundation's mission to invigorate poetry's presence in our culture, the study focused on the potential audience as well as the existing audience. Are there factors that make one person a lifelong reader of poetry and the next person indifferent to it? What are the barriers that keep people from reading poetry, and how can they be

eliminated?"--should make the PF people with the combinations to the bank vaults think to hire more teachers, but instead they embark on an across the nation poetry memorization & recitation project, culminating in the Poetry Out Loud CD. I think young people would engage more with poetry & be more likely to become "lifelong readers" if more money was directed toward programs that help young people to engage in lively discussions & analysis about poetry, and then more creative opportunities were put in the forefront -- for poetry writing, public works type projects (such as Berkeley's Addison Street Project), contests, etc. Rather than monolithic memorization projects. We already live in a time where the federal government wants everyone to mirror what they tell the media. Poetry programs could/should provide active alternatives to that kind of dead air environment.

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

From: UB Poetics discussion group

[mailto: ]On Behalf Of Michael Tod Edgerton

Sent: Tuesday, April 11, 2006 1:58 PM

To:

Subject: Re: WHO READS POETRY?

Yes, I'd like to see it, too. Just last week, one of my students began (or ended) a sentence with "since no one even reads poetry anymore"--

Tod

tb2h < > wrote: Can someone please post the whole thing? Sometimes the NYTimes doesn't make it to the boonies. I'm in the middle of a debate with a New Southern New formalist who tells me his dad who is a doctor reads poetry and some of his best friends are formalists.

tom bell

Michael Tod Edgerton

Poet-in-Residence, Spring 2006

Stonehill College

---

Peter Kaplan Memorial Fellow,

Program in Literary Arts

Brown University

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-----  
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230. **Catherine Daly**

**Re: WHO READS POETRY? survey available**

Tue 11 Apr 2006

---

I posted the questions on my blog a while ago. Seemed pretty silly.

All best,  
Catherine Daly

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231. **Joe Amato**

**Re: WHO READS POETRY?**

Tue 11 Apr 2006

---

yeah, i think we should be talking about that "scientific study"... it's interesting, but: two years ago the nea came out with their study (READING AT RISK) to warn us that people in the u.s. weren't reading (weren't reading literature, that is)... now along comes the poetry foundation, and conducts its study of READERS, coughing up what seem to be somewhat rosier results... but here's the pertinent passage in this regard, from the "Report Summary":

"It is important to remember, when reading this report, that we did not interview the general population of adults. We spoke with a sample of adult readers, a group of people who are different in a number of important ways from the general population."

so they divvy up their sample of 1000+ adult readers (all of which resultant data was statistically weighted to account for this & that---ok) into what they call the "poetry audience" (in the report itself they're called "poetry users") "and the "potential audience" (or "poetry non-users"---yes, poetry as an addiction), the latter consisting of readers who read for pleasure but who haven't read or listened to poetry in the past 5 years or more... now, if you read the actual poetry foundation report, they do indeed discuss the nea study... the poetry foundation used less restrictive criteria in deciding what a reader is---they didn't assume, like the nea, that a reader is someone who reads only literature for pleasure (they incl. newspapers, magazines, and nonfiction, and even a few people who only listen to poetry but don't read for pleasure)...

at any rate, even by widening the definition of reader, the foundation rather sidesteps the sticky issue of what to do about all of those presumed non-readers---or, people who don't read for pleasure---about whom the nea is so worked up... sure, the nea study is not w/o its problems, that much is clear... but it's also clear that what the poetry foundation has learned from this study does not necessarily refute that age-old claim that no one listens to poetry (regardless of how false the latter may be)... that 94% of readers have read

poetry at some time in their lives tells us very little, finally, about the percentage of readers who read for pleasure who regularly read poetry for pleasure (wasn't the nea number something like 7% [of literary readers]?---i forget)...

here are two stats that jumped out at me, in any case: women account for 62% of all poetry users, men for 38% (roughly the same as the percentages for all readers generally)... and whereas 45% of poetry users are likely to write poetry, only 1% of poetry non-users have written poetry as adults... if correct, this latter is a staggering statistical difference, and it tells me that writing poetry might well be driving the reading of poetry among users...

but that's just for starters...

best,

joe

*This article*

*([http://www.poetryfoundation.org/foundation/initiative\\_poetryamerica.html](http://www.poetryfoundation.org/foundation/initiative_poetryamerica.html)) highlights the Poetry Foundation's bizarre use of its superabundance of funds thanks to that huge endowment a few years ago.*

*This quote from the article--"In keeping with the Foundation's mission to invigorate poetry's presence in our culture, the study focused on the potential audience as well as the existing audience. Are there factors that make one person a lifelong reader of poetry and the next person indifferent to it? What are the barriers that keep people from reading poetry, and how can they be eliminated?"--should make the PF people with the combinations to the bank vaults think to hire more teachers, but instead they embark on an across the nation poetry memorization & recitation project, culminating in the Poetry Out Loud CD. I think young people would engage more with poetry & be more likely to become "lifelong readers" if more money was directed toward programs that help young people to engage in lively discussions & analysis about poetry, and then more creative opportunities were put in the forefront -- for poetry writing, public works type projects (such as Berkeley's Addison Street Project), contests, etc. Rather than monolithic memorization projects. We already live in a time where the federal government wants everyone to mirror what they tell the media. Poetry programs could/should provide active alternatives to that kind of dead air environment.*

*-----Original Message-----*

*From: UB Poetics discussion group*

*[mailto:██████████]On Behalf Of Michael Tod Edgerton*

*Sent: Tuesday, April 11, 2006 1:58 PM*

*To: ██████████*

*Subject: Re: WHO READS POETRY?*



*Yes, I'd like to see it, too. Just last week, one of my students began (or ended) a sentence with "since no one even reads poetry anymore"--*

*Tod*

*tb2h <[REDACTED]> wrote: Can someone please post the whole thing?  
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best friends are formalists.*

*tom bell*

*Michael Tod Edgerton  
Poet-in-Residence, Spring 2006  
Stonehill College*

*---  
Peter Kaplan Memorial Fellow,  
Program in Literary Arts  
Brown University*

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*-----  
New Yahoo! Messenger with Voice. Call regular phones from your PC and save  
big.*

--

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

[REDACTED] (voice)

[REDACTED] (fax)

[REDACTED]

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232. **Gabriel Gudding**  
***Happy Birthday to Christopher Smart***  
*Tue 11 Apr 2006*

---

<http://gabrielgudding.blogspot.com/2005/04/christopher-smart-born-april-11-283.html>

born 284 years ago today

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233. **barbara jane reyes**  
***4/19/2006: Barbara Jane Reyes @ Evergreen Valley College Authors' Series Spring 2006***  
*Tue 11 Apr 2006*

---

Authors' Series Spring 2006  
[http://www.evc.edu/events/spring\\_authors.htm](http://www.evc.edu/events/spring_authors.htm)

EVERGREEN VALLEY COLLEGE  
3095 YERBA BUENA RD  
SAN JOSE, CA 95135

Wednesday, April 19, 2005,  
12:30 - 1:30 PM,  
Montgomery Hall

Barbara Jane Reyes

Barbara Jane Reyes was born in Manila, Philippines and raised in the San Francisco Bay Area. She received her undergraduate education at UC Berkeley, and her MFA at San Francisco State University. She is the author of *Gravities of Center* (Arkipelago, 2003) and *Poeta en San Francisco* (Tinfish, 2005), for which she received the James Laughlin Award of the Academy of American Poets.

Reyes is a recent Pushcart Prize nominee, and her work has appeared or is forthcoming in *Asian Pacific American Journal*, *Chain*, *Crate*, *Interlope*, *New American Writing*, *Nocturnes Review*, *North American Review*, *Parthenon West Review*, *Tinfish*, *Versal*, as well as in the anthologies *Babaylan* (Aunt Lute, 2000) *Eros Pinoy* (Anvil, 2001), *InvAsian: Asian Sisters Represent*

(Study Center Press, 2003), *Going Home to a Landscape* (Calyx, 2003), *Coloring Book* (Rattlecat, 2003), *Not Home But Here* (Anvil, 2003), *Pinoy Poetics* (Meritage, 2004), *Asian Americans in the San Francisco Bay Area* (Avalon Publishing, 2004), *100 Love Poems: Philippine Love Poetry Since 1905* (University of the Philippines Press, 2004), *The Lambda Award finalist Red Light: Superheroes, Saints and Sluts* (Arsenal Pulp, 2005), *Graphic Poetry* (Victionary, 2005), and *The First Hay(na)ku Anthology* (Meritage, 2005). She lives and works in Oakland, CA.

Questions? Please contact:  
Sterling J Warner

<[REDACTED]>

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234. **Gabriel Gudding**  
*the hymn of lovingkindness*

*Tue 11 Apr 2006*

---

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

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235. **Peter Ganick**  
*small chapbook project sale*

*Tue 11 Apr 2006*

---

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...a few complete sets available...

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Sheila E. Murphy, 'A Younger Presence  
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Michael Basinski, 'Invadurs'.

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Peter Ganick  
small chapbook project  
181 Edgemont Avenue  
West Hartford CT 06110 USA

email inquiries:



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## 236. **aerialedge**

### ***New from Edge: Anselm Berrigan & Jules Boykoff, Special Offer***

*Wed 12 Apr 2006*

---

Now available from Edge Books:

Some Notes on My Programming  
by Anselm Berrigan

ISBN: 1-890311-20-0, 2006, 6 1/2 x 9 1/2, 96 pages, regularly \$15 \$10 direct from Aerial/Edge

“Swimming in language by turns cacophonous, tender & giving no quarter to mutual exclusion, this is poetry in its pristine pucker slop.” It makes manifest being in love with an impossible world, irredeemably cruel, & with hope in its wavering place: “These photos/ of blood soaked children carrying / each other between blasts . . . Our good days ahead of us.” -- Dana Ward “With this beautifully designed oversize book, Berrigan has fully moved into his own territory,” Publisher’s Weekly wrote of his last collection Zero Star Hotel. In this, his third book, Berrigan surveys the implications of that territory-- funny, irritable, inventive, in-your-face post-9/11 public and personal, Some Notes on My Programming is fresh, important writing. A risk-taking, and necessary book.

Once Upon a Neoliberal Rocket Badge  
by Jules Boykoff

ISBN: 1-890311-21-9, 2006, 6 x 9, 96 pages, regularly \$14 \$10 direct from Aerial/Edge

In this debut collection combining the sensibilities of experimentalists like Kevin Davies and Rob Fitterman with the no-global activist spirit, Jules Boykoff looks to lay down an entirely new law. As Rodrigo Toscano writes, “Here's a poetic practice boldly moving beyond current centrist experimental poetics and their obsession with betweening and thereining. Bump all that!” Juliana

Spahr seconds: "œIf there is, as many want to argue now, a poetry of globalization, Jules Boykoff is writing it and those looking for what poetry might look like post-Seattle will find this necessary reading." Â Â Â Â

SPECIAL OFFER on select Edge titles through May 15:

CIPHER/CIVILIAN, Leslie Bumstead, \$10, (regularly \$14)

AMERICAN WHATEVER, Tim Davis, \$9, (regularly \$12.50)

METROPOLIS XXX: THE DECLINE & FALL OF THE ROMAN EMPIRE, Rob Fitterman, \$9

(regularly \$12.50)

INTERVAL, Kaia Sand, \$10 (regularly \$14)

HAZE: ESSAYS POEMS PROSE, Mark Wallace, \$9 (regularly \$12.50)

THE SENSE RECORD, Jennifer Moxley, \$10 (regularly \$12.50)

INTEGRITY & DRAMATIC LIFE, Anselm Berrigan, \$7 (regularly \$10)

ZERO STAR HOTEL, Anselm Berrigan, \$12 (regularly \$16)

COMP., Kevin Davies, \$12, (regularly \$16)

ACE, Tom Raworth, \$7 (regularly \$10)

AERIAL 9: BRUCE ANDREWS, \$10 (regularly \$15)

DOVECOTE, Heather Fuller, \$7 (regularly \$10)

PERHAPS THIS IS A RESCUE FANTASY, Heather Fuller, \$8 (regularly \$10)

MARIJUANA SOFTDRINK, Buck Downs, \$8 (regularly \$11)

NOTHING HAPPENED AND BESIDES I WASN'T THERE, Mark Wallace, \$7 (regularly \$9.50)

Forthcoming 2006:

ILLUMINATED MEAT, ed. Rod Smith & Mel Nichols, \$6, Summer.

BREATHALYZER, K. Silem Mohammad, \$14, Summer. AERIAL 10: LYN

HEJINIAN, ed. Rod Smith & Jen Hofer, \$18, Fall. CLEARING WITHOUT REVERSAL, Cathy Eisenhower, \$14, Fall.

Send a check payable to Aerial/Edge, POBox 25642, Georgetown Station, Washington, DC 20007, or email your order and we will bill you with the books.

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Walt Whitman, *Leaves of Grass* 1856 Sales 200 Copies William Carlos Williams, *Paterson* First Printing 900 Copies Anna Akhmatova, *Requiem* Published as *Samizdat*, 200 Copies Emily Dickinson, *Poems Most Never Published or read in her lifetime*

I think the issue is not who reads poetry.  
It is what poetry is read and the impact it has.

There is lots of poetry read in the USA but it is Chicken Soup for the Soul, Billy Corgan, Hallmark Christmas Poetry Books these books are just entertainment. But my question is which book of poetry that has been published will resonate? Which book will in 100 years be read like the Wasteland is now as a defining book of our time?

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240. **David Raphael Israel**  
***Re: the hymn of lovingkindness***

Wed 12 Apr 2006

---

Gabriel,  
  
nice. Is this a new rendering of yours?  
Based on other English translation(s)?  
Or on some study of the Sanskrit or Pali?  
  
cheers,  
d.i.

-----  
Date: Tue, 11 Apr 2006 19:13:58 -0500  
From: Gabriel Gudding <[REDACTED]>  
Subject: the hymn of lovingkindness  
http://gabrielgudding.blogspot.com/

-----  
| david raphael israel  
| other shore dvd <> washington dc  
| blog: http://kirwani.blogspot.com/

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241. **charles alexander**  
***Re: WHO READS POETRY?***

Wed 12 Apr 2006

---

These are the copies issued in the printing, aren't they? The actual "sales" number may be much lower.

charles

At 06:11 AM 4/12/2006, you wrote:

>

>

>Statistics:

>

>Who reads poetry? Here are some stats on some book sales over time;

>

>Walt Whitman, Leaves of Grass            1856 Sales 200 Copies

>William Carlos Williams, Paterson       First Printing 900 Copies

>Anna Akhmatova, Requiem                Published as Samizdat, 200 Copies

>Emily Dickinson, Poems                Most Never Published or read in her

>lifetime

>

>I think the issue is not who reads poetry.

>It is what poetry is read and the impact it has.

>

>There is lots of poetry read in the USA but it is Chicken Soup for the Soul,

>Billy Corgan, Hallmark Christmas Poetry Books these books are just

>entertainment. But my question is which book of poetry that has been

>published will resonate? Which book will in 100 years be read like the

>Wasteland is now as a defining book of our time?

charles alexander / chax press

fold the book inside the book            keep it open always            read from the  
inside out                            speak then

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242. **Will Esposito**

**Re: WHO READS POETRY?**

Wed 12 Apr 2006

---

"Which book will in 100 years be read like the Wasteland is now as a defining book of our time?"

Is it? Read, or even a defining book of our time?

It seems that "soup-for-the-soul" collections of poetry ARE defining works. What else speaks so well for the pseudo-psychologisms and anti-intellectualism of this culture?

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243. **Halvard Johnson**  
**Re: WHO READS POETRY?**

Wed 12 Apr 2006

---

And the number of readers may be much higher--  
unless, of course, the books self-destruct after a first  
reading. And wouldn't THAT boost sales?

Hal

". . . the old is too old and the new is too old."  
--Gertrude Stein

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Apr 12, 2006, at 10:33 AM, charles alexander wrote:

*These are the copies issued in the printing, aren't they? The  
actual "sales" number may be much lower.*

*charles*

*At 06:11 AM 4/12/2006, you wrote:*

*Statistics:*

*Who reads poetry? Here are some stats on some book sales over time;*

|                                          |                                   |
|------------------------------------------|-----------------------------------|
| <i>Walt Whitman, Leaves of Grass</i>     | <i>1856 Sales 200 Copies</i>      |
| <i>William Carlos Williams, Paterson</i> | <i>First Printing 900 Copies</i>  |
| <i>Anna Akhmatova, Requiem</i>           | <i>Published as Samizdat, 200</i> |
| <i>Copies</i>                            |                                   |
| <i>Emily Dickinson, Poems</i>            | <i>Most Never Published or</i>    |
| <i>read in her</i>                       |                                   |
| <i>lifetime</i>                          |                                   |

*I think the issue is not who reads poetry.  
It is what poetry is read and the impact it has.*

*There is lots of poetry read in the USA but it is Chicken Soup for  
the Soul,  
Billy Corgan, Hallmark Christmas Poetry Books these books are just*

*entertainment. But my question is which book of poetry that has been  
published will resonate? Which book will in 100 years be read like  
the  
Wasteland is now as a defining book of our time?*

*charles alexander / chax press*

*fold the book inside the book      keep it open always  
read from the inside out      speak then*

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244. **John Gallaher**  
***Re: WHO READS POETRY?***

*Wed 12 Apr 2006*

Asked:

> What else speaks so well for the pseudo-> psychologisms and anti-intellectualism of this culture?

I reply:

The Poetics List?

JG

OK, that was just too hard to resist...

=

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245. **Michael Heller**  
***new chapbook***

*Wed 12 Apr 2006*

--=====AVGMAIL-443D16AD21BE=====Content-Type: text/plain;  
charset=us-ascii; format=flowed; x-avg-checked=avg-ok-36A54BDB

A LOOK AT THE DOOR WITH THE HINGES OFF

(Poems from the mid-1960s)

by Michael Heller

from A Note on the Poems:

"I try to re-imagine what went into these poems, the experimental climate of those days, love of Webburn's pointillist music, the background, not yet fully formed, in my love of poets like Williams, Creeley, Oppen, Olson, Zukofsky. Heady days, lighter days--looking back we can always find signs of where we've been. But I also find in these poems, portents of an open, hopeful futurity."

Published by Dos Madres Press 24 pp. \$8.00 plus shipping

Available from Dos Madres Press

P.O. Box 294

Loveland, Ohio 45140

<http://www.dosmadres.com>

(for online orders, payment by PayPal, credit cards and  
echecks. Mail-in checks made out to Robert Murphy)

Exigent Futures: New and Selected Poems (2003) and Uncertain

Poetries: Selected Essays (2005)

available from Salt Publishing at [www.saltpublishing.com](http://www.saltpublishing.com) and at both  
regular and online bookstores.

For a survey of work, poems, essays, prose, go to:

<http://www.thing.net/~grist/ld/heller.htm>

-----AVGMAIL-443D16AD21BE-----Content-Type: text/plain; x-  
avgfrt; charset=us-ascii; x-avg-checked=avg-ok-36A54BDB Content-  
Description: "AVG certification"

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.1.385 / Virus Database: 268.4.1/309 - Release Date: 4/11/2006

-----AVGMAIL-443D16AD21BE-----

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246. **mIEKAL aND**

***e-dress for Burning Deck***

*Wed 12 Apr 2006*

---

Does anyone have a contact email for Burning Deck? Please backchannel.

thankzzz,

~mIEKAL

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247. **Aryanil Mukherjee**

***Re: WHO READS POETRY?***

*Wed 12 Apr 2006*

---

About half a decade back, I threw in some effort, as part of a poetry research project of my own, to find out which English language poetry book written in the 20th century sold the most. The data I gathered is far from complete (don't know how much trust one could put on all of its sources), but I did make an attempt to reach poetry publishers in USA, England, Australia, NZ, India, South

Africa and a few other countries where English language poetry books are printed and sold.

The data shows Lawrence Ferlinghetti's "A Coney Island of the Mind" sold the most - more than a 1.2 million copies worldwide.

The english translation of Rabindranath Tagore's "Gitanjali" (Song Offerings) came close with about a million copies. 3.5 million copies of the original Bengali language collection were sold between 1910 and 2000.

Both books are still selling.

Aryanil

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of John Gallaher

Sent: Wednesday, April 12, 2006 11:01 AM

To: ██████████

Subject: Re: WHO READS POETRY?

Asked:

> What else speaks so well for the pseudo-> psychologisms and  
anti-intellectualism of this culture?

I reply:

The Poetics List?

JG

OK, that was just too hard to resist...

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## 248. **Officer in Need of Assistance!**

### **Re: WHO READS POETRY?**

Wed 12 Apr 2006

---

On 4/12/06, Aryanil Mukherjee <████████> wrote:

*The data shows Lawrence Ferlinghetti's "A Coney Island of the Mind"  
sold the most - more than a 1.2 million copies worldwide.*

Interestingly, I saw about 5 copies of that book at my town's public library's book sale this past weekend and last month, at the Planned Parenthood annual book sale in Des Moines, there had to be no less than 12 copies.

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249. **mIEKAL aND**

**Re: WHO READS POETRY?**

Wed 12 Apr 2006

---

Where does one find these kind of statistics online? It would be fascinating to compare how poetry sells in other languages to how it sells in english.

~mIEKAL

On Apr 12, 2006, at 10:46 AM, Aryanil Mukherjee wrote:

>

> The english translation of Rabindranath Tagore's "Gitanjali" (Song  
> Offerings) came close with about a million copies. 3.5 million copies  
> of the original Bengali language collection were sold between 1910  
> and 2000.

>

> Both books are still selling.

>

> Aryanil

There's many a bestseller that could have been prevented by a good teacher.

--Flannery O'Connor

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250. **Steve Dalachinsky**

**Re: age segregation**

Wed 12 Apr 2006

---

hey you can write me any time

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251. **Aryanil Mukherjee**

**Re: WHO READS POETRY?**

Wed 12 Apr 2006

---

I doubt if such data could be found online. I had to get in touch with dozens of printers worldwide. The City Lights website proudly proclaims that it alone have sold more than a million copies of A Coney Island of the Mind.

Tagore is like a Shakespeare in the non-english domain. So those numbers aren't surprising. If you include the arabic-speaking world,

Gibran must have sold in millions too. It depends a lot on how widely a language is spoken. I was told by an Estonian poet that nearly every Estonian home contains a poetry book - at least one, but Estonian isn't a very widely spoken language.

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

From: UB Poetics discussion group [mailto: ] On  
Behalf Of mIEKAL aND  
Sent: Wednesday, April 12, 2006 12:03 PM  
To:   
Subject: Re: WHO READS POETRY?

Where does one find these kind of statistics online? It would be fascinating to compare how poetry sells in other languages to how it sells in english.

~mIEKAL

On Apr 12, 2006, at 10:46 AM, Aryanil Mukherjee wrote:

*The english translation of Rabindranath Tagore's "Gitanjali" (Song Offerings) came close with about a million copies. 3.5 million copies of the original Bengali language collection were sold between 1910 and 2000.*

*Both books are still selling.*

*Aryanil*

There's many a bestseller that could have been prevented by a good teacher.

--Flannery O'Connor

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252. **C Daly**

**Re: WHO READS POETRY?**

Wed 12 Apr 2006

---

it seems clear that they would like to use their money to replace chicken soup for chickens with x

because they want to be a dominating discourse (not expecting to be a dominant one)

the questions aren't about what people like in the way of poetry or how they use poetry (with the success of hallmark, etc., it is obvious: as gifts, as comfort -- thoughtful exchanges, some content based, some not) but how to shove poetry Wiman et.al. think appropriate down people's throats. "How, where, and when to reach out," "audience development," etc. being more administrative catch phrases than "finding the audience where it is," and "coordinating with the other arts and pop culture, and etc." it would be supremely unfortunate in my view if this leads to some sort of two week high school curriculum about meter and stand up poetry in order to catch every teenager at exactly the moment that s/he is most open to poetry and turn them off forever... and then offer a number of collections that go well with herbal tea when you're going through a rough patch...

how about Hallmark. talk about poetry entrepreneurs. anyway to become a Hallmark, a Thomas Kinkaid, if you realize modernism happened?

all best,  
Catherine Daly



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### 253. **Kass Fleisher**

#### **Re: WHO READS POETRY?**

Wed 12 Apr 2006

---

*women account for 62% of all poetry users, men for 38% (roughly the same as the percentages for all readers generally)...*

wondering, what is the percentage of men who've published books of poetry vs. women who've published books of poetry?

here's where we need tillie olsen again.

kass

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### 254. **Joe Amato**

#### **Re: WHO READS POETRY?**

Wed 12 Apr 2006

---

that's a good question... the study says this about  
\*perceptions\*---and it would seem that perceptions are accurate  
insofar as poetry readers go:

"The majority of respondents indicated that both poets and poetry readers could be male or female, were of no particular age, and no particular race. However, when adult readers do ascribe physical characteristics to poets and poetry readers, they have very different perceptions of what these groups look like. Among those respondents who chose a particular physical characteristic to describe most poets, the image of poets that emerges is fairly stereotypical. They agree that poets are more likely to be old or middle-aged, white men. In comparison, the only physical characteristic that was attributed to poetry readers with significant frequency was gender. Respondents believe that poetry readers are more likely to be women."

joe

*women account for 62% of all poetry users, men for 38% (roughly the same as the percentages for all readers generally)...*

*wondering, what is the percentage of men who've published books of poetry vs. women who've published books of poetry?*

*here's where we need tillie olsen again.*

*kass*

--

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

██████████ (voice)

██████████ (fax)

██████████

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255. **Aaron Vidaver**

***Poetry Reviews: George Stanley, Kaie Kellough, Marie Annharte Baker, Wayne Compton, Daniel f. Bradley, Sandy Cameron, Sharon Thesen, Susan Rudy & Pauline Butling, Tom Cone***

*Wed 12 Apr 2006*

---

Dear Poetics,



The following poetry reviews published in The Rain Review of Books (Vancouver) under the editorship of Michael Barnholden (2003-2006) are now available online. More to follow.

Aaron Vidaver  
Editor, The Rain Review of Books  
<http://www.rainreview.net>

\*\*\*

Ted Byrne on George Stanley, *A Tall Serious Girl* (Jamestown: Qua Books, 2003); on Sharon Thesen, *News and Smoke: Selected Poems* (Vancouver: Talonbooks, 1999) and *A Pair of Scissors* (Toronto: House of Anansi Press, 2000) <http://www.rainreview.net/rain-020406.html>  
<http://www.rainreview.net/rain-010105.html>

Wayde Compton on Kaie Kellough, *Lettricity* (Montréal: Cumulus Press, 2004) <http://www.rainreview.net/rain-030103.html>

Roger Farr and Reg Johanson on Susan Rudy and Pauline Butling, *Writing in Our Time: Canada's Radical Poetries in English, 1957-2003* (Wilfred Laurier University Press, 2005) and Susan Rudy and Pauline Butling, eds., *Poets Talk: Conversations with Robert Kroetsch, Daphne Marlatt, Erin Moure, Dionne Brand, Marie Annharte Baker, Jeff Derksen and Fred Wah* (Edmonton: University of Alberta Press, 2005) <http://www.rainreview.net/rain-030406.html>

Marsha Drake on Sandy Cameron, *Being True to Ourselves: Downtown Eastside Poems of Resistance* (Vancouver: Swancam, 2004) <http://www.rainreview.net/rain-030107.html>

Reg Johanson on Marie Annharte Baker, *Exercises in Lip Pointing* (Vancouver: New Star Books, 2003); on Wayde Compton, *Performance Bond* (Vancouver: Arsenal Pulp Press, 2004) <http://www.rainreview.net/rain-010107.html>  
<http://www.rainreview.net/rain-030301.html>

Donato Mancini and Judith Copithorne on Daniel f. Bradley, *A Boy's First Book of Chlamydia: Poems 1996-2002* (Toronto: BookThug, 2005) <http://www.rainreview.net/rain-030402.html> <http://www.rainreview.net/rain-040105.html>

Andrew Klobucar on Tom Cone, *True Mummy* (Vancouver: Anvil Press, 2004) <http://www.rainreview.net/rain-020402.html>

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256. **furniture\_press**

***Re: Forgot to mention...Re: PO25centEM series looking for new subs for second volume***

*Wed 12 Apr 2006*

---

I hope you and yuko are well - you're both damn busy! kudos!!!

we miss you - we wish there was a way to see you... gotta get to nyFCKNc

chris

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

From: "Steve Dalachinsky" <[REDACTED]>

To: [REDACTED]

Subject: Re: Forgot to mention...Re: PO25centEM series looking for new subs for second volume

Date: Tue, 11 Apr 2006 01:46:37 -0400

*hey great that means those pomes i sent what the heck were they called will be out*

*what were they called?*

Christophe Casamassima

Professor Emiritus, Modern Languages & Philology

University of Jamaica Avenue, Queens, N.Y.

--

---

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257. **furniture\_press**

***Re: Forgot to mention...Re: PO25centEM series looking for new subs for second volume***

*Wed 12 Apr 2006*

---

sorry, that was for steve not for public eyes!!!

sorry, steve!

--

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

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258. **Craig Allen Conrad**  
***TEN THOUSAND BY THE FOURTH OF JULY PLEASE!***  
*Wed 12 Apr 2006*

---

:: TEN THOU: [\\_http://TENbyFOUR.blogspot.com\\_](http://TENbyFOUR.blogspot.com_)  
(<http://TENbyFOUR.blogspot.com>) ::

:: :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: :: ::

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259. **Kevin Hehir**  
***spring avant gardening in Canada***  
*Wed 12 Apr 2006*

---

I'm not sure if this was posted but it appeared two weeks ago in the Toronto Globe and Mail.

<http://www.theglobeandmail.com/servlet/story/LAC.20060401.BKPOET01/TPStory/?query=shift+%26+switch>

Let's get pataphysical

CHRISTIAN B™ K

Shift & Switch:

New Canadian Poetry

Edited by Derek Beaulieu, Jason Christie and Angela Rawlings

Mercury Press, 192 pages, \$9.95

Shift & Switch is an anthology of contemporary, experimental poetry, written by young (under 40) poets. The book attempts to redress a recurrent oversight in our literary history by showcasing the work of upstart writers who do not subscribe to the lyricism of the personal anecdote, but who instead aspire to extend the boundaries of expression into unusual regimes of linguistic innovation. Such poets often go underexposed, if not unrecognized, in this country.

Derek Beaulieu, one of the three editors, argues that, for far too long in Canada, lyric poems of both "confession and reflection" have become "flattened into a sameness," reiterating the same forms of nostalgia in the same tones of

quietude. But despite this monochrome, stylistic sensibility, most anthologies of poetry in Canada have portrayed such traditional verse as the most progressive genre, marginalizing alternative varieties that question the limits of such linguistic convention.

Jason Christie, another of the editors, argues that many anthologies of poetry in Canada have concerned themselves with definitions of cultural identity (usually defined in opposition to the literary legacies of both North America and Europe). But while the writers in this collection are Canadian, their aesthetic interests extend beyond national concerns: "Their nationality is not a distinguishing feature of their poetry." Such poets subscribe to an eclectic ensemble of marginalized, cosmopolitan styles.

Angela Rawlings, the last of the editors, reiterates some of these polemical arguments in a manner far more flamboyant in tone, suggesting that if the "cacophony" of this anthology has any cogent, poetic agenda, it must reside in its "enthusiasm for questioning what a poem may be." The anthology thus juxtaposes varied genres, all influenced by a smorgasbord of avant-garde writers, including, among others, concrete poets, feminists and pataphysicians, language poets, oulipians and conceptualists.

Greg Betts, for example, has submitted excerpts from *If Language*, a collection of correlated paragraphs, each one a lengthy anagram that completely recombines the letters from another passage by poet Steve McCaffery. Betts even goes so far as to permute McCaffery in order to requote Shakespeare, thereby rearranging the word "Honorificabilitudinitatibus" into "Hi ludi, F. Baconis nati, tuiti orbi," a Latin phrase found in 1910 by the scholar Edwin Lawrence-Durning, who used this anagram to attribute authorship of the plays to Bacon.

Jordan Scott, on the other hand, submits excerpts from his poem *Blert*, a work that attempts to turn the linguistic impediment of his stutter into the basis for a poetic genre. He gathers words that use phonemes too difficult for him to pronounce because of his stammer, and then recombines these glottal phrases into sound poems that, when performed by him, engage his body in a powerful struggle for expression -- a kind of "mandible chatter, a gatling hopscotch:/ herring clatter buccal cove, yokel coconut acoustic."

Sharon Harris also offers excerpts from her project *Fun with Pataphysics*, a work that explains poetry in the kind of low-tech lingo found in kids' science classes. Harris rewrites science manuals, replacing a key word such as "Earth" with another word such as "poems," so that, when asked, "What would happen to the world as we know it, if poems were hollow?" she discovers that, "We would be in danger of death by suffocation, thirst, frying, starving, freezing, and drowning -- in that order."

Chris Fickling is among the many visual poets showcased in this anthology, all of whom generate pictures from letterforms, producing texts meant to be seen more than read. Fickling, for example, arranges letters on the page in such a way that they reproduce celebrated paintings from the history of art, including *The Birth of Venus*, by Botticelli, and *Starry Night*, by Van Gogh. Such witty texts illustrate the degree to which the "imagism" of poetry has always had to compete with richer, visual traditions in the world of art.

Critic Carmine Starnino has already complained that the poets in this book exist in "a state of permanent adolescence," unaccountable to the more mature, more formal nuances of official lyricism. But his jibes at the avant-garde have always struck me as an expression of the fear that posterity is going to punish his generation of lyric poets for their lack of imagination.

While this anthology does arise from the exuberance of youthful editors, ready to break from the decorum of editorial protocols (going so far as to include examples of their own work, which is quite respectable in quality), the anthology nevertheless sets, in most cases, exemplary standards of excellence for its selections, and such work certainly provides a "core sample" of innovation in our literature. You may not yet recognize many of the poets in this provocative compilation. Chances are you soon will.

Christian B"k's work, *Eunoia*, won the Griffin Poetry prize.

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260. **Steve Evans**

***Toklas Cook Book Query from Sara Speidel***

*Wed 12 Apr 2006*

---

(I pass along the following query from a Masters candidate here at the UMaine. Thanks in advance for any help listmembers are able to provide. -SE)

I am working on a project centered on The Alice B. Toklas Cook Book and would appreciate hearing from anyone who has information regarding the extent to which Toklas was aware of details about the recipe for Hashish Fudge submitted by Brion Gysin.

If you are able to help, please reply to

Sara dot Speidel at umit dot maine dot edu

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261. **Ian VanHeusen**  
***Questions Regarding Buddhism***  
*Wed 12 Apr 2006*

---

I had the following questions regarding Buddhism and I would like to state that I do not ask them to discredit the religion and its followers. I have a sincere respect for the peace and beauty of Buddhism, especially in the modern world. These questions are prompted from discussions I have had they made me question the nature of my perceptions.

1) Are their examples of "Buddhist Atrocities" where religion was the motivating factor? I am aware of atrocities against Buddhists and I have heard rumors of atrocities done by Buddhists. I ask because someone I was talking about claimed that Buddhists never ever committed atrocities in the name of religion.

2) I heard from a convert to Tibetan Buddhism that the Dali Llama once had slaves, is this true?

If possible, please give sources. Thanks and God bless,  
Ian VanHeusen

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262. **David Israel**  
***Re: Questions Regarding Buddhism***  
*Wed 12 Apr 2006*

---

Ian,

This is, merely a somewhat generalized answer.

I am not an expert in all the ins and outs of Asian history over the past 2600 years (though I have studied something of that history at a generalist and/or undergrad level).

Allowing that different people may have different definitions of what comprises an "atrocities," still your framing of the question presumably implies (especially) such activities as the waging of wars, violence to persons, killing and maiming And the like, yes? The generalization that such actions have not much been committed in the name of Buddhism per se, seems probably correct. Buddhism and Jainism are conventionally understood as the two 'isms (among the so-called great religions) that place the steepest premium on non-harm-of-others as a central precept. Admittedly, Judeo-Christian traditions do have pesky things such as "Thou Shalt Not Kill" enshrined amid their literature; but apparently some kind of loophole has kicked into play at certain points in cultural history (as in, like, nearly everywhere). The Buddhists have been less successful at finding such a loophole, or more successful at not finding one.

As for slaves and the Dali Lama [note single L -- Llamas are another story] -- I think what you relay sounds like a garbled version of the commonplace observation that there were said to have been serfs (peasant farmers) under the authority of the central government at Lhasa, who would pay (presumably grain) tribute to The Patola (ultimately run by the Dalai Lama). Perhaps somebody equates serfdom with slavery, though this seems a muddled equation.

But as said, I am not up on all details, and do not know what grievances somebody somewhere may have voiced. On the face of it, I a bit wonder whether the story you relay may not have origins in Chinese Communist party rumor-mongering? I'm sure s Tibetan scholar could give a much better and clearer answer.

One could say that Buddhism on the whole seeks to shift the focus of conflict away from the outside world and into the realm of the individual practitioner's own mental awareness. The same could be said of other traditions as well. But for various reasons, there have not been a lot of Buddhist conquests etc. Unless it can be said that Genghis Khan was marauding in the Buddha's name? . . .

No doubt any sweeping statement will generate some embarrassing exception. So the quest for sweeping statements maybe needs some interrogation of its own.

cheers,  
d.i.

david raphael israel  
washington dc  
<http://kirwani.blogspot.com>

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

From: UB Poetics discussion group [mailto: ]

On Behalf Of Ian VanHeusen

Sent: Wednesday, April 12, 2006 7:11 PM

To:

Subject: Questions Regarding Buddhism

I had the following questions regarding Buddhism and I would like to state that I do not ask them to discredit the religion and its followers. I have a sincere respect for the peace and beauty of Buddhism, especially in the modern world. These questions are prompted from discussions I have had they made me question the nature of my perceptions.

1) Are their examples of "Buddhist Atrocities" where religion was the motivating factor? I am aware of atrocities against Buddhists and I have heard

rumors of atrocities done by Buddhists. I ask because someone I was talking about claimed that Buddhists never ever committed atrocities in the name of religion.

2) I heard from a convert to Tibetan Buddhism that the Dali Llama once had slaves, is this true?

If possible, please give sources. Thanks and God bless, Ian VanHeusen

[↑ Contents](#)

263. **Geoffrey Gatz**

***K. Johnson reads 12 new epigrams***

*Wed 12 Apr 2006*

---

Kent Johnson awkwardly discourses and clumsily reads twelve and ½ new epigrams, to be included in the expanded edition of his recent booke of satirical trifles and incongruous pictures, *Epigramitis: 118 Living American Poets* [BlazeVox, 2006]. The second edition will be titled *Epigramitis: 168 Living American Poets* (also issued by BlazeVox and to weigh-in nigh 400 pages). The epigrammed writers honored on this recording are, in order of appearance, Jesse Glass, Noah Eli Gordon, Jonathan Mayhew, Jane Hirschfield, Cole Swensen, Katie Degentesh, Paul Hoover, Joshua Clover, Mark Doty, Tony Tost, Mark Weiss, and Joe Green.

<http://thejeunessedoree.libsyn.com/>

[Geoffrey Gatz]

[↑ Contents](#)

264. **Maria Damon**

***Re: Questions Regarding Buddhism***

*Wed 12 Apr 2006*

---

i am a big fan of buddhism and try to learn what i can about the practice. i have heard, though, that buddhists have played a violent role in the civil war in sri lanka over the years. i'm not sure what the ethnicity/religion axes of the conflict are; that is, if religion and ethnicity are bound together, or not, so that the two cannot be meaningfully separated in determining what is at stake in the armed conflict.

ps it's Dalai Lama...

At 7:10 PM -0400 4/12/06, Ian VanHeusen wrote:

>I had the following questions regarding Buddhism and I would like to

>state that I do not ask them to discredit the religion and its

>followers. I have a sincere respect for the peace and beauty of



>Buddhism, especially in the modern world. These questions are  
>prompted from discussions I have had they made me question the  
>nature of my perceptions.  
>  
>1) Are their examples of "Buddhist Atrocities" where religion was  
>the motivating factor? I am aware of atrocities against Buddhists  
>and I have heard rumors of atrocities done by Buddhists. I ask  
>because someone I was talking about claimed that Buddhists never  
>ever committed atrocities in the name of religion.  
>  
>2) I heard from a convert to Tibetan Buddhism that the Dali Llama  
>once had slaves, is this true?  
>  
>If possible, please give sources. Thanks and God bless,  
>Ian VanHeusen

[↑ Contents](#)

265. **e.g. vajda**  
**romania may-june**

*Wed 12 Apr 2006*

---

hi everyone,

i'm getting ready to go to romania for a class on contemporary society, art and politics. i'm wondering if anyone out there lives in either Bucharest or Sibiu which is where i'll be most of the month of May and early June. After I'm travelling to the Czech republic to meet my family that still lives there and then on to Budapest and then Berlin.

my focus for the class will be the investigation of experimental writing (any "form", poetry, plays, fiction, cross genre, online, etc) and for this i'm hoping to meet some folks in either Bucharest or Sibiu (romania) who could help to inform me.

if you're out there, backchannel me at egvajda at gmail dot com so that we can possibly meet!

or, if you're not in Romania but have some ideas on people to look for or places to go, backchannel me that info, too.

thanks for your help!

best

grace vajda

[↑ Contents](#)

266. **Steve Dalachinsky**

**Re: buddhism and war**

Thu 13 Apr 2006

---

budheads like any one eklse they've killed and killed and killed

[↑ Contents](#)

267. **Gabriel Gudding**

**Re: the hymn of lovingkindness**

Thu 13 Apr 2006

---

david, sort of a new rendering. i studied pali once upon a time, but this is based on the original and some renderings by Thanissaro Bhikkhu, Ñanamoli Thera, the Amaravati Sangha, Piyadassi Thera, and Acharya Buddharakkhita. so it's like a compilation. just a very thrown together hodgepodge. but this is one of my favorite suttas and i want eventually to do a stronger rendering of it. gabe

-----  
*Date: Wed, 12 Apr 2006 09:10:07 -0500*  
*From: David Raphael Israel <[REDACTED]>*  
*Subject: Re: the hymn of lovingkindness*

*Gabriel,*

*nice. Is this a new rendering of yours?*  
*Based on other English translation(s)?*  
*Or on some study of the Sanskrit or Pali?*

*cheers,*  
*d.i.*

[↑ Contents](#)

268. **Lauren Shufan**

**Fwd: Chapter 1, Barbara Guest Memory Bank**

Thu 13 Apr 2006

---

--- Kathleen Fraser <[REDACTED]> wrote:

> Date: Fri, 17 Mar 2006 18:11:18 +0100  
> To: [REDACTED]  
> From: Kathleen Fraser <[REDACTED]>  
> Subject: Chapter 1, Barbara Guest Memory Bank  
>  
>  
> HOW2 ANNOUNCEMENT: SPECIAL POSTCARD SECTION

>  
> BARBARA GUEST Memory Bank:  
>  
> An on-going gathering of brief memoirs and Barbara  
> Guest poems  
> (selected by her readers) to honor the life and  
> writing of Barbara  
> Guest [1920-2006].  
>  
> The memory bank can be found  
>  
<[http://how2journal.com/bg\\_memorybank/bg\\_memory.html](http://how2journal.com/bg_memorybank/bg_memory.html)>HERE.

| <<http://www.how2journal.com>>How2

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269. **Murat Nemet-Nejat**  
***Re: Save the dates: April 20-22***

*Thu 13 Apr 2006*

---

gary,

This e-mail is from Hong Kong. We are away until the 26th. Good luck with the show.

Murat

[↑ Contents](#)

270. **Suzanne**  
***Re: Toklas Cook Book Query from Sara Speidel***

*Thu 13 Apr 2006*

---

So far as I can tell, she was not only unaware, she was deeply miffed that anyone would suggest that Stein's genius was artificially fueled by any substance.

You no doubt have read the straight dope:  
<http://www.straightdope.com/classics/a940225.html>

And this book about Gysin looks great and may provide more details about this incident:

<http://www.buy.com/retail/product.asp?sku=30905666&SearchEngine=Froogle&SearchTerm=30905666&Type=PE&Category=Book&dcaid=17379>

Wish I could offer more. For what it is worth, I have made that fudge and its rather good. :-)

Suzanne

On 4/12/06, Steve Evans <[REDACTED]> wrote:

>

> (I pass along the following query from a Masters candidate here at  
> the UMaine. Thanks in advance for any help listmembers are able to  
> provide. -SE)

>

> I am working on a project centered on The Alice B. Toklas Cook Book  
> and would appreciate hearing from anyone who has information  
> regarding the extent to which Toklas was aware of details about the  
> recipe for Hashish Fudge submitted by Brion Gysin.

>

> If you are able to help, please reply to

>

> Sara dot Speidel at umit dot maine dot edu

>

-- "Start with your identity, which is a combination of your assets and what your friends mean when they discuss 'the trouble with you,' polish that, and you have style."

--Quentin Crisp

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271. **David A. Kirschenbaum**

***B.C. Classic Albums Live presents Poets and The Pretenders,  
Learning to Crawl***

*Thu 13 Apr 2006*

---

please forward

-----

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  
--Middle Of The Road  
--Back On The Chain Gang

Phoebe Kreutz  
--Time The Avenger  
--Watching The Clothes

The Sewing Circle  
--Show Me  
--Thumbelina

The Leader  
--My City Was Gone  
--Thin Line Between Love And Hate

Erika Simonian  
--I Hurt You  
--2000 Miles

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: F train to Second Avenue, or 6 train to Bleecker Street. Venue is at foot of 1st Street, between Houston and Bleecker streets, across from CBGB's.

Call 212-842-BOOG(2664) or email [REDACTED] for further information

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>

poet and musical acts' bios

Winnow Press published Shanna Compton's *Down Spooky* in fall 2005. Compton is also the editor of *GAMERS: Writers, Artists & Programmers on the Pleasures of Pixels* (Soft Skull, 2004). Her poems and essays have recently appeared in *The Tiny*, *Coconut*, *MiPoesias*, *Spork*, *Court Green*, *Verse*, and in the anthologies *The Best American Poetry 2005*, *The Bedside Guide to No Tell Motel*, and *Digerati*. Originally from Texas, she has lived in Brooklyn, NY since 1995.

Casey Holford is a member of the bands *Dream Bitches* and *Urban Barnyard*, as well as several other revolving musical projects. He has a new solo album and also a new EP, which a *Boog City* cover story says sounds like what you might hear "If Elliott Smith's *Figure 8* was twisted through the buttcrack of Cyndi Lauper's *She's So Unusual*." He lives in Clinton Hill, Brooklyn.

Phoebe Kreutz is a little joke folk gal who likes her thrills as cheap as her beer. She's always singing songs about silly stuff. This spring she's headed off to confuse and delight audiences on her first tour in the U.K. Then she'll come home and release her new album, tentatively titled *Feelings Up the Wazoo*. She's very excited for this chance to pay homage to Chrissie Hynde, who had such a large influence on not only Phoebe's bangs, but the bangs of her entire generation.

The Leader is a bass and drum duo with plenty of harmony. A little country, mostly rock, and lyrically obsessed with the sh\*t hitting the fan.

Sharon Mesmer is the author of *In Ordinary Time* (stories, Hanging Loose Press, 2005), *Ma Vie à Yonago* (stories, Hachette Littératures, France, in French translation, 2005), *The Empty Quarter* (stories, Hanging Loose Press, 2000), and *Half Angel, Half Lunch* (poems, Hard Press, 1998). *Lonely Tylenol*, an art book from Flying Horse Editions/University of Central Florida (2003), is a collaboration with the painter David Humphrey. She writes a seasonal column for the French magazine *Purple Journal* and music reviews for *The Brooklyn Rail*. Her fiction and poetry have appeared in *New American Writing*, *Van Gogh's Ear* (France), *Lungfull!*, *Gargoyle*, *Tears in the Fence* (UK), and *The Brooklyn Rail*, and on the websites *Respiro*, *theeastvillage*, *the2ndhand*, and *Nerve*. She teaches graduate and undergraduate fiction-writing and literature courses at the New School.

The Sewing Circle is a musical collective centered around keyboardist/multi-instrumentalist Preston Spurlock, with frequent collaborations from his first cousin Chase McGuire. The project started in West Palm Beach, Florida in the summer of 2003. Since then, they have recorded two full albums and are currently working on a third, and have had several live performances. The Sewing Circle specializes in songs about cryptozoology, extinction, and sleep.

It's Erika Simonian<sup>1</sup>'s unique combination of talent and personality that critics have repeatedly celebrated about her. Having been compared to Liz Phair for her straightforward lyrical tone and Aimee Mann for her songwriting craft, Simonian continues to defy the stereotypes of the female singer/songwriter with her prickly sense of humor and her characteristic air-and-light-infused delivery. There's something in that voice--a cat and mouse playfulness--that lets you know that Simonian's in control even when she seems most vulnerable. <sup>3</sup>Her superb CD *All the Plastic Animals* is the gold standard for slowly smoldering, fearlessly intelligent songwriting, infused with barely restrained rage and subtle wit.<sup>2</sup> -Alan Young of Trifectagram and New York Press.

Jenny Smith is the author of *Egon and Wait a Minute, Harriet*. She writes poems and takes pictures and is currently trying very hard to find an inexpensive tuba so that she can play the tuba, too. Please find a tuba in your basement and sell it to her.

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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272. **Thomas savage**

***Re: Questions Regarding Buddhism***

*Thu 13 Apr 2006*

---

As far as I know Buddhism has few if any "atrocities". There is an interesting case I would like to check out. Apparently, according to two Thai movies I've seen about this event, there was a war between the Burmese and the Thais in the 16th or 17th century in which monks participated in the fighting force. You might ask, can you trust movies as historical record, but since I've seen it twice, I'd like to check it out. Since taking life of any kind is against the precepts Buddhist monks take when they ordain, this would run contrary to that if anyone was killed by Buddhist monks in this conflict. Does anybody know anything about this war? I actually don't know who to ask. Thanks, Tom Savage

Ian VanHeusen <[REDACTED]> wrote: I had the following questions regarding Buddhism and I would like to state that I do not ask them to discredit the religion and its followers. I have a sincere respect for the peace and beauty of

Buddhism, especially in the modern world. These questions are prompted from discussions I have had they made me question the nature of my perceptions.

1) Are their examples of "Buddhist Atrocities" where religion was the motivating factor? I am aware of atrocities against Buddhists and I have heard rumors of atrocities done by Buddhists. I ask because someone I was talking about claimed that Buddhists never ever committed atrocities in the name of religion.

2) I heard from a convert to Tibetan Buddhism that the Dali Llama once had slaves, is this true?

If possible, please give sources. Thanks and God bless,  
Ian VanHeusen

-----  
Talk is cheap. Use Yahoo! Messenger to make PC-to-Phone calls. Great rates starting at 1¢/min.

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273. **Joshua Kotin**

**CHICAGO REVIEW / SPRING 2006 / FREE BOOK OFFER**

*Thu 13 Apr 2006*

---

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With two long poems, two essays, an interview, a checklist, and critical essays by Benjamin Friedlander, Christine Stewart, Jennifer Scappettone, and Joshua Clover.

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Stephen Collis, Rosmarie Waldrop, Rusty Morrison, Genya Turovskaya, Karen Weiser, Jacqueline Waters, Cesar Vallejo, Friedrich Holderlin, Gnoetry & Eric P. Elshtain, Peter Gizzi, Michael Kindellan, and John Matthias

--- FICTION ---

Pamela Lu

--- ESSAYS ---



Stephen Rodefer, Calvin Bedient, and Eliot Weinberger

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Thank you,

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274. **Kristine Leja**

***14 Hills-Independent Press Spotlight-Pamela Ryder, Noah Eli Gordon, & Instant City***

*Thu 13 Apr 2006*

---

Tuesday, April 18, 2006 @ 7:30pm

Intersection for the Arts

446 Valencia St. Between 15th & 16th (Mission)

Independent Press Spotlight

with Instant City

[www.theintersection.org](http://www.theintersection.org)

Featuring:

Pamela Ryder's fiction has been published in many literary journals. She has just completed a collection of stories about the kidnapping of the Lindbergh baby.

Noah Eli Gordon is the author of the book-length poem *The Frequencies* (Tougher Disguises, 2003), a collection of three long poems *The Area of Sound Called the Subtone*, (Ahsahta Press, 2004), an e-book *Notes toward the Spectacle* (Duration Press) and chapbooks from *Margin to Margin*, Anchorite Press, and *Anon Books*. His reviews have appeared in dozens of journals,

including Boston Review, The Poker, Rain Taxi, Jacket, and The St. Marks Poetry Project Newsletter. Forthcoming publications include an audio CD from Kites Are Fun!, a chapbook written in collaboration with Sara Veglahn from Ugly Duckling Presse, work in Boston Review, Typo, Small Town and many other journals. He currently teaches at the University of Colorado in Denver and maintains a links page here: <http://humanverb.blogspot.com/>

For more information visit [www.14hills.net](http://www.14hills.net)

-----  
How low will we go? Check out Yahoo! Messenger's low PC-to-Phone call rates.

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275. **Bruce Covey**  
*king/sandvik reading in Atlanta tonight*

Thu 13 Apr 2006

---

Poets Amy King and Todd Sandvik will read on Thursday, April 13, at 8:00 pm in the Dobbs Hall Parlor of Emory University in Atlanta. King is the author of Antidotes for an Alibi, which was a Lambda Award finalist for 2005, and a chapbook, The People Instruments. Sandvik, the Poet Laureate of Carrboro, is a member of the Lucipo Poetics Group. Light refreshments will be served. This reading is part of the series What's New in Poetry, made possible by the funding of the Emory University Poetry Council, the Hightower Fund, and the Druid Hills Bookstore.

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276. **C Daly**  
*LA does have a subway & el*

Thu 13 Apr 2006

---

April 6 \*Staged Reading\* North Hollywood Metro Red Line Station

Poets:

<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Laurel#Laurel](http://www.metro.net/press/2006/04_april/metro_049.htm#Laurel#Laurel)>

Laurel Ann Bogen,

<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Eitan#Eitan](http://www.metro.net/press/2006/04_april/metro_049.htm#Eitan#Eitan)>

Eitan

Kadosh,

<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Jennifer#Jennifer](http://www.metro.net/press/2006/04_april/metro_049.htm#Jennifer#Jennifer)>

Jennifer Kwon Dobbs,

<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Florence#Florence](http://www.metro.net/press/2006/04_april/metro_049.htm#Florence#Florence)>

Florence Weinberger,

<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Antonieta#Antonieta](http://www.metro.net/press/2006/04_april/metro_049.htm#Antonieta#Antonieta)>

Antonieta Villamil, and

<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Elena#Elena](http://www.metro.net/press/2006/04_april/metro_049.htm#Elena#Elena)>  
Elena

Karina Byrne read to rush-hour commuters on the mezzanine level of the North Hollywood Metro Red Line station beginning at 4 p.m.

Location: North Hollywood Metro Red Line Station, mezzanine level.

---

April 13 \*7th St./Metro Center platforms of Metro Blue Line

Poets: Ellyn

<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Ellyn#Ellyn](http://www.metro.net/press/2006/04_april/metro_049.htm#Ellyn#Ellyn)>

Maybe, Jamie

<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Jamie#Jamie](http://www.metro.net/press/2006/04_april/metro_049.htm#Jamie#Jamie)>

FitzGerald, Catherine

<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Catherine#Catherine](http://www.metro.net/press/2006/04_april/metro_049.htm#Catherine#Catherine)> Daly, John FitzGerald

<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#John#John](http://www.metro.net/press/2006/04_april/metro_049.htm#John#John)> ,  
Hélène

<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Hélène#Hélène](http://www.metro.net/press/2006/04_april/metro_049.htm#Hélène#Hélène)>  
Cardona, Michael

<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Michael#Michael](http://www.metro.net/press/2006/04_april/metro_049.htm#Michael#Michael)>  
> C. Ford and Elena

<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Elena#Elena](http://www.metro.net/press/2006/04_april/metro_049.htm#Elena#Elena)>

Karina Byrne read to rush-hour commuters on the platforms of departing Metro Blue Line trains at the 7th Street/Metro Center/Julian Dixon Station beginning at 4 p.m. If the muse so moves them, poets will board a train to a destination station and stage an impromptu reading aboard the Metro Blue Line, hence, the term Poetry in Motion.

Location: 7th Street/Metro Center/Julian Dixon Station, 696 W. 7th St.,  
downtown Los Angeles

---

April 20 \* Union Station platform of Metro Gold Line

Poets: Liz

<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Liz#Liz](http://www.metro.net/press/2006/04_april/metro_049.htm#Liz#Liz)>

Gonzalez, Teka

<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Teka#Teka](http://www.metro.net/press/2006/04_april/metro_049.htm#Teka#Teka)> Lark  
Lo, Elizabeth

<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Elizabeth#Elizabeth](http://www.metro.net/press/2006/04_april/metro_049.htm#Elizabeth#Elizabeth)>

h> Iannaci, Bruna  
<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Bruna#Bruna](http://www.metro.net/press/2006/04_april/metro_049.htm#Bruna#Bruna)>  
Mori, Lynne  
<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Lynne#Lynne](http://www.metro.net/press/2006/04_april/metro_049.htm#Lynne#Lynne)>  
Thompson, Steve  
<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Steve#Steve](http://www.metro.net/press/2006/04_april/metro_049.htm#Steve#Steve)>  
Petersen, Sanora  
<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Sanora#Sanora](http://www.metro.net/press/2006/04_april/metro_049.htm#Sanora#Sanora)>  
Bartels, and Elena  
<[http://www.metro.net/press/2006/04\\_april/metro\\_049.htm#Elena#Elena](http://www.metro.net/press/2006/04_april/metro_049.htm#Elena#Elena)>  
Karina Byrne read to rush-hour commuters on the platform of departing Metro Gold Line trains at Union Station beginning at 4 p.m. If the muse so moves them, poets will board a train to a destination station and stage an impromptu reading aboard the Metro Gold Line, hence, the term Poetry in Motion.  
  
Location: Union Station Metro Gold Line Station platform, Track 2, Union Station, 801 Alameda St., downtown Los Angeles.

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277. **kevin thurston**

***Re: what IS this?***

*Thu 13 Apr 2006*

---

it is 'generated'  
the syntax fools spam guards  
(someone more tech saavy may have a more detailed answer)  
  
rob read has been doing alot of spam work  
<http://www.bookthug.ca/ospam/>  
<http://www.justbuffalo.org/media/events/Audio%20Files/SA12spam.MP3>  
  
On 4/13/06, charles alexander <[REDACTED]> wrote:  
>  
> I just received an email message from a so-called "fast track degree  
> program" that wanted to give me a degree based on life experience. We all  
> get those. But at the end of the message, there was the following. It  
> looks  
> like a poem, but is it? What is it? How are these things generated? Are  
> they "generated?" Does anyone know how this stuff comes to be? Are people  
> hired to write these things? Is it stolen? Why do they put these things at  
> the end of messages? Is it so they won't be recognized as spam? Again,  
> what IS this?  
>  
>

- > rivet buster curly-coated rice miller cranio-aural well-greaved potassium
- > dichromate
- > bread-cutting self-paying Trans-mississippi cloth lapper silver-backed all
- > comers
- > ill-colored self-contented guard ring trench plow pine tree root-built
- > made eye four-yard soft-bright grain-growing spiritus asper fourpence
- > hapenny
- > peasant-born straw fiddle Aesop prawn sheet mill fishing banks slag wool
- > blunt-leaved harvest home tallow-colored self-propulsion bleaching powder
- > driving punch
- > cave-lodged magpie diver Iceland crystal terra putura cockatoo farmer
- > dew-lit
- > ordnance sergeant wind cutter peach canker well-knit web-worked sea-beat
- > spatter dash plain wanderer hog louse liver fungus dog cake street virus
- > garlic oil terror-fleet time policy middle-temperature error bucking kier
- > verse anthem
- > worse-taught eye-conscious cutaway coat nonvalue bill down pillow wood
- > louse
- > summer-lived honey clover sailor gang acetate green suction dredge
- > short-headed
- > before-known Semi-norman world-bound bushy-whiskered well-sufficing wood
- > calamint
- > alluring gland sketch book knife-shaped bass killy canker rose
- > well-acquired
- > carriage lamp souari-nut dark-eyed self-trust hand spinning Philo-turkism
- > cumulo-cirrus storm cloud wanton-winged cameline oil school-taught setting
- > rule
- > abutment arch half-baked flower-infolding tonnage displacement vice-rector
- > self-gratulation
- > friction slip three-guinea cartridge annealer prone pressure method orange
- > chipper coral-beaded
- > mid-career cat owl plate money by-sitter rock elm wind-swift
- > drainage theory wheel rod half-misunderstood quasi tradition shave rush
- > torpedo battery
- > tallow oil chestnut bud sierra brownbark pine trial court solemn-sounding
- > sneak current
- > segmentation nucleus passing strake cowhage cherry Neanderthal man
- > silly-faced bacon beetle
- > half-term shoe findings sun-flagged self-opinionatedly transmission
- > grating
- > Trans-uranian

> high-souled brush breaker harpoon fork tree bear round-leafed fish scale  
> chinked back iron pyrites quick-spouting sleeping carriage primary scholar  
> boy bishop  
> brake clevis bomb tube eddy current mincing horse si quis large-utteranced  
> ridicule-proof zephyr shirting flash set spar bridge cocoa tea  
> well-replaced  
> all-searching Pro-protestant fellow guest shock therapy mortise gauge two  
> estates  
> feed hand whispering gallery Big lime dog-gnawn dish-faced clover-leaf  
> midge  
> state-educated vine fretter pan conveyer cheroonjie nut hot-drawn drainage  
> pit  
> quasi faculty laurel-wreathed sugar refiner loco vetch board rule family  
> living  
> cross-bench bay willow dry-pick re-recollection pre-excursion  
> self-repelling  
> cloud-rocked peat gas equal-headed salt vase gear ratio cypress moss  
> dazzle system grade stake cement pulverizer scare-sleep drumhead cabbage  
> scanning disk  
> self-pitying ugly-clouded poor-feeding sneck band Pro-bermudian wrought  
> iron  
> honor roll fin ray Post-raphaelite dead-air rent-free three-bid  
> game-destroying sloe plum hair seal bismuth white blowing mold  
> self-knowledge  
> point chisel mother cell in-service salpingo-oophoritis quasi-regular  
> baker-knead  
> wage paying kimono sleeve narrow-leaved oat grass Du-barry ship news  
> sun-bathed  
> worm-shaped plate rail tree sparrow snow-clad precombustion engine  
> professor ordinarius  
> truth serum player piano fair-conditioned never-waning chain store  
> Cypro-phoenician  
> tire vulcanizer blue-colored center bit true-dealing Pro-german Shinarump  
> conglomerate  
> pressure gauge two-unit skunk porpoise blue-ribbonism lake dweller  
> single-blossomed  
> needle-scarred cross remainder Border song tool examiner day nursery dairy  
> cheese  
>

-- 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.

278. **charles alexander*****what IS this?****Thu 13 Apr 2006*

I just received an email message from a so-called "fast track degree program" that wanted to give me a degree based on life experience. We all get those. But at the end of the message, there was the following. It looks like a poem, but is it? What is it? How are these things generated? Are they "generated?" Does anyone know how this stuff comes to be? Are people hired to write these things? Is it stolen? Why do they put these things at the end of messages? Is it so they won't be recognized as spam? Again, what IS this?

rivet buster curly-coated rice miller cranio-aural well-greaved potassium  
 dichromate bread-cutting self-paying Trans-mississippi cloth lapper silver-  
 backed all comers ill-colored self-contented guard ring trench plow pine tree  
 root-built made eye four-yard soft-bright grain-growing spiritus asper fourpence  
 hapenny peasant-born straw fiddle Aesop prawn sheet mill fishing banks slag  
 wool blunt-leaved harvest home tallow-colored self-propulsion bleaching  
 powder driving punch cave-lodged magpie diver Iceland crystal terra putura  
 cockatoo farmer dew-lit ordnance sergeant wind cutter peach canker well-knit  
 web-worked sea-beat spatter dash plain wanderer hog louse liver fungus dog  
 cake street virus garlic oil terror-fleet time policy middle-temperature error  
 bucking kier verse anthem worse-taught eye-conscious cutaway coat nonvalue  
 bill down pillow wood louse summer-lived honey clover sailor gang acetate  
 green suction dredge short-headed before-known Semi-norman world-bound  
 bushy-whiskered well-sufficing wood calamint alluring gland sketch book knife-  
 shaped bass killy canker rose well-acquired carriage lamp souari-nut dark-eyed  
 self-trust hand spinning Philo-turkism cumulo-cirrus storm cloud wanton-  
 winged cameline oil school-taught setting rule abutment arch half-baked flower-  
 infolding tonnage displacement vice-rector self-gratulation friction slip three-  
 guinea cartridge annealer prone pressure method orange chipper coral-beaded  
 mid-career cat owl plate money by-sitter rock elm wind-swift drainage theory  
 wheel rod half-misunderstood quasi tradition shave rush torpedo battery tallow  
 oil chestnut bud sierra brownbark pine trial court solemn-sounding sneak  
 current segmentation nucleus passing strake cownage cherry Neanderthal man  
 silly-faced bacon beetle half-term shoe findings sun-flagged self-opinionatedly  
 transmission grating Trans-uranian high-souled brush breaker harpoon fork  
 tree bear round-leafed fish scale chinked back iron pyrites quick-spouting  
 sleeping carriage primary scholar boy bishop brake clevis bomb tube eddy  
 current mincing horse si quis large-utteranced ridicule-proof zephyr shirting  
 flash set spar bridge cocoa tea well-replaced all-searching Pro-protestant fellow



guest shock therapy mortise gauge two estates feed hand whispering gallery  
Big lime dog-gnawn dish-faced clover-leaf midge state-educated vine fretter pan  
conveyer cheroonjie nut hot-drawn drainage pit quasi faculty laurel-wreathed  
sugar refiner loco vetch board rule family living cross-bench bay willow dry-pick  
re-recollection pre-excursion self-repelling cloud-rocked peat gas equal-headed  
salt vase gear ratio cypress moss dazzle system grade stake cement pulverizer  
scare-sleep drumhead cabbage scanning disk self-pitying ugly-clouded poor-  
feeding sneck band Pro-bermudian wrought iron honor roll fin ray Post-  
raphaelite dead-air rent-free three-bid game-destroying sloe plum hair seal  
bismuth white blowing mold self-knowledge point chisel mother cell in-service  
salpingo-oophoritis quasi-regular baker-knead wage paying kimono sleeve  
narrow-leaved oat grass Du-barry ship news sun-bathed worm-shaped plate rail  
tree sparrow snow-clad precombustion engine professor ordinarius truth serum  
player piano fair-conditioned never-waning chain store Cypro-phoenician tire  
vulcanizer blue-colored center bit true-dealing Pro-german Shinarump  
conglomerate pressure gauge two-unit skunk porpoise blue-ribbonism lake  
dweller single-blossomed needle-scarred cross remainder Border song tool  
examiner day nursery dairy cheese

[↑ Contents](#)

279. **mIEKAL aND**

**Re: what IS this?**

Thu 13 Apr 2006

It's what poets will be replaced by when their are no humans left on the earth.

On Apr 13, 2006, at 11:25 AM, charles alexander wrote:

*Again, what IS this?*

*rivet buster curly-coated rice miller cranio-aural well-greaved  
potassium dichromate*

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280. **Vernon Frazer**

**Re: what IS this?**

Thu 13 Apr 2006

Charles,

I think it's a "half-found poem." Just break the lines to complete it. I've received a few of them from other commercial outlets. I can't remember if any were for Viagra ads. I assumed that somebody found me through my poetry and thought they could hook me into buying something. I don't know what it is or hw they do

it. But I've taken the liberty of breaking the lines and creating stanzas. If anybody would like to continue turning this into a spam poem, please feel free to pick up where I left off.

Vernon

rivet buster curly-coated rice  
miller cranio-aural well-greaved potassium dichromate  
bread-cutting self-paying Trans-mississippi cloth lapper

silver-backed all comers  
ill-colored self-contented guard  
ring trench plow pine tree

root-built made eye four-yard  
soft-bright grain-growing spiritus  
asper fourpence hapenny

peasant-born straw fiddle Aesop prawn sheet  
mill fishing banks slag wool  
blunt-leaved harvest home  
tallow-colored self-propulsion bleaching  
powder driving punch  
cave-lodged magpie diver Iceland crystal  
terra putura cockatoo farmer dew-lit

ordnance sergeant

wind cutter

peach canker

well-knit web-worked sea-beat  
spatter dash plain wanderer hog louse  
liver fungus dog cake street virus

garlic oil terror-fleet

time policy middle-temperature error bucking kier  
verse anthem

worse-taught eye-conscious cutaway coat nonvalue bill down pillow wood louse  
summer-lived honey clover sailor gang acetate green suction dredge  
short-headed

before-known Semi-norman world-bound bushy-whiskered well-sufficing wood  
calamint

alluring gland sketch book knife-shaped bass killy canker rose well-acquired  
carriage lamp souari-nut dark-eyed self-trust hand spinning Philo-turkism  
cumulo-cirrus storm cloud wanton-winged cameline oil school-taught setting  
rule

abutment arch half-baked flower-infolding tonnage displacement vice-rector  
self-gratulation  
friction slip three-guinea cartridge annealer prone pressure method orange  
chipper coral-beaded  
mid-career cat owl plate money by-sitter rock elm wind-swift  
drainage theory wheel rod half-misunderstood quasi tradition shave rush  
torpedo battery  
tallow oil chestnut bud sierra brownbark pine trial court solemn-sounding  
sneak current  
segmentation nucleus passing strake cowhage cherry Neanderthal man  
silly-faced bacon beetle  
half-term shoe findings sun-flagged self-opinionatedly transmission grating  
Trans-uranian  
high-souled brush breaker harpoon fork tree bear round-leafed fish scale  
chinked back iron pyrites quick-spouting sleeping carriage primary scholar  
boy bishop  
brake clevis bomb tube eddy current mincing horse si quis large-utteranced  
ridicule-proof zephyr shirting flash set spar bridge cocoa tea well-replaced  
all-searching Pro-protestant fellow guest shock therapy mortise gauge two  
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state-educated vine fretter pan conveyer cheroonjie nut hot-drawn drainage  
pit  
quasi faculty laurel-wreathed sugar refiner loco vetch board rule family  
living  
cross-bench bay willow dry-pick re-recollection pre-excursion self-repelling  
cloud-rocked peat gas equal-headed salt vase gear ratio cypress moss  
dazzle system grade stake cement pulverizer scare-sleep drumhead cabbage  
scanning disk  
self-pitying ugly-clouded poor-feeding sneck band Pro-bermudian wrought iron  
honor roll fin ray Post-raphaelite dead-air rent-free three-bid  
game-destroying sloe plum hair seal bismuth white blowing mold  
self-knowledge  
point chisel mother cell in-service salpingo-oophoritis quasi-regular  
baker-knead  
wage paying kimono sleeve narrow-leaved oat grass Du-barry ship news  
sun-bathed  
worm-shaped plate rail tree sparrow snow-clad precombustion engine  
professor ordinarius  
truth serum player piano fair-conditioned never-waning chain store  
Cypro-phoenician  
tire vulcanizer blue-colored center bit true-dealing Pro-german Shinarump

conglomerate  
pressure gauge two-unit skunk porpoise blue-ribbonism lake dweller  
single-blossomed  
needle-scarred cross remainder Border song tool examiner day nursery dairy  
cheese

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281. **C Daly**

***Re: Questions Regarding Buddhism***

*Thu 13 Apr 2006*

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Samurai? Shaolin temple warriors? Buddhist kings? as was mentioned, Sri Lanka?

You'd have to argue that war is not atrocious and to argue that religion and politics, religion and culture, religion and nationalism, do not overlap to say Buddhism -- or any religion -- was not involved in atrocity.

Also, Buddhist monk and or nunhood is not necessarily a lifetime vow, so to argue that Buddhist monks can't perform violent acts -- there's a lot of wiggle room in that. You can be a monk for a vacation or take a vacation from monkhood in many sects.

Buddhism spreads -- is designed to spread -- through cultural imperialism. This is part of the reason it is violently repressed by nationalist movements and often part of colonialism rather than the other way 'round.

Just as non-violence is one of the five precepts of Buddhism, so too don't kill is in the bible somewhere. Don't words often diverge from acts?

All best,  
Catherine

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282. **Michael Heller**

***new chapbook***

*Thu 13 Apr 2006*

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--=====AVGMAIL-443E83932314=====Content-Type: text/plain;  
charset=us-ascii; format=flowed; x-avg-checked=avg-ok-83318D9

(apologies for any duplicate posts--MH)

A LOOK AT THE DOOR WITH THE HINGES OFF

(Poems from the mid-1960s)

by Michael Heller

from A Note on the Poems:

"I try to re-imagine what went into these poems, the experimental climate of those days, love of Webburn's pointillist music, the background, not yet fully formed, in my love of poets like Williams, Creeley, Oppen, Olson, Zukofsky. Heady days, lighter days--looking back we can always find signs of where we've been. But I also find in these poems, portents of an open, hopeful futurity."

Published by Dos Madres Press 24 pp. \$8.00 plus shipping

Available from Dos Madres Press

P.O. Box 294

Loveland, Ohio 45140

<http://www.dosmadres.com>

(for online orders, payment by PayPal, credit cards and echecks. Mail-in checks made out to Robert Murphy)

Exigent Futures: New and Selected Poems (2003) and Uncertain

Poetries: Selected Essays (2005)

available from Salt Publishing at [www.saltpublishing.com](http://www.saltpublishing.com) and at both regular and online bookstores.

For a survey of work, poems, essays, prose, go to:

<http://www.thing.net/~grist/ld/heller.htm>

-----AVGMAIL-443E83932314-----Content-Type: text/plain; x-avgfirt; charset=us-ascii; x-avg-checked=avg-ok-83318D9 Content-Description: "AVG certification"

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.1.385 / Virus Database: 268.4.1/310 - Release Date: 4/12/2006

-----AVGMAIL-443E83932314-----

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283. **Stephen Vincent**

***Re: Questions Regarding Buddhism***

*Thu 13 Apr 2006*

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I think it's important to separate practice from the teachings. The history of most religions - I suspect - are full of contradictions. In the way that - again, I suspect - many Jews are appalled or in direct opposition to Israeli practices in occupied Palestine, and, many Christians are also appalled and in opposition to the so-called Christian right, particularly in the practices of President Bush, ostensibly devout man of Christian beliefs. (One also remembers the Quaker, Richard Nixon).

Anyway, as perhaps obvious, both individuals and institutions go wayward, or off path from the original message/teachings - be it of Buddha, Christ, etc.

Welcome to the world,

Stephen Vincent

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

*i am a big fan of buddhism and try to learn what i can about the practice. i have heard, though, that buddhists have played a violent role in the civil war in sri lanka over the years. i'm not sure what the ethnicity/religion axes of the conflict are; that is, if religion and ethnicity are bound together, or not, so that the two cannot be meaningfully separated in determining what is at stake in the armed conflict.*

*ps it's Dalai Lama...*

*At 7:10 PM -0400 4/12/06, Ian VanHeusen wrote:*

*I had the following questions regarding Buddhism and I would like to state that I do not ask them to discredit the religion and its followers. I have a sincere respect for the peace and beauty of Buddhism, especially in the modern world. These questions are prompted from discussions I have had they made me question the nature of my perceptions.*

*1) Are there examples of "Buddhist Atrocities" where religion was the motivating factor? I am aware of atrocities against Buddhists and I have heard rumors of atrocities done by Buddhists. I ask because someone I was talking about claimed that Buddhists never ever committed atrocities in the name of religion.*

*2) I heard from a convert to Tibetan Buddhism that the Dali Llama once had slaves, is this true?*

*If possible, please give sources. Thanks and God bless,  
Ian VanHeusen*

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## 284. **Michael Rothenberg** ***buddhism and war***

Thu 13 Apr 2006

It may be considered strange that Zen has in any way been affiliated with the spirit of the military classes of Japan. Whatever form Buddhism takes in the various countries where it flourishes, it is a religion of compassion, and in its varied history it has never been found engaged in warlike activities. How is it,

then, that Zen has come to activate the fighting spirit of the Japanese warrior?  
-- D. T. Suzuki [1]

Suzuki's question remains the most problematic one for understanding the place of Zen within Buddhism and comparative religion generally. In his provocative study *Zen and the Way of the Sword: Arming the Samurai Psyche*, [2] Winston L. King raises this issue on the first page and reminds us that such perversions of moral and religious ideals are not found only in Japan. We need only consider "how the simple otherworldly ethic of Jesus, the carpenter of Nazareth, to love those who hate us and turn the other cheek to those who strike us could have been transformed into the Crusaders' gospel of killing infidel Saracens or into a church of bitterly feuding and even warring sects. The answers to all such questions are always complex and unsatisfactory. "This response too, for valid as it is it overlooks the most important issue: the difference between our understanding of the Crusader, who would now be considered benighted by all but the most fundamentalist Christians, and the reputation of the Zen samurai spirit among contemporary Japanese and those likely to read this article. The problem, then, is not only how this perversion of Buddhism occurred, but why samurai Zen continues to be accepted and praised as a legitimate form of Buddhism.

King never addresses this question squarely, although at times he comes close. Instead, *Zen and the Way of the Sword* provides a concise and admirably clear introduction to a fascinating subject. An explanation of Zen practice and experience is followed by chapters on how the samurai adopted Zen (and

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285. **H Arnold**

### ***Re: Questions Regarding Buddhism***

*Thu 13 Apr 2006*

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1) Are their examples of "Buddhist Atrocities" where religion was  
> > > the motivating factor? I am aware of atrocities against Buddhists  
> > > and I have heard rumors of atrocities done by Buddhists. I ask  
> > > because someone I was talking about claimed that Buddhists never  
> > > ever committed atrocities in the name of religion.  
> > >  
> > > 2) I heard from a convert to Tibetan Buddhism that the Dali Llama  
> > > once had slaves, is this true?  
> > >  
> > > If possible, please give sources. Thanks and God bless,  
> > > Ian VanHeusen

In fairness, I think a good place to take these questions would be to practicing Buddhists who are also scholars of Buddhism, or who are monastics -- they are the ones who could sensitively field questions about their co-religionists present and past -- the only thing anyone else can do is generalize --

Best,

heidi

Heidi Arnold

fax: [REDACTED]  
[REDACTED]

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286. **Michael Rothenberg**  
***shaolin buddhism martial arts violence***

Thu 13 Apr 2006

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[http://www.shaolin.com/shaolin\\_history.aspx](http://www.shaolin.com/shaolin_history.aspx)

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287. **Officer in Need of Assistance!**  
***Re: what IS this?***

Thu 13 Apr 2006

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I'm pretty sure at least one book has been published containing just this sort of spam poetry, and there are a few spam poetry websites.

It creates the world we live in.

On 4/13/06, Vernon Frazer <[REDACTED]> wrote:

> Charles,

>

> I think it's a "half-found poem." Just break the lines to complete it. I've  
> received a few of them from other commercial outlets. I can't remember if  
> any were for Viagra ads. I assumed that somebody found me through my  
poetry  
> and thought they could hook me into buying something. I don't know what it  
> is or hw they do it. But I've taken the liberty of breaking the lines and  
> creating stanzas. If anybody would like to continue turning this into a spam  
> poem, please feel free to pick up where I left off.

>

> Vernon

>

>



> rivet buster curly-coated rice  
> miller cranio-aural well-greaved potassium dichromate  
> bread-cutting self-paying Trans-mississippi cloth lapper  
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>     silver-backed all comers  
>     ill-colored self-contented guard  
>     ring trench plow pine tree  
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>         root-built made eye four-yard  
>         soft-bright grain-growing spiritus  
>         asper fourpence hapenny  
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> peasant-born straw fiddle Aesop prawn sheet  
> mill fishing banks slag wool  
> blunt-leaved harvest home  
> tallow-colored self-propulsion bleaching  
> powder driving punch  
> cave-lodged magpie diver Iceland crystal  
> terra putura cockatoo farmer dew-lit  
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>     ordnance sergeant  
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>         wind cutter  
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>         peach canker  
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>         well-knit web-worked sea-beat  
>         spatter dash plain wanderer hog louse  
>         liver fungus dog cake street virus  
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>         garlic oil terror-fleet  
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> time policy middle-temperature error bucking kier  
> verse anthem  
> worse-taught eye-conscious cutaway coat nonvalue bill down pillow wood  
louse  
> summer-lived honey clover sailor gang acetate green suction dredge  
> short-headed  
> before-known Semi-norman world-bound bushy-whiskered well-sufficing  
wood  
> calamint  
> alluring gland sketch book knife-shaped bass killy canker rose well-acquired  
> carriage lamp souari-nut dark-eyed self-trust hand spinning Philo-turkism  
> cumulo-cirrus storm cloud wanton-winged cameline oil school-taught setting  
> rule  
> abutment arch half-baked flower-infolding tonnage displacement vice-rector  
> self-gratulation  
> friction slip three-guinea cartridge annealer prone pressure method orange  
> chipper coral-beaded  
> mid-career cat owl plate money by-sitter rock elm wind-swift  
> drainage theory wheel rod half-misunderstood quasi tradition shave rush  
> torpedo battery  
> tallow oil chestnut bud sierra brownbark pine trial court solemn-sounding  
> sneak current  
> segmentation nucleus passing strake cowhage cherry Neanderthal man  
> silly-faced bacon beetle  
> half-term shoe findings sun-flagged self-opinionatedly transmission grating  
> Trans-uranian  
> high-souled brush breaker harpoon fork tree bear round-leafed fish scale  
> chinked back iron pyrites quick-spouting sleeping carriage primary scholar  
> boy bishop  
> brake clevis bomb tube eddy current mincing horse si quis large-utteranced  
> ridicule-proof zephyr shirting flash set spar bridge cocoa tea well-replaced  
> all-searching Pro-protestant fellow guest shock therapy mortise gauge two  
> estates  
> feed hand whispering gallery Big lime dog-gnawn dish-faced clover-leaf  
midge  
> state-educated vine fretter pan conveyer cheroonjie nut hot-drawn drainage  
> pit  
> quasi faculty laurel-wreathed sugar refiner loco vetch board rule family  
> living  
> cross-bench bay willow dry-pick re-recollection pre-excursion self-repelling  
> cloud-rocked peat gas equal-headed salt vase gear ratio cypress moss  
> dazzle system grade stake cement pulverizer scare-sleep drumhead cabbage

> scanning disk  
> self-pitying ugly-clouded poor-feeding sneck band Pro-bermudian wrought iron  
> honor roll fin ray Post-raphaelite dead-air rent-free three-bid  
> game-destroying sloe plum hair seal bismuth white blowing mold  
> self-knowledge  
> point chisel mother cell in-service salpingo-oophoritis quasi-regular  
> baker-knead  
> wage paying kimono sleeve narrow-leaved oat grass Du-barry ship news  
> sun-bathed  
> worm-shaped plate rail tree sparrow snow-clad precombustion engine  
> professor ordinarius  
> truth serum player piano fair-conditioned never-waning chain store  
> Cypro-phoenician  
> tire vulcanizer blue-colored center bit true-dealing Pro-german Shinarump  
> conglomerate  
> pressure gauge two-unit skunk porpoise blue-ribbonism lake dweller  
> single-blossomed  
> needle-scarred cross remainder Border song tool examiner day nursery dairy  
> cheese  
>  
--  
<http://hyperhypo.org>

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288. **Minky Starshine**

***Robin Ward: art opening in culver city ca saturday april 15th***

*Thu 13 Apr 2006*

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For those of you in the LA area...Robin Ward's art opening (below) is Saturday night...I find inspiration in her work...If anyone goes--I'm on the east coast and won't make it--would enjoy hearing thoughts. Best, Deborah Poe

Snow Blind Water Drop

sixspace gallery project room, Culver City, CA

April 15 - May 13

Reception: Saturday April 15, from 6-9pm

My recent paintings and drawings posit creatures, whether human or animal, as bodies in largely empty environments where subtle landscapes or terrains are evoked or fade away through delicate mark making and insinuation. In Snow Blind Water Drop, the negative space of the support surface becomes the landscape itself--water, snow, ice. The creatures express, transform, struggle,

float hazily, procreate, in a primordial soup where the boundary between liquid, solid, and air has evaporated, but where these confusions question the fundamental order of things and the way living beings are positioned within that order.

<><>

Ice Pack (detail), mixed media on paper, 22 x 22," 2006

For more information:

<http://www.omphalos-art/snowblind.html>

<http://www.sixspace.com/gallery/pr-ward2006/pressrelease.php>

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289. **Megan Burns**

***New Orleans Poets on Jim Lehrer***

*Thu 13 Apr 2006*

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For anyone who missed the segment on New Orleans Poets on the Jim Lehrer Hour Monday, you can now view the segment online:

[http://www.pbs.org/newshour/bb/economy/jan-june06/poetry\\_4-10.html#](http://www.pbs.org/newshour/bb/economy/jan-june06/poetry_4-10.html#)

Megan Burns

That big banner with the words "Viva la Vida" in several translations hanging behind the readers is a Megan Burns original. :)

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290. **Sheila Murphy**

***Douglas Barbour and Sheila E. Murphy CONTINUATIONS***

*Thu 13 Apr 2006*

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<http://www.uap.ualberta.ca/UAP.asp?LID=41&bookID=664>

Continuations Douglas Barbour, Sheila E. Murphy "The strength of this book is in its quick-change artistry, the sensation of flux that is continuous, and capable at any moment of erupting into epiphany or surprise." Roo Borson Across great distances and a panorama shaped by words, poets Douglas Barbour and Sheila Murphy began writing in collaboration. Tapped to technology's dance across paper, with thoughts like bright colours coursing across screens, Continuations emerged as the product of a new creator, a "third individual," who writes differently from either poet. Words shapeshifted and poets transformed, Continuations is an intriguing addition to the growing field of collaborative poetry in North American literature. ISBN: 0-88864-

463-9 Price: CND\$ 19.95, USD\$ 19.95, £ 10.99 Discount: Trade Subject:  
Literature/Poetry Publication Date: March 2006

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291. **Stephen Vincent**

***The Poetry Reading/Momo's Press, etc***

*Thu 13 Apr 2006*

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As once editor and publisher of Momo's Press (1973 - 1984) I still have a little inventory, and since occasionally on blogs and otherwise talk up some of the books and authors are talked, to let folks now:

The Poetry Reading: A Contemporary Compendium on Language and Performance edited by Stephen Vincent & Ellen Zweig, (Momo's Press, 1981) Some copies in paper still available. (I have a few and Ellen has part of a box.) It's 350 pages with a variety of contributors - B Dahlen, J Rothenberg, Ron Silliman, Steve McCaffery, David Antin, Victor Hernandez Cruz, J Hagedorn & among many others! With a Contents that covers: Histories, Oral Literature, Performances, Video, Sound and Typography. \$25

If I run out of copies here, Ellen Zweig, who is currently mounting an installation in Shanghai (!) will be back in May and we will respond to your order at that time.

I also have copies of Beverly Dahlen's A Reading: 1 - 7 (Momo's Press, 1985) for \$15 each, including postage. A cloth bound signed (A -Z) version is available for \$30. And a very few copies of the signed (A-Z) of her first book, Out of the Third (Momo's Press, 1974) for \$50, including postage.

I also have cloth copies of Victor Cruz' By Lingual Wholes - \$15.

Prices will cover postage and handling!

Please send to:

Stephen Vincent  
3514 21st Street  
San Francisco, CA 94114

Thanks for your interest!

Stephen V

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

Currently featuring the serial, Tenderly.

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292. **Stephen Vincent**

***Resend! The Poetry Reading/Momo's Press, etc***

*Fri 14 Apr 2006*

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(Must try this first paragraph again!)

As once editor and publisher of Momo's Press (1973 - 1984) I still have a little inventory, and since occasionally on blogs and otherwise, the books and authors remain of interest, I want to let folks know:

The Poetry Reading: A Contemporary Compendium on Language and Performance edited by Stephen Vincent & Ellen Zweig, (Momo's Press, 1981) Some copies in paper still available. (I have a few and Ellen has part of a box.) It's 350 pages with a variety of contributors - B Dahlen, J Rothenberg, Ron Silliman, Steve McCaffery, David Antin, Victor Hernandez Cruz, J Hagedorn & among many others! With a Contents that covers: Reading Series Histories, Oral Literature, Performances, Video, Sound and Typography. \$25

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3514 21st Street  
San Francisco, CA 94114

Email me with any questions. Thanks for your interest!

Stephen V

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

Currently featuring the serial, Tenderly.

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293. **Andrew Burke**

**Re: Douglas Barbour and Sheila E. Murphy CONTINUATIONS**

Fri 14 Apr 2006

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Out here in a farflung aspect of the old British Empire, where the countries are pink and sunny, it is unusual to find books by poets across the wide blue oceans. On a poet's income, I am without credit card and therefore often without access to such writers' works ... But shuffling through a branch of Elizabeth's Second Hand Bookshop(s) recently I found Sheila E Murphy's 'A clove of Gender'. Amazingly good find, a Stride book from Devon, UK. So, while you all enjoy 'Continuations', I am enjoying Sheila's work from 1995 ... Just think of its 'long and winding road' from Sheila's pen to bedside table ...

Btw, for any who don't know, 'Sheila', perhaps with a lower case 's', is an Ocker term for female of the species.

Andrew

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

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

From: "Sheila Murphy" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, April 14, 2006 9:17 AM

Subject: Douglas Barbour and Sheila E. Murphy CONTINUATIONS

> <http://www.uap.ualberta.ca/UAP.asp?LID=41&bookID=664>

>

>       Continuations   Douglas Barbour, Sheila E. Murphy       "The strength of this book is in its quick-change artistry, the sensation of flux that is continuous, and capable at any moment of erupting into epiphany or surprise." Roo Borson Across great distances and a panorama shaped by words, poets Douglas Barbour and Sheila Murphy began writing in collaboration. Tapped to technology's dance across paper, with thoughts like bright colours coursing across screens, Continuations emerged as the product of a new creator, a "third individual," who writes differently from either poet. Words shapeshifted and poets transformed, Continuations is an intriguing addition to the growing field of collaborative poetry in North American literature.       ISBN: 0-88864-463-9   Price: CND\$ 19.95, USD\$ 19.95, £ 10.99   Discount: Trade   Subject: Literature/Poetry  
Publication Date: March 2006

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Fri 14 Apr 2006

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

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Fri 14 Apr 2006



Booklaunch & Poetry Reading for Gregg Biglieri's *Sleepy with Democracy*  
Saturday April 15th at Big Orbit (Sleepy time 8:00)  
30D Essex Street  
Buffalo, NY 14213-2332

Praise for *Sleepy*:

Benjamin Friedlander writes: <sup>3</sup>A system of representation in which each particle of meaning contributes, no, is subsumed into a rhetoric that lulls us, oh so shrewdly, into a state neither wakeful nor content with dreams.<sup>2</sup>

Bill Berkson writes: <sup>3</sup>Stepping lightly into the appointed area - with 'What common language to unravel?' that iconic question of moment blinking over the portals -- Gregg Biglieri shoulders the 'rival dictation' known as poetry to wonder us awake. Indeed, if what here is invoked as *Democracy*<sup>1</sup> is discussible -- and more to the point, livable -- there must be a whole new conversation to engage all available terms by which it might reanimate from present inertia. Biglieri's composite talk keeps all terms open, with alarming interlinear bounce and extravagance ever palpable. This is a full, heartening book.<sup>2</sup>

Peter Quartermain writes: <sup>3</sup>You sense uncertainty,<sup>1</sup> puns Biglieri, *And* recover it.<sup>1</sup> These poems are written in a world paralysed by its own aporia, no road no lyric subject possible, the boundaries of subject and object blurred beyond perception in an endlessly manipulated indifferent culture lacking will and imagination. They are written, as one poem says, from the exact middle of nowhere, where the alphabet is primal pun, and *the things we really know* are words.<sup>1</sup> Ironic and sardonic, these witty poems, carefully sequenced but independent in their interlinking echoes and iterations, are a wake-up call; they emerge from the gap between what is there and what is not, testimony to our impossible desire for clarity of vision. The absence is all here, one line says, and sleep can't process it a dilemma beautifully caught in a headlong fluid syntax which demands close attention and repeated reading, conundrums of thought and observation led by Biglieri's alert astonished ear, the mind led by sound. Wonderful poems, voicing unillusion. They stay.<sup>2</sup>

What will you write? <sup>3</sup>Kick out the jams<sup>2</sup> Saturday April 15th at Big Orbit.  
Reading, booksigning, merrymaking...

Can't get enough? Other works by Gregg Biglieri include: *Profession* (Idiom, 1997), *Roma* (Beautiful Swimmer, 1999), *Los Books* (Cuneiform, 2002), *Reading Keats to Sleep* (Cuneiform, 2003), *EL EGG* (Eclipse Editions, 2003) <[www.english.utah.edu/eclipse/](http://www.english.utah.edu/eclipse/)> & *I Heart My Zeppelin* (Atticus Finch, 2005).

Get Sleepy wherever you are! Get Sleepy faster when [cuneiformpress.com](http://cuneiformpress.com) accepts credit cards. Get Sleepy soon...A host of other titles from Cuneiform will be available at the event.

Bring cash for booze and books.

Thanks to Professor Dennis Tedlock for making this publication possible, as well as our friends at Big Orbit for their hospitality.

More details forthcoming at: [www.cuneiformpress.com](http://www.cuneiformpress.com)

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297. **Aldon Nielsen**  
***you won't believe this one***

*Fri 14 Apr 2006*

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Ready for another survey? Check out this item as reported in today's Washington Post in Richard Morin's column:

Learning the Wrong Things From Poetry

Fill your house with books if you want little Billy or Beth to grow up to be an academic all-star. Shakespeare is good. But stay away from poetry -- books of poesy on your shelves may dumb down your child.

A research team headed by demographer Jonathan Kelley, of Brown University and the University of Melbourne, analyzed data from a study of scholastic ability in 43 countries, including the United States. The data included scores on a standardized achievement test in 2000 and detailed information that parents provided about the family. The average student scored 500 on this test.

The researchers found that a child from a family having 500 books at home scored, on average, 112 points higher on the achievement test than one from an otherwise identical family having only one book -- and that's after they factored in parents' education, occupation, income and other things typically associated with a child's academic performance. The findings were presented last month at the annual meeting of the Population Association of America in Los Angeles.

Of course, it's not the number of books in the home that boosts student performance -- it's what they represent. The researchers say a big home library reflects the parents' dedication to the life of the mind, which probably nurtures scholastic accomplishment in their offspring.

They also found that not all books are created equal. "Having Shakespeare or similar highbrow books about bodes well for children's achievement," they wrote. "Having poetry books around is actively harmful by about the same amount," perhaps because it signals a "Bohemian" lifestyle that may encourage kids to become guitar-strumming, poetry-reading dreamers.

--Gil Scott-Heron

[Redacted] [Fax]

Fri 14 Apr 2006

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"and now it's winter in America"

--Gil Scott-Heron

Aldon Lynn Nielsen

George and Barbara Kelly Professor of American Literature

Department of English

The Pennsylvania State University

112 Burrowes

University Park, PA 16802-6200

[REDACTED] [office]

[Redacted] [Fax]

*Fri 14 Apr 2006*

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301. **Haas Bianchi**

***Buddhist, Catholic, Jewish, Muslim, Nudist***

*Fri 14 Apr 2006*

---

It is my experience that there are people who are willing to equivocate and do evil from all traditions.

The Japanese Empire for example (until 1945) did evil and many of their soldiers were Buddhists(with Shinto as well).

There is a great letter between DT Suzuki and Thomas Merton that gives me some solace.

I think it was written in the early 60's where Suzuki tells Merton that there is a mystical bond between the Buddha and his Followers, Islamic Sufism, Christians like St Francis, St John of the Cross and Charles De Foucoud, Jews like Caro and Abu Lafia and Hindus like Ghandi, Communists like Neruda and that this is real truth and that those who equivocate are the image of evil in the world.

I think we are seeing this today writ large.

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302. **Shankar, Ravi (English)**

***2006 CSU Writing Conference featuring Frank McCourt, Marilyn Nelson, Hassan Ildari and others....***

*Fri 14 Apr 2006*

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Conference (Sat. & Sun. May 6-7, 2006) is Free and Open to the Public.

Please email <[REDACTED]> asap if you plan on attending.

Spread the word to any interested writers and readers, students and faculty.

See details below:

Website Under Construction at:

<<http://so-mako.sysoff.ctstateu.edu/AcadAff/cwc.nsf>>

CSU Writing Conference 2006

Connecticut State University System

Writing Conference

At Western Connecticut State University

181 White Street

Danbury, CT 06810

Frank McCourt Keynotes

Unique Writing Conference Open to

Teachers, University Undergraduates, Graduates,  
Gifted High School Students, writers from the public

Sat. & Sun. May 6-7, 2006

Western Connecticut State University

Pulitzer Prize memoirist Frank McCourt will keynote a unique gathering of student and community writers from around the state the weekend of May 6 and 7 at Western Connecticut State University in Danbury.

On Saturday, May 6, graduate and undergraduate creative writing students from the four Connecticut State University campuses, along with outstanding student writers from the state's high schools, are being invited to the fourth annual state-wide writing conference, with a second day devoted to writing seminars for the public.

McCourt, who won the Pulitzer Prize in 1997 for *Angela's Ashes*, a gritty portrayal of the author's upbringing in Limerick, Ireland and whose latest book is *Teacher Man*, about his 30 years teaching in the New York City schools, will hinge together the two-day writing experience with a talk on Saturday evening in Ives Concert Hall on Western's midtown campus.

The Los Angeles Times described *Teacher Man* as "An enthralling work of autobiographical storytelling....Anyone who has ever faced a classroom of yawning, slouching adolescents will recognize the accuracy of McCourt's descriptions and applaud his honesty."

In a recent New York Magazine interview McCourt mixed it up with Daniel Asa Rose, a critic, author and visiting writer with Western's MFA in Professional Writing. Rose will be one of the writers leading seminars in the Sunday public workshops May 7 in Danbury.

"Mccourt: There's nothing in the world like getting up in front of a high-school classroom in New York City. They won't give you a break if you don't hold them. There's no escape. "Rose: It must be vindicating to show them that you knew what you were talking about. "Mccourt: The best part—the most exquisite part, the most delicious part—is meeting those kids years later and to have proved to them that I wasn't talking out of my ass. Nobody ever said it, but I wondered if they were thinking, What has he ever done? If you have a physical-education teacher and he has a big beer belly and he's telling you how to run, you want to say, Hey, where do you get off? "Rose: You showed 'em. "Mccourt: I got the Pulitzer Prize, baby! [Laughs] "Rose: You have a sly trick of being boastful while appearing humble. Where'd you pick that up?

"Mccourt: That's something the Church tells you: Pride is the first deadly sin. Self-deprecating is a roundabout way of praising yourself. Pretty nimble."



On Sunday four well-known writers, including Connecticut poet laureate Marilyn Nelson and Rose, will conduct seminars for pre-registered students in the areas of fiction, nonfiction, poetry and screen writing. The afternoon will include the seminars, a panel on "Insights for Marketing Fiction, Nonfiction, Poetry and Screenplays." There will also be book signings, and readings by the name writers.

For a nominal fee of \$20, 10 members of the public will be admitted on a first-come, first-serve basis to each of the four seminars given by the name writers. Once the four primary workshops are filled, additional participants will be placed into small, facilitated peer workshops in their genre. Each of these peer groups will be moderated by writers from Western Connecticut State University's MFA in Professional Writing and will consider the work submitted by each participant.

The event, co-sponsored by the Master of Fine Arts writing program at Western Connecticut State University, the literary journal Connecticut Review, and the IMPAC-Connecticut State University Young Writers Trust, has received substantial grants from CSU and WestConn's President James Schmotter. The program has additional support from Drunkenboat.com, an international on-line journal for the arts.

Sign-up forms for students and faculty and the public have been posted at the official conference website and are available from [www.connecticutreview.com](http://www.connecticutreview.com). Look under "Creative Connections." Or go directly to the website at <http://so-mako.sysoff.ctstateu.edu/AcadAff/cwc.nsf>.

Faculty members from the CSU System and other state universities will volunteer their talents to lead workshops and panels for the Saturday event.

Conference organizers, including John Briggs, Senior Editor of Connecticut Review, and Ravi Shankar, poet in residence at Central, expect about 120 students to attend the Saturday events, and 50 or more writers from the community for the Sunday workshops.

Saturday's program will include small group workshops focusing on student work in fiction, poetry, nonfiction, screenwriting, and journalism. There will also be readings by faculty, students, and the keynote speaker. The panels, readings, keynote talk and bookfair will be open to the public.

Last year's keynote speakers were former U.S. Poet Laureate Robert Pinsky and best-selling Connecticut author Stewart O'Nan.

Patricia D'Ascoli, publisher of Connecticut Muse, a quarterly review of the Connecticut literary scene, has agreed to coordinate a regional book fair with display tables from local publishers of books, magazines and newsletters.

Books by faculty members and other poets and writers will be sold through a table set up by Western's book store.

The Saturday event will be free to all students participants. The McCourt lecture is open to the public and free.

The CSU System serves more than 35,000 students, making it the largest public university system in Connecticut. A total of 166 academic programs are offered throughout the system, and more than 5,000 degrees are awarded annually.

Connecticut Review is the national, prize-winning literary journal published by the CSU System. The IMPAC-Connecticut State University Young Writers Trust has encouraged more than 3,000 young writers to compete in the program. The Trust has awarded more than \$118,000 since 1998. Drunken Boat is an international online journal for the arts, featuring poems, prose, hypertext, sound art, video, digital animation, as well as photos.

Contact John Briggs ( ), Ravi Shankar ( ), or Andy Thibault ( ) for more information.

Open-to-the-Public

Writers' Conference

Sunday May 7

At Western Connecticut State University

Provisional Program

12 p.m. Conference check in. All participants must be pre-registered.\*

12:30-2:30 p.m. Four concurrent seminars:

Fiction            Pete Duval

Nonfiction        Daniel Asa Rose

Poetry            Marilyn Nelson

Screenwriting    Hassan Ildari

Limited to 10 participants each for the four name writers. Seminars may be in the form of workshops, writing exercises, discussion of a common text or other, at the choice of the name writer. Each seminar will be interactive, not lecture.

Overflow students in each of the genres will be organized into four-group facilitated peer workshops run by MFA and graduate writing students.

2:30-3 p.m. Break and book signing. Coffee, refreshments.

3-4 p.m. Panel on Publishing: "Insights on markets for Fiction, Nonfiction, Poetry and Screenplays."

4:15- 5:45 p.m. Reading by name writers in fiction, nonfiction and poetry and film.

All participants must be pre-registered using the form posted on this website.

\*\*\*\*\*

Ravi Shankar  
Poet-in-Residence  
Assistant Professor  
CCSU - English Dept.



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303. **charles alexander**  
*poetry harmful?*

*Fri 14 Apr 2006*

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Following up Aldon's notice of the Washington Post's Richard Morin column reporting that a house of books is helpful to PISA (Program for International Student Assessment) scores, the columnist does not mention that the reported negative effect of having poetry in the house is not nearly as significant in size as the positive effect of having a house of books, or some other factors concerning the parents' occupation and wealth. Also, a more negative effect than that of poetry (twice as significant) is that of a family "listening to music together." And interestingly, the study finds that "participation in the Beaux Arts — going to opera, ballet, museums — is largely irrelevant to school achievement."

Why is it that I have little faith in this study?

Here is the link to the two-page extended abstract of the study.

<http://paa2006.princeton.edu/download.aspx?submissionId=61840>

charles

charles alexander / chax press

fold the book inside the book      keep it open always      read from the  
inside out      speak then

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304. **Haas Bianchi**  
*University of Iowa hit by tornado*

*Fri 14 Apr 2006*

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[www.dailyiowan.com](http://www.dailyiowan.com)

The University of Iowa was hit by a tornado last night. From the story above the downtown area and the Student union were severely damaged and St Patrick's

church area around the Mill Restaurant was severely damaged. A woman was killed.

As an alumna of the University this is a sad time. Please do what you can to help out.

Ray

Raymond L Bianchi

chicagopostmodernpoetry.com/

collagepoetichicago.blogspot.com/

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305. **Stephen Vincent**

***Re: Poetry Books Harm Children***

*Fri 14 Apr 2006*

---

I would bet dollars to donuts that - in this vein - the next study/article to appear will be one that argues that poets, particularly innovative ones, are harmful to poetry. In fact, in print or subliminally, I think that article/notion actually appears with great frequency - including the argument to keep it off the family shelves. In particular you would not want your child to start looking at the SAT exam as one f... of a horrible poem!

It's alright. Resistance (to new poetry) is good. Makes many scream, shout (sometimes) but, fundamentally try harder.

Stephen V

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

Now featuring the "Tenderly" improves.

*-----Original Message-----*

*From: Aldon Nielsen <[REDACTED]>*

*To: [REDACTED]*

*Sent: Fri, 14 Apr 2006 09:52:05 -0400*

*Subject: you won't believe this one*

*Ready for another survey? Check out this item as reported in today's Washington Post in Richard Morin's column:*

*Learning the Wrong Things From Poetry*

*Fill your house with books if you want little Billy or Beth to grow up to be an academic all-star. Shakespeare is good. But stay away from poetry -- books of poesy on your shelves may dumb down your child.*

*A research team headed by demographer Jonathan Kelley, of Brown University and*

*the University of Melbourne, analyzed data from a study of scholastic ability in 43 countries, including the United States. The data included scores on a standardized achievement test in 2000 and detailed information that parents provided about the family. The average student scored 500 on this test.*

*The researchers found that a child from a family having 500 books at home scored, on average, 112 points higher on the achievement test than one from an otherwise identical family having only one book -- and that's after they factored in parents' education, occupation, income and other things typically associated with a child's academic performance. The findings were presented last month at the annual meeting of the Population Association of America in Los Angeles.*

*Of course, it's not the number of books in the home that boosts student performance -- it's what they represent. The researchers say a big home library reflects the parents' dedication to the life of the mind, which probably nurtures scholastic accomplishment in their offspring.*

*They also found that not all books are created equal. "Having Shakespeare or similar highbrow books about bodes well for children's achievement," they wrote. "Having poetry books around is actively harmful by about the same amount," perhaps because it signals a "Bohemian" lifestyle that may encourage kids to become guitar-strumming, poetry-reading dreamers.*

[illegible]

*"and now it's winter in America"*  
--Gil Scott-Heron

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

[redacted] [office]

[Redacted] [Fax]

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306. **Vernon Frazer**

***Re: Arthur Winfield Knight Contact Info***

*Fri 14 Apr 2006*

---

Does anybody have e-mail and/or surface mail addresses for Arthur Winfield Knight? Please backchannel.

Thanks,

Vernon

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307. **Will Esposito**

***Re: Poetry Books Harm Children***

*Fri 14 Apr 2006*

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What does the standardized achievement test test? I suppose that these researchers suppose its standards are transparent, reasonable and therefore universal. If your highest values are efficiency, practicality and avarice then surely reading poetry must be detrimental to that. But why then have a library that even includes Shakespeare and other canonical works? Why not just have a complete set of the Washington Post?

Guitar strumming dreamers? It's been what, 40 years since Dobie Gillis? Old habits, these.

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308. **noah eli gordon**

***Gordon & Veglahn in Berkeley***

*Fri 14 Apr 2006*

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Noah Eli Gordon & Sara Veglahn

WED., APR. 19 @ 7:30 PM

Pegasus Books Downtown

2349 Shattuck Avenue

Berkeley, CA 94704

Please come out and hear us read our collaborative chapbook

/That We Come to a Consensus/

published by Ugly Duckling Presse

Listen to a sample here: <http://tinyurl.com/czj7b>

Read a review of the book here: <http://tinyurl.com/nshf9>

Book available here: <http://www.uglyducklingpresse.org/orders.html>

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309. **Rob McLennan**

***rob mclennan's the address book (erasure)***

*Fri 14 Apr 2006*

---

the address book (erasure)

by rob mclennan

\$4

96 rochester street

a portrait of our findings; phone lines break the manes  
of horses wild; like a hardy boy blue leans cautious  
& a smugglers cove; homemade wild basement bucket wine  
& longshore fears that beat the current hooks & tides  
beyond the angular cells, beyond the clumsy signs,  
the drunken birthdays, parties at the bare bone of listening  
; a history of narration; when we sleep, we sleep inside,  
quietly disbanding; a kitchen counter note of passage,  
quick cautious halo sips; rain obeys gravity & grace;  
my fingers lose practice, communal lip of cauterized trees  
the backyard planted; dark watered deck at night  
of your foreboding; or if like antlers,  
the berkshire horse was all we left, a paper trail, a stone  
encased in ice; each year a year, a starved gaunt  
twisted & eaten, drifted over; who wrote our own way  
into immortality

=====

published in ottawa by above/ground press for rob's participation as writer in  
residence in the spring 2006 ottawa international writers festival  
(<http://www.writersfest.com/>). subscribers rec' complimentary copies. to order,  
add \$1 for postage (or \$2 for non-canadian; in US funds please) to rob  
mclennan, 858 somerset st w, main floor, ottawa ontario k1r 6r7. backlist  
catalog & submission info at [www.track0.com/rob\\_mclennan](http://www.track0.com/rob_mclennan)

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above/ground press chapbook subscriptions - starting January 1st, \$30 per  
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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, Stan Rogal, Margaret Christakos & Dennis Cooley. bibliography on-line.

=====

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics (Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press fair ...11th coll'n - name , an errant (Stride, UK) .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 \* <http://robmclennan.blogspot.com/>

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### 310. **David A. Kirschenbaum**

#### **\*\*Advertise in Boog City 33\*\***

*Fri 14 Apr 2006*

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The upcoming Boog City, issue 33, is going to press Wed. May 3, and our indie discount ad rate is here to stay. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$60 to \$30. (The discount rate also applies to larger ads.)

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

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Email as soon as possible to reserve ad space--preferably by Fri. April 21--and ads need to be in by Thurs. April 27.

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

Email [REDACTED]

or call 212-842-BOOG(2664) for more information.

thanks,

David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:



<http://boogcityevents.blogspot.com/>  
T: (212) 842-BOOG (2664)  
F: [REDACTED]

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### 311. **C Daly**

#### ***FW: Fibs***

*Fri 14 Apr 2006*

It was really the poetryetc list that had a knock down on Fibonacci sequence poems, including those by Danish poet Inger Christiansen and Ron Silliman, so - here --

The other story embedded here is that Tupelo Press (as mentioned in the article) will be publishing the first ever book of poems and plays written as Fibonacci sequences. The book is by Emily Galvin and will be released in 2007. Emily is astoundingly talented (poet, Harvard mathematician, LA actor) as one might hope, given her parentage: mother Jorie Graham and father James Galvin.

Here's the link to the NY Times article:

<http://www.nytimes.com/2006/04/14/books/14fibbo.html>

Jeffrey

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### 312. **Rencontres internationales Paris/Berlin**

#### ***Festival 2006 :: Call for Entries :: Appel a' proposition ::***

#### ***Teilnahmeaufruf***

*Fri 14 Apr 2006*

dear all  
please read below our call for entries we are currently distributing.  
all the best  
Charlene Dinhut

EN FRANÇAIS PLUS BAS DANS LE MESSAGE  
AUF DEUTSCH UNTEN

=====

CALL FOR ENTRIES: UNTIL THE APRIL 30th, 2006

|||| FESTIVAL #11 #12

|||| RENCONTRES INTERNATIONALES PARIS/BERLIN

|||| FILM / VIDEO / MULTIMEDIA

|||| [http://art-action.org/en\\_info.htm](http://art-action.org/en_info.htm)

\*\*\* Please forward this information as widely as possible \*\*\*

The Call for entries 2006 is open until April 30th. In Autumn 2006, the festival 'Rencontres internationales Paris/Berlin' will present in Paris and Berlin an international programming focusing on film, video and multimedia, gathering works of artists and directors acknowledged on the international scene along with young artists and not much distributed directors. The festival aims at presenting those works to a broad audience, at creating circulations between different art practices and between different audiences, as well as creating new exchanges between artists, directors and professionals. This event is supported by French, German and international cultural institutions.

[http://art-action.org/en\\_soutien.htm](http://art-action.org/en_soutien.htm)

+ + + + + ALL INDIVIDUALS OR ORGANIZATIONS CAN SUBMIT ONE OR SEVERAL PROPOSALS. THE CALL FOR ENTRIES IS OPEN TO FILM, VIDEO AND MULTIMEDIA CYCLES, without any restriction of length or genre. All submissions are free, without any limitation of geographic origin.

CINEMA AND VIDEO CYCLES : \* Video art / Experimental video \* Experimental Film \* Fiction \* Documentary \* Animation movie MULTIMEDIA CYCLES : \* Installation \* Net art, CDrom, DVDrom \* Performance art, concert, sound work

Video and film submissions are received on DVD or VHS. ALL submissions are sent by mail, enclosed with a filled-in ONLINE ENTRY FORM, UNTIL APRIL 30th, 2006. Entry forms and information regarding the 'Rencontres internationales Paris/Berlin' are available on our website

[http://art-action.org/en\\_info.htm](http://art-action.org/en_info.htm) + + + + +

The 'Rencontres internationales' offer more than a simple presentation of the works. They introduce an intercultural forum gathering various guests from all over the world - artists and directors recognized on the international scene along with young artists and directors who still cannot enjoy a substantial distribution, directors from organizations and emerging structures - testifying of the vivacity of creation and its diffusion, but also of the artistic and cultural contexts that often are in transition or sometimes experiencing deep changes. The festival reflects specificities and crossings of contemporary art practices, and work out this necessary time when points of view meet and are exchanged.

=====

EN FRANÇAIS

=====

APPEL A PROPOSITION: JUSQU'AU 30 AVRIL 2006

||||| FESTIVAL #11 #12

||||| RENCONTRES INTERNATIONALES PARIS/BERLIN

|||| FILM / VIDEO / MULTIMEDIA

|||| [http://art-action.org/fr\\_info.htm](http://art-action.org/fr_info.htm)

\*\*\* Merci de faire circuler cette information le plus largement possible \*\*\*

L'appel à proposition 2006 est ouvert jusqu'au 30 avril. Les Rencontres internationales Paris/Berlin présenteront à Paris et Berlin à l'automne 2006 une programmation internationale inédite consacrée aux nouveaux cinémas, à la création vidéo et au multimédia, réunissant des œuvres d'artistes et de réalisateurs reconnus sur la scène internationale aux côtés de jeunes artistes et de réalisateurs peu diffusés. Les Rencontres internationales ont pour vocation de faire découvrir ces œuvres à un large public, de créer des circulations entre différentes pratiques artistiques et entre différents publics, de susciter des échanges entre artistes, réalisateurs et acteurs de la vie artistique et culturelle. Cet événement est soutenu par des institutions culturelles françaises, allemandes et internationales. [http://art-action.org/fr\\_soutien.htm](http://art-action.org/fr_soutien.htm)

+ + + + + TOUT INDIVIDU OU ORGANISME PEUT EFFECTUER UNE OU PLUSIEURS PROPOSITIONS D'OEUVRE. L'APPEL A PROPOSITION EST OUVERT POUR LES CYCLES FILM, VIDEO ET MULTIMEDIA, sans restriction de genre et de durée. Les propositions sont gratuites, sans limitation de provenance géographique.

CYCLES FILMS ET VIDEOS : \* Cinéma expérimental \* Art vidéo / Vidéo expérimentale \* Fiction \* Documentaire \* Film d'animation CYCLES MULTIMEDIAS : \* Installation \* Net art, CD-rom, DVDrom \* Performance, concert, création sonore

Les propositions film et vidéo sont reçues sur DVD ou VHS. TOUTES les propositions sont reçues, par courrier, accompagnées d'une FICHE DE PROPOSITION remplie, JUSQU'AU 30 AVRIL 2006. La fiche de proposition, ainsi que toutes les informations relatives aux Rencontres internationales Paris/Berlin sont disponibles sur notre site web [http://art-action.org/fr\\_info.htm](http://art-action.org/fr_info.htm)

+ + + + +

Plus qu'une simple présentation des œuvres, les Rencontres internationales proposent un véritable forum interculturel, en présence de nombreux invités venus du monde entier, artistes et réalisateurs reconnus sur la scène internationale aux côtés de jeunes artistes et de réalisateurs peu diffusés, de responsables d'institutions et de structures émergentes témoignant d'une vivacité de la création et de sa diffusion, de contextes artistiques et culturels souvent en transformation ou parfois connaissant de profondes mutations. Les Rencontres internationales rendent compte des spécificités et des convergences des pratiques artistiques, et permettent ce temps nécessaire où les points de vue se croisent et s'échangent.

=====

AUF DEUTSCH

=====

TEILNAHMEAUFTRUF - EINSENDESCHLUSS 30. APRIL 2006

|||| FESTIVAL #11 #12

|||| RENCONTRES INTERNATIONALES PARIS/BERLIN

|||| FILM / VIDEO / MULTIMEDIA

|||| [http://art-action.org/de\\_info.htm](http://art-action.org/de_info.htm)

\*\*\* Bitte diese Informationen weiterleiten \*\*\*

Der Teilnahmeaufruf läuft noch bis zum 30. April 2006. Das Festival 'Rencontres internationales Paris/Berlin' stellt im Herbst 2006 in Paris und Berlin ein internationales Programm vor, das sich vor allem den Bereichen Film, Video und Multimedia widmet, und sich aus Werken von international anerkannten Künstlern und Filmschaffenden, sowie aus Beiträgen weniger bekannter Künstler zusammensetzt. Das Anliegen der 'Rencontres internationales' ist es, diese Werke einem breiten Publikum zugänglich zu machen, die verschiedenen Schaffensbereiche einander näherzubringen und den Austausch zwischen Künstlern, Regisseuren und Persönlichkeiten aus der kulturellen und künstlerischen Szene zu fördern. Als Veranstaltung ohne Wettbewerb werden die 'Rencontres internationaleles Paris/ Berlin' von deutschen, französischen und internationalen Institutionen unterstützt. [http://art-action.org/de\\_soutien.htm](http://art-action.org/de_soutien.htm)

+ + + + + JEDE PERSON, EINRICHTUNG  
ODER GESELLSCHAFT KANN SICH MIT EINEM ODER MEHREREN  
WERK(EN) BEWERBEN. DER TEILNAHMEAUFTRUF BETRIFFT DIE  
KATEGORIEN FILM, VIDEO UND MULTIMEDIA, ohne Einschränkungen in  
Hinblick auf Genre oder Dauer. Die Bewerbung ist kostenlos und es gibt keine  
Beschränkungen hinsichtlich des Entstehungslandes.

SPARTE FILM UND VIDEO (Alle Film- und Videoformate) : \* Videokunst/  
experimentelles Video \* Experimentalfilm \* Fiktion \* Dokumentarfilm \*  
Animationsfilm SPARTE MULTIMEDIA : \* Installationen \* Net Art, CD-Rom,  
DVD-Rom \* Performances, Konzert, Klangkunstwerke

Film- und Videoeinsendungen werden auf DVD oder VHS angenommen. Bis  
ZUM 30. APRIL 2006 nehmen wir ALLE Bewerbungen zusammen mit einem  
ausgefüllten BEWERBUNGSFORMULAR auf dem Postweg entgegen. Das  
Bewerbungsformular, sowie sämtliche Informationen zu den 'Rencontres  
internationales Paris/Berlin' finden Sie auf unserer Website : [http://art-](http://art-action.org/de_info.htm)  
[action.org/de\\_info.htm](http://art-action.org/de_info.htm) + + + + +

Die Rencontres internationales sind mehr als nur eine einfache Ausstellung.  
Jede Ausgabe ist gleichzeitig ein interkulturelles Forum mit zahlreichen Gästen

aus der ganzen Welt. International anerkannte Künstler und Filmemacher neben jungen, aufstrebenden Kollegen, Leiter bedeutender Kunsteinrichtungen neben Betreibern alternativer Strukturen zeugen von der Lebendigkeit des Schaffens und seiner Verbreitung, von der Situation der künstlerischen Praxis in den jeweiligen Ländern, von denen sich manche in einer Übergangsphase befinden oder tiefgreifende Veränderungen erleben. Die Rencontres internationales zeigen die Besonderheiten und Konvergenzen der verschiedenen künstlerischen Praktiken auf und schaffen den notwendigen Zeit-Raum, in dem Sichtweisen aufeinandertreffen und ausgetauscht werden können.

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313. **Joanna Fuhrman**  
***Devaney/Fuhrman/Shapiro***

*Fri 14 Apr 2006*

---

This Tuesday, Brooklyn Public Library Main Branch Grand Army Plaza 7:00 pm  
Free Tom Devaney Joanna Fuhrman & David Shapiro hosted by Bob Hershon  
of Hanging Loose Press hope to see you there

---

Join Excite! - <http://www.excite.com>  
The most personalized portal on the Web!

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314. **Chris Stroffolino**  
***Re: Fibs***

*Fri 14 Apr 2006*

---

oh great--  
now another formalist issue for ron to be all self-righteous about...

-----

>From: C Daly <[REDACTED]>  
>To: [REDACTED]  
>Subject: FW: Fibs  
>Date: Fri, Apr 14, 2006, 1:24 PM  
>

*It was really the poetryetc list that had a knock down on Fibonacci sequence poems, including those by Danish poet Inger Christiansen and Ron Silliman, so - here --*

*The other story embedded here is that Tupelo Press (as mentioned in the article) will be publishing the first ever book of poems and plays written as Fibonacci sequences. The book is by Emily Galvin and will be released in 2007. Emily is astoundingly talented (poet, Harvard mathematician, LA actor) as one might hope, given her parentage: mother Jorie Graham and father James Galvin.*

*Here's the link to the NY Times article:*

*<http://www.nytimes.com/2006/04/14/books/14fibo.html>*

*Jeffrey*

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### 315. **David Baratier**

#### **On readings**

*Sat 15 Apr 2006*

---

Anselm, Tom, Frank, howdy all, long time no speak, and most unfortunately so, wanted to get back to the subject of readings, the polemics, the ego enhancing methodologies employed to promote readings and so on. The primary problem seems to be the notion of having two readers, which all of you use to promote your readings in your respective cities. Why two? Poets, in general, (all of us, of course, being the exception) are a ridiculously fragile bunch, at least in my experience as a curator since 1998 for a reading series that has 30-35 readings a year, and then as a curator before that and the city before that and so on back to the late 1980's. Having two powerhouse readers seems preposterous and abstract to me. I mean with one reader things are different. Maybe part of it is our city's size, being the 13Th largest vs the first and the 5Th and the well over 50Th (not including daytime workers, Tom (by the way sorry not to see you southward much else to do, please report on that doodad & let me know about rodrigo he is the one that is important of all the rest). And I want to back up NYC being a very weird experience while noting that in more than dozen readings in NYC as an outsider I experienced things such as suggestions as "If you appear at X's poetry reading then these people will appear at yours" which, professionally, I gave a big fuck off to, eat my shorts, and also to mention instances where it was apparent that "so and so has read here so many times in the past few months, you do not want to read with them." I mean who cares. I have created my moment in literary history, as each of you have, all of which will be known way outside of my readings. If I give a reading and upstage CK Williams or Lou Reeds or whoever else I'm paired with who cares.

When Gabriel Gadding reads here on Monday, as with the week previous with Garin Cycholl, we will mention his name and nothing else about him. We will not tell how many books he has, or what they edit, or how good of head they give, or why they are important, or how hearing them read will advance their own poetic ends. I will assert that it will be a great reading; especially as it is apparent that that is all that is necessary in our city. If NO ONE shows up this Monday for Gabe it is because the weather is extremely bad, or the weather is extremely wonderful, or a large shipment of great drugs has arrived and all of us have not been able to find the location we arrive at weekly. But Otherwise he will have a fantastically enthusiastic crowd. In any case it will not be personal, or tied to the individual poets ego. What a fantastic thing!! I highly recommend it! What if all of your IMPORTANT reading series were run this way (BY THE WAY, ALL OF YOU OWE AN INVITE BY NOW EVEN IF YR UPSET, NO NEED TO ASK, I WILL HAVE NEW BOOK COMING OU FROM HIGH PROFILE PUBLISHER). Feel free to ask others, I get around like a bad day at the races--

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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### 316. **David Baratier**

***Re: reviews, I have some review copies to send***

*Sat 15 Apr 2006*

---

I have some review copies so send, all considered

349 E. E. Morrill Ave. / Dave Baratier / Columbus ohio 43207

been enjoying what has been sent, will sent what ever is evuivalent, books or journals. current or considerered off- hand. Good luuck, what whatever is fine with me--

our author say to eat a shit you indiscisive types

[↑ Contents](#)

317. **Lucas Klein**

***Re: Questions Regarding Buddhism***

*Sat 15 Apr 2006*

---

Are there examples of "Buddhist Atrocities" where religion was the motivating factor?

This might go against the shibboleths of my atheism, but I wonder if religion has ever really been the motivating factor of atrocities anywhere. If we're talking about wars and mass murders, I'll offer that the motivating factor is always (why not be bold?) economics. Sure, from the Crusades to September Eleventh, religion and the holy have been invoked as reasons, calls to arms, excuses, and scapegoats for atrocities, but really we're talking about power, which means we ought to be talking about money. No Roman or Jew ever killed each other until money gave them something to fight about.

How religion has been complicit in power, in the scheming for power and the wielding of power, is of course a very real issue, and I don't believe that Buddhism is any more innocent than Christianity or Islam in this regard, even if I don't have any instances at hand. Certainly Buddhists have killed, kill, and will probably continue to kill, even against the tenets of their faith, but that's not related to the bigger question, which is how Buddhism, how any religion, has been an integral part of structures of power.

And here I do have an example: In Tang China, the Buddhists were the money-lenders; their temples were the banks. Bodhidharma came from India to China and meditated, staring at a wall; he tore his eyelids out to keep from sleeping, and where his eyelids landed on the ground the first tea-bushes sprouted. While this is a fiction, tea came to China from India-along with sugar and chairs and Buddhism-via the Silk Road, and tea was later, with its darker cousin opium, the main economic vehicle of English imperialism and oppression of both India and China. Atrocities galore! The vicissitudes and vagaries of capital, religion, and power, are what we really need to trace and take account of, especially if we're ever going to achieve freedom from its binds.

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](http://www.CipherJournal.com)

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318. **Nicholas Karavatos**

**Re: WHO READS POETRY?**

Sat 15 Apr 2006

---

I just used it in a World Lit class here in Muscat, Oman (bending the usual definition of World Lit as non-US). We also used the recent, as well as the old, CD along with it.

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

From: Officer in Need of Assistance! [mailto:[REDACTED]]

Sent: Wednesday, April 12, 2006 8:03 PM

To: [REDACTED]

Subject: Re: WHO READS POETRY?

On 4/12/06, Aryanil Mukherjee <[REDACTED]> wrote:

*The data shows Lawrence Ferlinghetti's "A Coney Island of the Mind" sold the most - more than a 1.2 million copies worldwide.*

Interestingly, I saw about 5 copies of that book at my town's public library's book sale this past weekend and last month, at the Planned Parenthood annual book sale in Des Moines, there had to be no less than 12 copies.

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319. **Michael Hoerman**

**Re: Questions Regarding Buddhism**

Sat 15 Apr 2006

---

Buddhists nerve gassed in Tokyo, Christians abused children in Waco, Muslims killed in NYC. You could go on some time with what the worst is capable of. Tibet was a sovereign, peaceful nation and had been deeply Buddhist for some time. It was occupied illegally by the Chinese Army, which proceeds to destroy thousands of monasteries, and so on. Martial law and atrocities on a scale we can't imagine. How does the leader of Tibet respond: Compassion for all beings, who all equally having Buddha nature.

The Dalai Lama won't profile and wiretap you, deny you due process, wage a wrong war and use your tax dollars to pay for it; his deputy will not shoot a fellow monk or rat out a good guy; there will be no Enron style video come to

light of the Dalai Lama laughing with Chinese government officials at Tibet's plight.

Our own skit continues daily. We could be having a popular call for impeachment and refusal to support the groundwar another day.

Michael Hoerman

[↑ Contents](#)

320. **Stephen Vincent**  
***Re: Questions Regarding Buddhism***

Sat 15 Apr 2006

---

*Our own skit continues daily. We could be having a popular call for impeachment and refusal to support the groundwar another day.*

*Michael Hoerman*

This might be refreshing!

Neil Young Records "Impeach the President" Song

By E&P Staff

Published: April 14, 2006 11:40 AM ET

NEW YORK As an E&P "Pressing Issues" column recently noted, rock star Neil Young is the son of a famed Canadian journalist, so it should not surprise many that he recently recorded a song in California with a very reportorial -- or at least pundit -- feel to it.

It's called <sup>3</sup>Impeach the President,<sup>2</sup> so there can be little question what it is about.

Apparently it was recorded with a 100-voice choir. Rumors have circulated the past few days on the Web, but E&P has tracked down the strongest confirmation in a blog kept by Sherman Oaks, Ca. musician/singer Alicia Morgan.

Previous reports quoted hints by Young and Jonathan Demme (who directed the new documentary <sup>3</sup>Heart of Gold<sup>2</sup>) that Neil was working on a hard-rocking political or <sup>3</sup>anti-Bush<sup>2</sup> CD.

Last Friday, Morgan wrote on her LastLeftB4Hooterville blog that she had been <sup>3</sup>summoned<sup>2</sup> to a local studio to sing on the new record with 99 others. <sup>3</sup>I'm not going to give the whole thing away, but the first line of one of the songs was Let's impeach the President for lyin'!<sup>1</sup> Turns out the whole thing is a classic beautiful protest record. The session was like being at a 12-hour peace rally. Every time new lyrics would come up on the screen, there were cheers, tears

and applause. It was a spiritual experience. I can't believe my good fortune at being a part of this.

<sup>3</sup>We finished the session by singing an a capella version of 'America the Beautiful' and there was not a dry eye in the house.

<sup>3</sup>Neil said it should be out in 6 to 8 weeks."

Harp magazine reported on its Web site Thursday that Demme had confirmed in an e-mail, <sup>3</sup>Neil just finished writing and recording -- with no warning -- a new album called 'Living With War.' It all happened in three days! It is a brilliant electric assault, accompanied by a 100-voice choir, on Bush and the war in Iraq! Truly mind blowing. Will be in stores soon.<sup>2</sup>

The magazine continued: <sup>3</sup>Details are pretty scarce, but the featured track, titled 'Impeach the President,'<sup>1</sup> features a rap with Bush's voice set to the choir chanting 'flip/flop' and the like.<sup>2</sup>

Young has always been a maverick politically as well as musically. Although he has recorded a few songs that drew cheers from liberals, such as "Ohio" and "Southern Man," he also drew criticism from the left for pro-Reagan comments many years ago.

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### 321. **Stephen Vincent** *Babylon archeological update*

Sat 15 Apr 2006

---

[http://news.independent.co.uk/world/middle\\_east/article357807.ece](http://news.independent.co.uk/world/middle_east/article357807.ece)

In Babylon the U.S. Army filling sand bags with artifacts &

Maybe not too different than clear-cutting old growth redwoods

What can one say??

Stephen Vincent

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

[↑ Contents](#)

### 322. **Steve Dalachinsky** *Re: One More Guitar-Strumming, Poetry-Reading Dreamer*

Sat 15 Apr 2006

---

the mirror

[↑ Contents](#)

323. **derekrogeron**

***Re: On readings***

*Sat 15 Apr 2006*

---

David:

..| will mention his name and nothing else  
..| about him. We will not tell how many  
..| books he has...

Now how are you going to defer to your reader the status of "the author" or "the author of..." if you don't mention their writing products? My God! You don't actually just refer to them as "poets" do you?? That's really experimental

-----

Derek

[↑ Contents](#)

324. **syvester pollet**

***you won't believe this one***

*Sat 15 Apr 2006*

---

Didn't anyone tell this "researcher" that Shakespeare wrote poetry-- even the plays? Maybe he should try reading one! Sylvester

At 12:00 AM -0400 4/15/06, POETICS automatic digest system wrote:

>From: Aldon Nielsen <[REDACTED]>

>To: [REDACTED]

>Sent: Fri, 14 Apr 2006 09:52:05 -0400

>Subject: you won't believe this one

>

>

>Ready for another survey? Check out this item as reported in today's

>Washington

>Post in Richard Morin's column:

>

>Learning the Wrong Things From Poetry

>

>Fill your house with books if you want little Billy or Beth to grow

>up to be an

>academic all-star. Shakespeare is good. But stay away from poetry -- books of

>poesy on your shelves may dumb down your child.

[↑ Contents](#)

325. **mIEKAL aND**

**Re: Babylon archeological update**

Sat 15 Apr 2006

---

(this sounds like a perfect reason to storm the Smithsonian....)

Col Coleman's repentance was qualified. "If it wasn't for our presence," he told the BBC, "what would the state of those archeological ruins be?" - a repeat of the US claim that had its forces not occupied ancient Babylon, the site would have been laid waste by looters.

On Apr 15, 2006, at 12:34 AM, Stephen Vincent wrote:

*[http://news.independent.co.uk/world/middle\\_east/article357807.ece](http://news.independent.co.uk/world/middle_east/article357807.ece)*

*In Babylon the U.S. Army filling sand bags with artifacts &*

*Maybe not too different than clear-cutting old growth redwoods*

*What can one say??*

*Stephen Vincent*

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

[↑ Contents](#)

326. **ALDON L NIELSEN**

**Re: you won't believe this one**

Sat 15 Apr 2006

---

has anyone studied the effects of imabic pentameter monologues on the fetus?

On Sat, 15 Apr 2006 10:07:00 +0000, sylvester pollet wrote:

*Didn't anyone tell this "researcher" that Shakespeare wrote poetry--  
even the plays? Maybe he should try reading one! Sylvester*

*At 12:00 AM -0400 4/15/06, POETICS automatic digest system wrote:*

*From: Aldon Nielsen <[REDACTED]>*

*To: [REDACTED]*

*Sent: Fri, 14 Apr 2006 09:52:05 -0400*

*Subject: you won't believe this one*

*Ready for another survey? Check out this item as reported in today's  
Washington*

*Post in Richard Morin's column:*





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Powered By Outblaze

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328. **Rob McLennan**  
***Peter F. Yacht Club #5***  
*Sat 15 Apr 2006*

---

now available:

The Peter F. Yacht Club #5, edited by Max Middle  
(crazy writers group magazine)

with work by Gary Barwin                      Anita Dolman  
                                                                                 Jesse Ferguson

Laurie Fuhr                      John Lavery  
                                                                                 Nicholas Lea

rob mclennan                      Max Middle

James Moran

Jennifer Mulligan                      a.rawlings

Sandra

Ridley

Vivian Vavassis                      Rachel Zavitz

produced for the spring ottawa international writers festival. copies \$5 if you  
get one there, or from Max. otherwise, send \$5 + \$2 (for postage; \$7 US  
outside Canada) to rob mclennan, c/o 858 Somerset Street West, main floor,  
Ottawa ON K1R 6R7; select back issues available (i wont tell you which ones)

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics  
(Insomniac)...pub., above/ground press ...coord.,SPAN-O + ottawa small press  
fair ...11th coll'n - name , an errant (Stride, UK) .... c/o 858 Somerset St  
W, Ottawa ON K1R 6R7 \* <http://robmclennan.blogspot.com/>

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329. **furniture\_press**  
***Carrie Hunter's E-Mail***  
*Sat 15 Apr 2006*

---

Any one have?



Thanks

--

---

Graffiti.net free e-mail @ [www.graffiti.net](http://www.graffiti.net)

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

Powered By Outblaze

[↑ Contents](#)

330. **Charles Bernstein**

***Bob Grenier / my reading at Temple***

*Sat 15 Apr 2006*

---

Robert Grenier will be screening/presenting his work at Anthology Film Archive in New York, tomorrow (Easter Sunday) at 8pm; 32 Second Ave (at 2nd Street). The event is organized by Jay Sanders. I will be introducing Bob.

Bob will also be doing a presentation at Columbia University on the following day, Monday, April 17, at 8:00 pm in Schermerhorn, rm 614. Free.

On Thursday, April 20, at 8pm, I will be reading at Temple University Center City, 1515 Center Market Street, Room 222 (around the back), Philadelphia. Free.

Charles Bernstein

<http://epc.buffalo.edu/authors/bernstein/>

<http://epc.buffalo.edu/authors/bernstein/blog>

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331. **Joseph Thomas**

***Re: On readings***

*Sat 15 Apr 2006*

---

*When Gabriel Gadding reads here on Monday, as with the week previous with Garin Cycholl, we will mention his name and nothing else about him. We will not tell how many books he has, or what they edit, or how good of head they give, or why they are important, or how hearing them read will advance their own poetic ends.*

I wonder, though, if this resistance to the professionalism of poetry might be counter productive, unless, of course, a small, regular group of listeners always comes, and you never have new attendees who might be shy or reserved.

Listing books and editorships and the like (certainly not "how good of head they give") can seem like a mintature vita, but it can also clue people into where they can find more work by the poet they've just heard and enjoyed. "Oh, he edited that journal? I Never would have known," they think as they jot it down in a notebook. I know I've been to many readings where I've benefited from this sort of information, especially as I'm a bit shy about going up to poets who've just read and asking them, "hey, where can I read more of your stuff?"

So, though I can understand your resistance, it can be useful. I was at a reading last night at Beyond Baroque in Venice, where folks from Ugly Duckling Press read. And afterwards, I made sure to grab up the books by the readers I most enjoyed, and to write down the names of books that I wanted to get later. The little bios helped in that regard.

That said, I dislike the sort of introductions that say things like, "Her poetry climbs the steep inclines of Parnassus only to tear them down, casting a shadow over individual subjectivity, blurring lines between selfhood and art, art and life, asking why the "matter" of poetry--the things in and of themselves--the words, the black lines on paper, the sounds etching the air--is less important than the being there, the "the," that is, the absolute sense of senselessness, which, at its best, appears within us all, though also without. Please welcome..."

Break a leg on Monday, Gabe.

Best,  
Joseph

---

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The Pennsylvania State University  
116 Burrowes  
University Park, PA 16802-6200



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334. **Factory School**  
*query: judson jerome*

Sat 15 Apr 2006

---

Hello Poetics Listers:

I'm currently seeking any information about the poet/teacher Judson Jerome. I'm not as interested in his poetry, per se, but rather would like to find anything -- especially names of people who might have studied with him -- relating to his participation in the development of the Antioch College experimental field research center at Columbia, Maryland (1969-1973).

Please write me back-channel if you have any information, or forward this to any one who may be able help with my search.

Thanks!

Joel Kuszai  
kuszai "at" factory school. org

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335. **James Fox**  
*One More Guitar-Strumming, Poetry-Reading Dreamer*

Sat 15 Apr 2006

---

Riddle for the day:

What do Taoists, guitar-strumming poetry-reading dreamers, nuclear physicists, lacanian psychoanalysts, and manic-depressive painters all have in common?

James Fox

New Orleans and Albany

--



--

"I am not a poet; I am a poem."  
--Jacques Lacan

[↑ Contents](#)

336. **Marcus Bales**

**Re: One More Guitar-Strumming, Poetry-Reading Dreamer**

Sat 15 Apr 2006

---

On 15 Apr 2006 at 17:37, James Fox wrote:

- > Riddle for the day:
- > What do Taoists, guitar-strumming poetry-reading dreamers, nuclear
- > physicists, lacanian psychoanalysts, and manic-depressive painters
- > all have in common?

Green fish.

[↑ Contents](#)

337. **J. Michael Mollohan**

**Re: One More Guitar-Strumming, Poetry-Reading Dreamer**

Sat 15 Apr 2006

---

Wei Wu Wei

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

From: "James Fox" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, April 15, 2006 5:37 PM

Subject: One More Guitar-Strumming, Poetry-Reading Dreamer

*Riddle for the day:*

*What do Taoists, guitar-strumming poetry-reading dreamers, nuclear  
physicists, lacanian psychoanalysts, and manic-depressive painters all  
have in common?*

*James Fox*

*New Orleans and Albany*

--

[REDACTED]  
[REDACTED]

--

"I am not a poet; I am a poem."

--Jacques Lacan

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338. **Jonathan Penton**

***Re: One More Guitar-Strumming, Poetry-Reading Dreamer***

*Sat 15 Apr 2006*

---

James Fox wrote:

> Riddle for the day:

>

> What do Taoists, guitar-strumming poetry-reading dreamers, nuclear

> physicists, lacanian psychoanalysts, and manic-depressive painters all have in common?

>

>

>

>

>

>

> James Fox

An exotic dancer who pays the bills.

--

Jonathan Penton

<http://www.unlikelystories.org>

[↑ Contents](#)

339. **David Raphael Israel**

***Re: One More Guitar-Strumming, Poetry-Reading Dreamer***

*Sat 15 Apr 2006*

---

Easy: poetry

(and/or: poetry-books in their homes)

Also: they all exist within this same riddle.

;-)

d.i.

-----

From: James Fox <[REDACTED]>  
Subject: One More Guitar-Strumming, Poetry-Reading Dreamer

Riddle for the day:

What do Taoists, guitar-strumming poetry-reading dreamers, nuclear physicists, lacanian psychoanalysts, and manic-depressive painters all have in common?

James Fox

-----

| david raphael israel  
| blog: <http://kirwani.blogspot.com/>

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340. **Mary Jo Malo**

***One More Guitar-Strumming, Poetry-Reading Dreamer***

*Sat 15 Apr 2006*

---

What do Taoists, guitar-strumming poetry-reading dreamers, nuclear physicists, lacanian psychoanalysts, and manic-depressive painters all have in common?

relativity

Mary Jo

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341. **Chris Stroffolino**

***Re: One More Guitar-Strumming, Poetry-Reading Dreamer***

*Sat 15 Apr 2006*

---

isn't there a kris kristofferson song about this---?

they're "a problem when [they're] stoned"....

*From: James Fox <[REDACTED]>  
Subject: One More Guitar-Strumming, Poetry-Reading Dreamer*

*Riddle for the day:*

*What do Taoists, guitar-strumming poetry-reading dreamers, nuclear physicists, lacanian psychoanalysts, and manic-depressive painters all have in common?*

*James Fox*

-----  
| david raphael israel  
| blog: <http://kirwani.blogspot.com/>

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342. **Alison Croggon**

**Re: One More Guitar-Strumming, Poetry-Reading Dreamer**

Sat 15 Apr 2006

---

On 16/4/06 7:37 AM, "James Fox" <[REDACTED]> wrote:

*Riddle for the day:*

*What do Taoists, guitar-strumming poetry-reading dreamers, nuclear physicists, lacanian psychoanalysts, and manic-depressive painters all have in common?*

Fingers!

Alison Croggon

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

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

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

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343. **Rodney K**

**Re: you won't believe this one**

Sun 16 Apr 2006

---

Yes. It's good for the development of feet.

Date: Sat, 15 Apr 2006 10:18:45 -0400

From: ALDON L NIELSEN <[REDACTED]>

Subject: Re: you won't believe this one

has anyone studied the effects of imabic pentameter monologues on the foetus?

On Sat, 15 Apr 2006 10:07:00 +0000, sylvester pollet wrote:

*Didn't anyone tell this "researcher" that Shakespeare wrote poetry-- even the plays? Maybe he should try reading one! Sylvester*

*At 12:00 AM -0400 4/15/06, POETICS automatic digest system wrote:*

*From: Aldon Nielsen <[REDACTED]>*

*To: [REDACTED]*



*Sent: Fri, 14 Apr 2006 09:52:05 -0400*

*Subject: you won't believe this one*

*Ready for another survey? Check out this item as reported in today's Washington*

*Post in Richard Morin's column:*

*Learning the Wrong Things From Poetry*

*Fill your house with books if you want little Billy or Beth to grow up to be an academic all-star. Shakespeare is good. But stay away from poetry -- books of poesy on your shelves may dumb down your child.*

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344. **Joel Weishaus**

### **Questions Regarding Buddhism**

*Sun 16 Apr 2006*

While it is true that Buddhism is mainly a pacifist practice, many Zen Buddhist priests, at least in spirit supported Japanese militarists in WWII, which comes from a long tradition of samurai (now businessmen) being trained in Rinzaï temples. And the Dalai Lama is now being criticized by young Tibetans exiled in India, whose spiritual leader he is, for his political pacifism, which has gotten them no closer to be able to live in their homeland. They seem to be ready for a more active resistance.

-Joel W.

Date: Sat, 15 Apr 2006 05:07:33 +0000

From: Michael Hoerman <[REDACTED]>

Subject: Re: Questions Regarding Buddhism

Buddhists nerve gassed in Tokyo, Christians abused children in Waco, Muslims killed in NYC. You could go on some time with what the worst is capable of. Tibet was a sovereign, peaceful nation and had been deeply Buddhist for some time. It was occupied illegally by the Chinese Army, which proceeds to destroy thousands of monasteries, and so on. Martial law and atrocities on a scale we can't imagine. How does the leader of Tibet respond: Compassion for all beings, who all equally having Buddha nature.

The Dalai Lama won't profile and wiretap you, deny you due process, wage a wrong war and use your tax dollars to pay for it; his deputy will not shoot a

fellow monk or rat out a good guy; there will be no Enron style video come to light of the Dalai Lama laughing with Chinese government officials at Tibet's plight.

Our own skit continues daily. We could be having a popular call for impeachment and refusal to support the groundwar another day.

Michael Hoerman

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345. **Ram Devineni**

***Congressional Hearing with Congressman Conyers on Healthcare for Artists***

*Sun 16 Apr 2006*

---

Dear Friends:

Are you a working artists dealing with healthcare issues? Want to testify and share your experience?

Congressional Hearing with Congressman Conyers on Healthcare for all. May 6, 2006, 10 am - 5pm, at Borough Hall, 209 Joralemon St., Brooklyn. Joining him will be New York City Councilmember Charles Barron.

Members of the Creative Community from all disciplines of the arts have joined forces to organize a Citizens/Congressional Hearing on Healthcare for Artists. Artists are being encouraged to organize and come out on May 6th to give their personal testimonies about the lack of health care before Congressman Conyers, Councilmember Charles Barrone, and a panel of other elected officials, artist and community activist.

Partners: Musicians Union - Local 802, Fractured Atlas, The Actor's Fund, Healthcare-NOW!, FEVA, The Physicians for Social Responsibility, Physicians for a National Health Care Program, the Alliance of African American Artists, Pierogi Gallery, ENABLE Passion, Harlem Tenant Council, Rattapallax, Healthcare-NOW!, Art Without Walls & Acts of Art

Email us at [REDACTED] or Ms. Mae Jackson at [REDACTED]



Allman's first fiction collection, DESCENDING FIRE & OTHER STORIES (1994). The Wallace Stevens Society Press published his INHABITED WORLD: NEW & SELECTED POEMS 1970-1995 in 1995. An extensive feature representing his poetry can be seen at Caught in the Net, a PK Poetry List site that comes out of Liverpool, England. He has prose poems forthcoming in the online journal Innisfree and in the print journals Sentence and Kestrel.

The recipient of a Pushcart Prize in Poetry as well as two fellowships in poetry from the National Endowment for the Arts and the Helen Bulls Prize from Poetry Northwest, Allman's poems, stories, and essays have been widely published in such journals as The American Poetry Review, The Atlantic Monthly, The Antioch Review, The Massachusetts Review, Michigan Quarterly Review, North Dakota Quarterly, The Paris Review, Poetry, Poetry International, The Quarterly, and The Yale Review, as well as the online journals Full Circle, Blackbird, Slope and Enskymment. Allman holds an MA in Creative Writing from Syracuse University and is now retired from teaching. He lives in Katonah, New York, and spends his winters on Hilton Head Island, South Carolina.

Spread the word. Far and wide,

William Slaughter

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348. **Steve Dalachinsky**

***sorry for this early mailing but we'll be out of town expect another mailing 1 week before gig thanks***

*Sun 16 Apr 2006*

---

loren mazzacane connors

&

steve dalachinsky in duo

@ the stone may 30th 2006 8 pm

2nd st & ave C

as part of a month long homage in may  
to the memory of Derek Bailey

many great artist performing may 2 - may 31  
check the stone schedule [www.thestonenyc.com](http://www.thestonenyc.com)

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349. **C Daly**

***Re: Book World***

*Sun 16 Apr 2006*

---

couldn't resist checking it out

my questions include: can Houghton Mifflin and HarperCollins be said to be publishing poetry? (Houghton Mifflin published at least three of the books under review, this seems to me to be a problem)

how is it that the poetry wars have started again in this time of war; can't we do something about this? [I've been noticing this in local LA poetry as well]

how come this is all tied up with religious poetry that is political and political poetry which is religious

thus, does reporting-based editorship in the Post's book section cover or create divisive "issues" rather than... oh reviewing responsibly, I think so

All best,  
Catherine Daly

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350. **Ian VanHeusen**

***Link to an article about Tibetan Buddhism by Micheal Parenti***

*Sun 16 Apr 2006*

---

I have heard of MP before, but I do not know much about him. I am sure the article is based on facts, but I wonder about the broader context of Tibet. It is very negative and about atrocities and such. I would be interested in a tibetan response, but alas, that sort of thing is always difficult to find. Peace,

Ian

<http://www.michaelparenti.org/Tibet.html>

[↑ Contents](#)

351. **Steve Dalachinsky**

***Re: NYTBR, Poetry Wars***

*Sun 16 Apr 2006*

---

how do i get removed from this list for a month or so i need to get off now some one tell me please

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352. **Paul Nelson**

**Re: [Link to an article about Tibetan Buddhism by Micheal Parenti](#)**

Sun 16 Apr 2006

---

Ian VanHeusen wrote:

*I have heard of MP before, but I do not know much about him. I am sure the article is based on facts, but I wonder about the broader context of Tibet. It is very negative and about atrocities and such. I would be interested in a tibetan response, but alas, that sort of thing is always difficult to find. Peace,*

*Ian*

<http://www.michaelparenti.org/Tibet.html>

I can't offer a Tibetan response, but I have heard of Tibet's violent culture through Christopher Hansard, who represents the gNam Ngagpa lineage of the Northern Treasure School of Jangter Bön. The Tibetan Bon tradition predates the introduction of Buddhism in Tibet by 17,000 years and was the indigenous religion of Tibet. Details on the lineage Christopher represents is at:

<http://www.bonmedicine.com/lineage.htm>

and interviews I did with him can be heard at:

[http://www.bonmedicine.com/radio\\_interview.htm](http://www.bonmedicine.com/radio_interview.htm)

Paul

--

Paul E. Nelson

[www.GlobalVoicesRadio.org](http://www.GlobalVoicesRadio.org)

[www.AuburnCommunityRadio.com](http://www.AuburnCommunityRadio.com)

[www.SPLAB.org](http://www.SPLAB.org)

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██████████

toll-free ██████████

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353. **John Gallaher**

**Re: [Book World](#)**

Sun 16 Apr 2006

---

Catherine Daly writes:

> can Houghton Mifflin and HarperCollins be said to be> publishing poetry?

(Houghton Mifflin published at least three of the books> under review, this seems to me to be a problem)

I Reply: Yes. As these books are placed in the poetry section, they must be poetry. Are you meaning "good" poetry? That's a very different question.  
> how is it that the poetry wars have started again in this time of war; can't> we do something about this? [I've been noticing this in local LA poetry as> well]

I Reply: Poetry wars? I haven't noticed any change in the attitudes of poets/critics toward things they don't care for. So, in my estimation, either the poetry wars never left us, or they were never really here to begin with. Can we do something about this? My guess would be no. Unless we resort to a formula of "all poetry is just great!" Or is that what you mean by "poetry wars"?  
> how come this is all tied up with religious poetry that is political and> political poetry which is religious

I Reply: All tied up with? I'm not sure that it is, or if it is, what you mean by "it." But it would make sense to me that in these times of perceived increased need for order-making systems, that many who feel so inclined would turn toward overt politics or religious statements.

> thus, does reporting-based editorship in the Post's book section cover or> create divisive "issues" rather than... oh reviewing responsibly, I think so

I Reply: I don't think the Post is doing anything other than the easiest thing they can do with the easiest (content-oriented) poetry they can find. I doubt they are creating any issues. They might be over-inflating them, though. Personally, I can't imagine a worse lot of books for them to choose to talk about. Perhaps this is my contribution to the poetry wars... =

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354. **ALDON L NIELSEN**

***Re: Book Review***

*Sun 16 Apr 2006*

---

Meanwhile, over in the contiguous republic of the New York Times, we get today William Logan's review of the latest OXFORD BOOK OF AMERICAN POETRY, this time edited by David Lehman.

Poetry Wars?

"You can get the idea of Ashbery in two paes--almost everything after that is sludge."

"Whitman's and Dickinson's damaged psyches . . ."





--

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

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356. **Dan Wilcox**  
***Third Thursday Open Mic, Albany, NY***  
*Sun 16 Apr 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, April 20, 2006  
7:00 sign up; 7:30 start

Featured Poet: Joe Johnson

\$3.00 donation.

The official "unofficial" start of 2006 Albany Word Fest (for more information see [www.albanywordfest.com](http://www.albanywordfest.com))

Your special substitute host, no extra charge: Don Levy

Joe Johnson hosts the open mic at the Moon & River Cafe, N. Ferry St. in Schenectady on the first Saturday of each month, 6PM.

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357. **Kristine Leja**  
***Literary Panel on the Bay Area Literary Community***  
*Sun 16 Apr 2006*

---

Literary Panel on the Bay Area Literary Community

Wednesday, April 26 @ 7:30pm

San Francisco State University

Poetry Center <http://www.sfsu.edu/~poetry/index.html>

Humanities Building, Room 512

1600 Holloway Ave. <http://www.sfsu.edu/~sfsumap/>

The Bay Area Literary Community:

What small presses, literary journals, MFA programs, bloggers, and reading series are doing to foster cross genre work, support collaboration, & grow the literary community.

Featuring Panelists:

Jack Boulware from Litquake  
Page McBee & Michael co-curators of Go. A reading series  
Brent Foster Jones & Youmna Chlala co-editors of eleven eleven {1111}  
Bucky Sinister of Last Gasp  
Stephanie Young, Blogger & Mills College Administrator

Litquake-Jack Boulware

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

Litquake Mission Statement: Litquake galvanizes the Bay Area's thriving literary scene by bringing emerging, mid-career and established authors together with fans of the written word for a week of readings, performances, cross-media events, and panel discussions. We strive to foster interest in literature, to perpetuate a sense of community by making the solitary social, and to publicize San Francisco's literary heritage, present and future. Litquake represents an ideal complement to the city's music, film, and cultural festivals - and is unique as the only literary festival in the city. All Litquake events are open to the public and free or low-cost (\$5-\$10), so that all fans of the written word, from children to seniors, are able to attend.

Jack Boulware: Grew up in rural Montana. He has written two nonfiction social history books, *Sex, American Style* and *San Francisco Bizarro*, and has appeared in anthologies and won a few journalism awards. From 1989-1995 I was founding editor of the satirical investigative *Nose* magazine, and for several years wrote a column for *SF Weekly*. I currently contribute regularly to a wide variety of publications, and have traveled to many countries and throughout the U.S. in search of a cool story. Occasionally I do live readings and panel discussions, and appear on *Air America Radio* and in television documentaries. I'm also the co-founder and director of San Francisco's annual Litquake literary festival.

Go. Reading Series-Page McBee & Michael Braithwaite

<http://www.varnishfineart.com/events/index.php?t=past>

Duke Ellington once said, "We aren't worried about posterity - we want it to sound good right now." We know how that story ends, of course. Oakland artist Michael Braithwaite and her partner, writer Page McBee, present an innovative and provocative response to the timeless question of art and immortality in their monthly, revolving collaborative art series, "Go." Go.'s primary focus is to bring together artists across lines of culture, gender, sexuality, race, and generation, to create an experience that blends issues of identity and medium. Given only a theme and a tight deadline, a visual artist, a writer, and an audio artist work together to create a cross-media exhibit on display for one night only. "Go." takes place on the first Friday of every month

at Varnish Fine Art, and it is sure to be San Francisco's most satisfying one-night stand.

Go. is curated every month by Oakland-based artist Michael Braithwaite and her partner, the writer Page McBee.

Eleven Eleven {1111}-Brent Foster Jones & Youmna Chlala  
<http://www.cca.edu/academics/mfawriting/1111.php> Founded in 2004, Eleven Eleven is an annual journal of literature and art based at California College of the Arts. The journal is published each spring and is available at most independent bookstores in the San Francisco Bay Area, select bookstores in other major U.S. cities, and through Amazon.com. The journal is a forum for writers, poets, and visual artists to risk, experiment, and find answers for and from their contemporaries. Our aim is to produce a publication that serves as an exchange for writers and artists.

Eleven Eleven {1111} was co-founded by Brent Foster Jones & Youmna Chlala

Last Gasp-Bucky Sinister

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

Last Gasp is one of the largest and oldest publishers and purveyors of underground comic books in the world, as well as being a distributor of all sorts of weird 'n' wonderful subversive literature, graphic novels, tattoo and art books.

Stephanie Young-Blogger & Mills College Administrator

<http://stephanieyoung.org/blog/#>

Stephanie Young's long awaited debut, TELLING THE FUTURE OFF, ensnares the reader in a loop of theatrical-sets, filtered through the obsessive-compulsive call and response of self-help tag-lines. It's 3:30 at the office and the landscape is all twisted up in the bedsheets, littered with car radios, eyeshadow and circuit training. In the distance, the internet drones. TELLING THE FUTURE OFF is built of the poetry of Today, of realism colliding with the dream-state. In it, Young questions and she answers but never does she waver. When she asks, "Am I tough enough?" The unanimous answer is Yes.  
<http://stephanieyoung.org/blog/#>

For more information visist [www.14hills.net](http://www.14hills.net)

-----  
How low will we go? Check out Yahoo! Messenger's low PC-to-Phone call rates.

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358. **Paul Nelson**

**Re: Fwd: [smallpressers] Donate to Slumgullion!**

Sun 16 Apr 2006

---

mIEKAL aND wrote:

> 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:

>

mIEKAL,

It was good to meet you in Lake Forest, tho the conference was on the weak side. Your performance was good to see also, despite my traffic-marred late arrival.

I sent Slumgullion a catalogue of Debra Van Tuinen's encaustic works, with some poems written by JOhn Olson, Roberta Olson, & myself, with some collaborations.

Stay well.

Paul

*"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*

--

Paul E. Nelson

www.GlobalVoicesRadio.org

www.AuburnCommunityRadio.com

www.SPLAB.org

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359. **Lea Graham**

***Re: Book Review***

*Sun 16 Apr 2006*

---

not that I'm here to defend the anthology, or its editor --- just noticing things here, here, Aldon! one gets the sense from this review that no one and nothing is good in American poetry. i was waiting for Logan to champion Donald Justice, a poet he's written about, but it seemed he was more interested in repeating Samuel Johnson's line about Am. poetry: "like a dog's walking on his hinder legs. It is not done well; but you are surprised to find it done at all."

which all makes me wonder more why i read the nyt book review-- and not Am. poetry itself.

Lea

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

From: "ALDON L NIELSEN" <██████████>

To: <██████████>

Sent: Sunday, April 16, 2006 1:57 PM

Subject: Re: Book Review

*Meanwhile, over in the contiguous republic of the New York Times, we get today*

*William Logan's review of the latest OXFORD BOOK OF AMERICAN POETRY, this time*

*edited by David Lehman.*

*Poetry Wars?*



360. **Halvard Johnson**

**Re: Book Review**

Sun 16 Apr 2006

---

Well, just to be fair to Logan, the "dog's walking" line was in reference to Am. poetry written before the Am. Rev. But don't let me stop the fun.

Hal                      Flotsam, please, and a side order of jetsam.

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Apr 16, 2006, at 5:35 PM, Lea Graham wrote:

*not that I'm here to defend the anthology, or its editor --- just  
noticing  
things*

*here, here, Aldon! one gets the sense from this review that no one  
and nothing is good in American poetry. i was waiting for Logan to  
champion Donald Justice, a poet he's written about, but it seemed  
he was more interested in repeating Samuel Johnson's line about Am.  
poetry: "like a dog's walking on his hinder legs. It is not done  
well; but you are surprised to find it done at all."*

*which all makes me wonder more why i read the nyt book review-- and  
not Am. poetry itself.*

*Lea*

*----- Original Message ----- From: "ALDON L NIELSEN" <>*

*To: <>*

*Sent: Sunday, April 16, 2006 1:57 PM*

*Subject: Re: Book Review*

*Meanwhile, over in the contiguous republic of the New York Times,  
we get today*

*William Logan's review of the latest OXFORD BOOK OF AMERICAN  
POETRY, this time  
edited by David Lehman.*

*Poetry Wars?*

*"You can get the idea of Ashbery in two paes--almost everything*







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361. **Geoffrey Gatza**

***Kent Johnson: A Jeunesse Doree Book Club Discussion***

*Sun 16 Apr 2006*

---

Kent Johnson: A Jeunesse Doree Book Club Discussion

[http://thejeunessedoree.libsyn.com/index.php?post\\_id=80430](http://thejeunessedoree.libsyn.com/index.php?post_id=80430)

Join Joe Green and Marty Brennan as they stroll, as if strolling through a wood near Athens in the great tradition of Flute, Snout, Plato and Parmenides, and discuss Kent Johnson's new book, his character, his probable ethnicity, his probable sexual proclivities and the direction he should take in his art.

Discussion also includes:

Annette Funicello

The theft by Walt Disney of a painting by Marty

The power of the legs of women

The mysterious book of Genta.

[Geoffrey Gatza]

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362. **Murat Nemet-Nejat**

***Re: Questions Regarding Buddhism***

*Sun 16 Apr 2006*

---

Lucas,

Very interesting post.

Tomorrow, I am going to Macao, the place of a great Buddhist temple, with Chinese wrtiting on rocks, etc.

Be well,

Murat

From Hong Kong with loveIn a message dated 4/15/2006 12:44:34 AM Eastern Daylight Time, Lucas Klein <> writes:

*Are there examples of "Buddhist Atrocities" where religion was the motivating factor?*

*This might go against the shibboleths of my atheism, but I wonder if religion has ever really been the motivating factor of atrocities anywhere. If we're talking about wars and mass murders, I'll offer that the motivating factor is always (why not be bold?) economics. Sure, from the Crusades to September Eleventh, religion and the holy have been invoked as reasons, calls to arms, excuses, and scapegoats for atrocities, but really we're talking about power, which means we ought to be talking about money. No Roman or Jew ever killed each other until money gave them something to fight about.*

*How religion has been complicit in power, in the scheming for power and the wielding of power, is of course a very real issue, and I don't believe that Buddhism is any more innocent than Christianity or Islam in this regard, even if I don't have any instances at hand. Certainly Buddhists have killed, kill, and will probably continue to kill, even against the tenets of their faith, but that's not related to the bigger question, which is how Buddhism, how any religion, has been an integral part of structures of power.*

*And here I do have an example: In Tang China, the Buddhists were the money-lenders; their temples were the banks. Bodhidharma came from India to China and meditated, staring at a wall; he tore his eyelids out to keep from sleeping, and where his eyelids landed on the ground the first tea-bushes sprouted. While this is a fiction, tea came to China from India-along with sugar and chairs and Buddhism-via the Silk Road, and tea was later, with its darker cousin opium, the main economic vehicle of English imperialism and oppression of both India and China. Atrocities galore! The vicissitudes and vagaries of capital, religion, and power, are what we really need to trace and take account of, especially if we're ever going to achieve freedom from its binds.*

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](http://www.CipherJournal.com)

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363. **Matt Henriksen**  
***Cannibal: Volume One, Issue One***  
*Sun 16 Apr 2006*

---

Cannibal is homemade and hand-stitched in signatures, with a screen-printed cover. Eighty-eight pages with a broad aesthetic, our first issue includes Andrea Baker, Zach Barocas, Jim Behrle, F.J. Bergmann, Edmund Berrigan, Anne Boyer, Jenna Cardinale, Laura Carter, Adam Clay, Clayton Couch, Bruce Covey, AnnMarie Eldon, Jane Gregory, Anthony Hawley, Brian Howe, Brenda Iijima, Lisa Jarnot, Shannon Jonas, Erica Kaufman, Alex Lemon, Tao Lin, Rebecca Loudon, Joe Massey, Andrew Mister, K. Silem Mohammad, Valzhyna Mort, Gina Myers, The Pines, Emma Ramey, M. L. Schultz, Sandra Simonds, Laura Solomon, Gabriella Torres, Jen Tynes, and Dustin Williamson.

\$10 for Issue One. \$18 for issue One & Two.

We love you.

See us at [www.flesheatingpoems.blogspot.com](http://www.flesheatingpoems.blogspot.com).

Paypal available

or

checks to  
Matthew Henriksen  
95 Clay Street. 3L  
Brooklyn, NY 11222

---

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364. **don summerhayes**

**Re: Book Review**

Sun 16 Apr 2006

---

Anyway, it was a about a woman preaching.

Halvard Johnson wrote:

*Well, just to be fair to Logan, the "dog's walking" line was in reference to Am. poetry written before the Am. Rev. But don't let me stop the fun.*

*Hal                      Flotsam, please, and a side order of jetsam.*

*Halvard Johnson*

=====

██████████

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

*<http://entropyandme.blogspot.com>*

*<http://imageswithoutwords.blogspot.com>*

*<http://www.hamiltonstone.org>*

*On Apr 16, 2006, at 5:35 PM, Lea Graham wrote:*

*not that I'm here to defend the anthology, or its editor --- just noticing things*

*here, here, Aldon! one gets the sense from this review that no one and nothing is good in American poetry. i was waiting for Logan to champion Donald Justice, a poet he's written about, but it seemed he was more interested in repeating Samuel Johnson's line about Am. poetry: "like a dog's walking on his hinder legs. It is not done well; but you are surprised to find it done at all."*

*which all makes me wonder more why i read the nyt book review-- and not Am. poetry itself.*

*Lea*

*----- Original Message ----- From: "ALDON L NIELSEN" <██████████>*

*To: <██████████>*

*Sent: Sunday, April 16, 2006 1:57 PM*



"Breaking in bright Orthography . . ."

--Emily Dickinson

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

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



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### 365. **Gabriel Gudding**

**reviewers needed: Jacques Roubaud book -- translators Keith & Rosmarie Waldrop**

Mon 17 Apr 2006

---

Was emailing with one of the whiz kids at Dalkey Archive Press the other day: Dalkey's looking for reviewers for a new edition of Jacques Roubaud's work translated by the Waldrops. See below for information -- and for the contact info at Dalkey in the event you're interested in reading and reviewing this coolio book. -- Gabe

Title: The Form of a City Changes Faster, Alas, Than the Human Heart

Author: Jacques Roubaud

Translators: Keith and Rosmarie Waldrop

Pub Date: July 18, 2006

Pages: 247

Price: \$13.95

Galleys: Available for anyone who would like to consider it for review

Contact: Chad Post at

Jacket Copy: An homage and response to many of France's best-known poets, including Charles Baudelaire and Raymond Queneau, this collection moves through the streets of Paris, commenting on its inhabitants, its writers, its monumental past, and all its possible futures. Moving between honesty and evasion, erudition and lightheartedness, constraint and freedom, THE FORM OF A CITY CHANGES FASTER, ALAS, THAN THE HUMAN HEART explores a Paris that's no long "the one we used to find." A sometimes mocking, sometimes

poignant tribute to the City of Light, Jacques Roubaud's poetry is filled with the melancholic playfulness that's made him one of our most important contemporary writers.

Author Bio: Jacques Roubaud is the author of numerous books, including the novels *Hortense Is Abducted*, *Hortense in Exile*, and *The Princess Hoppy*, or *The Tale of Labrador*, as well as the poetry collections *Some Thing Black*, *Plurality of Worlds of Lewis*, and *The Form of a City Changes Faster, Alas, Than the Human Heart*. He is one of the most accomplished members of the Oulipo, an innovative literary group whose members whose members have included Raymond Queneau, Italo Calvino, and Harry Mathews.

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### 366. **Alexander Jorgensen**

**Re: *Link to an article about Tibetan Buddhism by Micheal Parenti***

*Mon 17 Apr 2006*

---

I'd like to hear what the initial impetus for this discussion is. And I hope we're confusing Buddhism-- China has no Buddhism, perhaps subterranean one could easily argue, but Buddhism is antithetical to totalitarianism. I love yuh, Harry!

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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### 367. **Alexander Jorgensen**

**Re: *Link to an article about Tibetan Buddhism by Micheal Parenti***

*Mon 17 Apr 2006*

---

Little of you may know this, and perhaps this is only legend among the hill-stations, but Clinton offered pape smurf sticks and stones, following how prior foreign policy assisted in the disgrace of smurfs, and papa smurf said no. And even Smurfland warlords gave up power to create the insitution, which was not always good, sure, not unlike most things--including drink and filthy good sex.

Another anecdote: "Their bullets used to go through our men on horseback, their modern guns, tatatakataka, and they could not kill us. But then, you know, they melted with fire our gold and places and destroyed our places, many many places and the people, you know, and then they shoot us. And we die."

This is the big red machine...and lots worse than stinky ol' Pete.

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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<http://mail.yahoo.com>

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368. **Steve Dalachinsky**

**Re: NYTBR, Poetry Wars**

Mon 17 Apr 2006

---

why when i can just go to japan and be treated well and eat like a king

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369. **Walter K. Lew**

**Re: NYTBR, Poetry Wars**

Mon 17 Apr 2006

---

1. Poetry Wars: From middle school onwards, my father devoted much of his son-raising effort to trying to steer me away from literature, sometimes repeating the warning that "When a war begins they always hang the poets first." (he being a survivor, barely, of the Korean War).

I didn't have a tangible fear of being hung, just revulsion at the thought of taking nothing but science and math courses the rest of my youth. Although, during college, these, in fact, turned out to be much richer than my humanities courses (except for one on Dante that I took with fellow dormitory-mate Maria Damon).

One problem I had with the latter was that I tried to write term papers on poetry as if they were scientific theorizations; at the time, structuralism and cognitive psychology seemed the natural methodology for building a bridge between poetry and science (my "self" and mon pEre). For example, I did a



phonology seminar project trying to find underlying psycholinguistic patterns in some of Galway Kinnel's poetry (egads!), having read Samuel J. Keyser's work on Chaucerian meter (Keyser, a Chomsky offshoot, was teaching at the university). Maria, do you remember Kinnel's visits reading "The Bear," etc.? I can't remember if you enjoyed them. By 1980 or so I cdn't figure out how his poetry had made any impression on me; it must have been part of some poetry war that I didn't know I had been mobilized for. Huge rally-like readings by Rich, Voznesensky, Corso, Ginsberg: those were longer lasting influences.

2. The New York Times Book Review: The last few years, in a touching effort to make up for all the decades of Korean conflict over whether I shd be allowed to pursue a life of literature (for which I am always renewing hostilities), my father often mails or gives me during my visits home any articles on poetry or Asian authors he spots in the New York Times Book Review.

On the one hand, it disturbs me to know that, in his very small pockets of spare time, he is relying on the NYTBR for his sense of Anglophone literature. At the same time, I realize, after many years of ignorance, how deeply literary and philosophical he already was long before he could read English. "He was still of that generation" that received an education in which classical Chinese, colonial Japanese, and native Korean were often taught in literary forms. He wrote out lines of Goethe (probably in kana) when courting my mother in the wonderfully romantic parks of Seoul. When I told them over the phone once that I was taking a seminar on Natsume SOseki, my Mom and Dad recited immediately and cheerfully in unison: "Wagahai wa nekkō de aru. Mada namae wa nai!" (The untranslatably charming opening lines of SOseki's early novel /I am a Cat/.) When trying to get me (about 13 years old at the time) to do more weeding and raking, he gave me the line from the Analects about how poets should know the names of many flowers and plants, although it was not until I read Confucius a decade later that I knew the tradition he was transmitting. (I painfully remember that at the time I retorted with some Rimbaudian item about hallucinating landscapes rather than naming pretty ones; I ended up doing plenty of the former in college and it almost killed me!)

So there's nothing for me to worry about. I occasionally look at the NYTBR to imagine how my father reads it, to imagine being him in the fallen America he now post-imagines. He hands me the clippings as if they were recipes from a flight magazine, occasionally scribbling very brief comments in the margin like "Not impressed--are you?"

That one was about the latest novel by Chang-rae Lee, the "foremost Korean American author." Pride swells in me over my father's good taste. But it's also his sense of history and how his passion for science--and its relation to survival--was a phase of his own history. (He hadn't seen how the U.S. bombs that fell on

Korea, on his cousins, and the N. Korean ideology that executed his father were also part of science.) I think he is also intimating that he would like me to publish something that impresses him more. That particular poetry war de moi is over, especially now that, at a late age, I have finally found tenure-track employment in a department that won't hang me (I think). Time to start a new battle! Nel mezzo del cammin di boku na vita, May the Buddha guide all good cats and soldats.

On Apr 16, 2006, at 9:00 PM, POETICS automatic digest system wrote:

*Date: Sun, 16 Apr 2006 13:57:52 -0400*

*From: ALDON L NIELSEN <[REDACTED]>*

*Subject: Re: Book Review*

*Meanwhile, over in the contiguous republic of the New York Times, we get today William Logan's review of the latest OXFORD BOOK OF AMERICAN POETRY, this time edited by David Lehman.*

*Poetry Wars?*

*"You can get the idea of Ashbery in two paes--almost everything after that is sludge."*

*"Whitman's and Dickinson's damaged psyches . . ."*

*Anne Bradstreet wrote "with the high-minded clumsiness of the imperfectly educated."*

*"There's a quaintness to the work of the preacher, Edward Taylor . . ."*

*not sure "quaint" is the first word that leaps to mind when reading the "Prepartory Meditations."*

*In one place he notes that the cut-off date of birth for inclusion in the collection is 1950 -- later he remarks "The younger poets are getting older."  
duh*

*"far more pages are wasted on giddy, crowd-pleasing poets like Billy Collins and James Tate." Whether I like them or not, I don't think I've ever*



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

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

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



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371. **Ron Silliman**

***Silliman's Blog***

*Mon 17 Apr 2006*

---

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

RECENT POSTS

Be Here to Love Me

A film about Townes Van Zandt

Ten years of poetry at the Washington Post

16 grand pianos, 4 drums, 3 xylophones  
one gong, assorted alarms and a piercing siren -  
George Antheil makes everyone jump  
at Dada in DC

A selected poems for Louis Zukofsky  
The Library of America volume

Publishers Weekly  
on poetry and the web

Redell Olsen and Drew Milne  
The place of English

Allan Kaprow

A marriage poem (my own)  
20 years later

Zach Barocas  
"exactitude/like purity"?

The new globalism "â€"  
Mohawk / Samoa Transmigrations

On Earth,  
the last poems of Robert Creeley

Lisa Jarnot and Homer  
Iliad XXII as a political act

Stanislaw Lem

Watten on Braxton

Selah Saterstrom  
and the Pink Institution -  
As I Lay Dying  
as told by Dodie Bellamy

Betye, Lezley and Alison Saar  
2 generations of African-American art

Ian Hamilton Finlay

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

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

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372. **Gary Sullivan**

***Child, Downing, Gardner, Koeneké, Mohammad, etc. this Thurs***

*Mon 17 Apr 2006*

---

First night of FLARF: INAPPROPRIATE EXPLORATION IN 21st CENTURY ART  
Thursday, April 20, 8:00 p.m.

Medicine Show, 549 West 52nd Street, NYC.

Short radio play by Sharon Mesmer & Edwin Torres

Films by Abigail Child & Gary Sullivan, Brandon Downing, and Rodney  
Koeneké, who will perform his neo-benshi version of scene from Guru Dutt's  
"Pyaasa."

Performance by the Drew Gardner Poetics Orchestra with Anne Boyer, Katie  
Degentesh, Rodney Koeneké, K. Silem Mohammad, and Rod Smith.

\$8.00 per evening, general admission. \$20.00 for 3 evening pass. For tickets:  
[REDACTED] and leave message. Tickets will also be available at the door.

ABOUT THE FLARFLIST COLLECTIVE Launched in May of 2001 by six poets, the Flarflist 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 sometimes disturbing poems, plays, and other texts.

#### FLARF ONLINE

The Flarf Files:

<http://epc.buffalo.edu/authors/bernstein/syllabi/readings/flarf.html>

Village Voice essay:

<http://www.villagevoice.com/news/0434,essay,56171,1.html>

Jacket Flarf Feature: <http://jacketmagazine.com/30/index.shtml>

ABOUT THE DREW GARDNER POETICS ORCHESTRA The Poetics Orchestra is an ensemble conducted by poet and musician Drew Gardner. His conduction system uses hand signals, tone cards, and rhythmic forms to shape collective improvisation. The system is related to that of Butch Morris, though simplified, and with the addition of tonal systems. It also owes something to the tradition of new music which includes the recitation of text- esp. Harry Partch, Robert Ashley and Rzewski. The group always includes poets, who are conducted right along with the musicians using the same system. The idea is to unite poetry and music in a collaborative spirit.

See: <http://users.erols.com/drewgard/poeticsorchestra/>

And: <http://www.ubu.com/sound/gardner.html>

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373. **Michael Kelleher**

***JUST BUFFALO E-NEWSLETTER 4-17-06***

*Mon 17 Apr 2006*

---

#### THE BIG READ

Literally Speaking Discussion of Fahrenheit 451, by Ray Bradbury

Take a Break, Talk Books

@ Downtownâ€™s Lunchtime Book Discussion Group

Tuesday, April 18, 1 p.m., 12:10 to 1 p.m.

Central Library, West Room 1 Lafayette Square, Buffalo

All are welcome. Bring your bagged lunch or purchase a delicious meal from Fables

Cafe to enjoy during the discussion.

#### WORKSHOP THIS SATURDAY

Between Word and Image

A multimedia workshop with Kyle Schlesinger and Caroline Koebel

Saturday, April 22, 12-4 p.m.

CEPA, Underground Gallery, Market Arcade Building, 617 Main St., Buffalo

\$50, \$40 members

Co-sponsored by CEPA Gallery

All forms of writing are images, but not all images are forms of writing. Or are they? This multimedia poetry workshop will explore the relationships between words and images. What effect has the evolution of new media had on the literary and visual arts of the last fifty years? What are the distinctions between the languages of visual and literary arts? What are the ramifications of blurring these boundaries? Painters, poets, filmmakers, collage, book and installation artists have a longstanding history of collaboration. In the first half of this workshop we will examine various examples of poems inspired by visual art forms and vice versa. In the second half participants will engage in a series of poetic experiments in response to the other forms of visual art using a variety of media and materials. Writers and artists working in all mediums are welcome.

Caroline Koebel's work roams between film, video and installation art. She is also curator, writer and Professor of Media Studies at SUNY Buffalo whose postconceptual artworks often confront the problematics of female being-in-the-world, the expression of subjectivities at odds with commodity culture, and how individuals embody the collective past. Kyle Schlesinger is a poet, scholar, book artists and proprietor of Cuneiform Press. He received his Ph.D. from the Poetics Program at SUNY Buffalo, and is the author of *Moonlighting*, *Mantle* (with Thom Donovan), *A Book of Closings* and is currently writing on the history and ontology of book burning. Their collaboration, *Schablone Berlin* (Chax Press, 2005) examines the semiotic and performative aspects of stencil graffiti culled from the streets of Germany's most international metropolis.

#### ORBITAL SERIES

CA Conrad and Buck Downs

Small press poetry reading hosted by Kevin Thurston

Thursday, April 20, 7 p.m.

Big Orbit Gallery, 30 d Essex St.

Buck Downs' poems can be easily found online, at places like [canwehaveourballback](#), [yourblackeye](#), and [fascicle](#). EDGE Books published his marijuana softdrink in 2000. For the last ten years he has primarily relied on direct distribution of his poems as postcards and related ephemera objects. A native of Jones County, Mississippi, Buck Downs lives and works in Washington, D.C.

CA Conrad 's childhood included selling cut flowers along the highway for his mother and helping her shoplift.Â He escaped to Philadelphia the first chance

he got, where he lives and writes today with the PhillySound poets. He coedits FREQUENCY Audio Journal with Magdalena Zurawski, and edits the 9for9 project. 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 is the author of several chapbooks, including (end-begin w/chants), a collaboration with Frank Sherlock. For correspondence, write to [REDACTED]

## OPEN READINGS

### The Book Corner

1801 Main St., Niagara Falls (Meets monthly on the third Thursday)

Featured: Dan Sicoli

Thursday, April 20, 7 P.M.

10 slots for open readers

### Rust Belt Books

202 Allen Street, Buffalo (Meets the monthly on the third Sunday)

Featured: Ken Feltges

Sunday, April 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.

All workshops take place in CEPA's Flux Gallery

Market Arcade Building, 617 Main St., Buffalo

Individual workshops: \$50, \$40 members

Materials are included at no additional cost.

### 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.



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 PATRICIA SPEARS JONES, April 23 & 24 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

Talking Leaves Books

Kim Kwang-Kyu

Reading/booksigning for: The Depths of a Clam

Monday, April 17, 7 p.m.

Talking Leaves Books, 951 Elmwood

Call [REDACTED] for more info

Rooftop Poetry Club at Buffalo State College

Gabriel Gudding

Tuesday, April 18, 5 p.m.

E. H. Butler Library Rooftop Garden at 5 pm.

#### CORRECTION

The April Literary Buffalo poster incorrectly lists Marjorie Norris' book launch on April 26th at 7 p.m. to be taking place at Talking Leaves Elmwood. The launch will actually take place at Talking Leaves MAIN ST. Sorry for any confusion.

#### UNSUBSCRIBE

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

---

Michael Kelleher  
Artistic Director  
Just Buffalo Literary Center  
Market Arcade  
617 Main St., Ste. 202A  
Buffalo, NY 14203

██████████  
██████████ (fax)  
www.justbuffalo.org  
██████████

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374. **Nicky Melville**  
*one less*

Mon 17 Apr 2006

---

hi

does anyone have the contact details for one less magazine?

ta,

nick-e

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375. **paolo javier**

*Paolo Javier, Barbara Jane Reyes, and Rodrigo Toscano @ the Bowery Poetry Club*

Mon 17 Apr 2006

---

\*Sunday, April 23/ \*\*6pm                   \*

\*Paolo Javier, Barbara Jane Reyes, and Rodrigo Toscano\*

\*Paolo Javier\* is the author of \*60 lv bo(e)mbs\* (O Books), and \*the time at the end of this writing\* (Ahadada), which received a Small Press Traffic Award. He lives in New York.

\*Barbara Jane Reyes\* was born in Manila, Philippines and raised in the San Francisco Bay Area. She received her BA in Ethnic Studies at UC Berkeley and her MFA at SF State University. She is the author of \*Gravities of Center\*(Arkipelago, 2003) and \*Poeta en San Francisco\* (Tinfish, 2005), for which she received the James Laughlin Award from the Academy of American Poets. She lives in Oakland, CA.

\*Rodrigo Toscano\* was a 2005 Fellow in Poetry from the New York Foundation for the Arts. He is the author of \*To Leveling Swerve\* (Krupskaya Books, 2004), \*Platform\* (Atelos, 2003), \*The Disparities\* (Green Integer, 2002) and \*Partisans\* (O Books, 1999). Originally from California, Toscano has been living in NYC for the last seven years.

DIRECTIONS: \* \*

\*The Bowery Poetry Club\*

308 Bowery, New York, NY 10012

██████████

\$ 6 cover

foot of First Street, between Houston & Bleecker  
across the street from CBGBs

\*F train to Second Ave, or 6 train to Bleecker\*

--

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

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376. **ONE LESS**

*Re: one less*

Mon 17 Apr 2006

---

Dear Nicky,

Thanks for your interest in One Less Magazine.

Our contact details:

email: ██████████

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

blog: [onelessmag.blogspot.com](http://onelessmag.blogspot.com)

Our blog lists the current call for submissions,  
including formats and deadlines.

Thanks,

Nikki

--- Nicky Melville <██████████> wrote:

*hi*

*does anyone have the contact details for one less  
magazine?*

*ta,*

*nick-e*

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)

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377. **Ruth Danon**

### ***Summer Intensive Writing Workshop***

*Mon 17 Apr 2006*

---

I'd like to alert everyone to the two week Intensive Writing Workshop to be held at NYU this summer. The dates are June 11-23rd.

The guest writers will be Nick Flynn (nonfiction), Lydia Davis (fiction), and Claudia Rankine (poetry).

Participants meet with guest writers for five 3 hour workshops over the two week period. Participants also meet for constraint based improvisational writing sessions for six mornings. There are lectures and readings and everyone has a good time.

The program is open to undergraduates and postgraduates-- i.e. non credit postbaccalaureate students. Undergraduates may earn 4 credits. Graduate students are welcome but we don't offer credit at that level.

Please contact my assistant Charles Bradshaw at [REDACTED] if you would like an application for yourself or your students. Admission is by application only. Sections are limited to twelve students each. Participants are selected by the guest writers.

You can also e mail me with any questions.

Thank you, list.

Ruth Danon

Founder and Director

Summer Intensive Creative Writing Workshops

McGhee Division, New York University

[↑ Contents](#)

378. **David-Baptiste Chirot**

### ***FW:Woodland Pattern: Redletter Reading: Kerri Sonnenberg & Beth Bretl (4.21)***

*Mon 17 Apr 2006*

---

From: Woodland Pattern <[REDACTED]>

To: [REDACTED]

=====

=====

*REDLETTER READING: KERRI SONNENBERG & BETH BRETL*

=====

=====

*\$3 general admission / \$2 open mic readers*

*Woodland Pattern Book Center presents:  
Redletter series with Kerri Sonnenberg & Beth Bretl*

*Friday, April 21, 2006, 7pm  
Woodland Pattern Book Center  
720 East Locust Street, Milwaukee*

*April 21, 2006 - Kerri Sonnenberg and Beth Bretl*

*Kerri Sonnenberg Kerri Sonnenberg lives in Chicago where she directs the Discrete Reading Series, presently at the SpareRoom, and which she co-founded in 2003 with Jesse Seldess. She is the author of The Mudra (Litmus Press, 2004) and Practical Art Criticism, a chapbook from Bronze Skull Eights Press. New poems are forthcoming in Magazine Cypress and Unpleasant Event Schedule.*

*[http://www.woodlandpattern.org/poems/kerri\\_sonnenberg01.shtml](http://www.woodlandpattern.org/poems/kerri_sonnenberg01.shtml)*

*Beth Bretl is a Ph.D. candidate in English at the University of Wisconsin-Milwaukee, where she recently served as co-editor of poetry for The Cream City Review. Her poetry and fiction have been published or are forthcoming in Free Verse, North American Review, Porcupine Literary Arts Magazine and Calyx.*

*[http://www.woodlandpattern.org/poems/beth\\_bretl01.shtml](http://www.woodlandpattern.org/poems/beth_bretl01.shtml)*

*Redletter is a reading series featuring local and regional poets and writers on the third Friday of each month, and is curated by Chuck Stebelton. The program begins at 7 p.m. with an open mic, followed by two featured readers. The cost is \$3, or \$2 for open mic readers.*

*<http://www.woodlandpattern.org/gallery/redletter.shtml>*

=====

=====

UPCOMING EVENTS

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Friday, April 21: Redletter: Beth Bretl & Kerri Sonnenberg; 7:00

Saturday, April 22: George Bowering & Ammiel Alcalay; 7:00

Friday, April 28: Film: Bill Basquin's Range, a 16mm triptych;  
7:00

Sunday, April 30: Alternating Currents Live; 7:00

Saturday, May 6: Mary Jo Salter & Susan Firer; 7:00

Friday, May 19: Redletter: Juliet Patterson & Angie Vasquez;  
7:00

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

=====

=====

IN THE GALLERY: TOM RAWORTH

=====

=====

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

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379. **David-Baptiste Chirot**

**FW:Woodland Pattern: George Bowering & Ammiel Alcalay Reading (4.22)**

Mon 17 Apr 2006

---

From: Woodland Pattern <[REDACTED]>

To: [REDACTED]

=====  
=====

GEORGE BOWERING & AMMIEL ALCALAY READING

=====  
=====

Woodland Pattern Book Center presents:

George Bowering and Ammiel Alcalay

Saturday, April 22, 2006 at 7:00  
Woodland Pattern Book Center  
720 East Locust Street, Milwaukee

\$8 general / \$6 members / \$7 students and seniors

Saturday, April 22nd, 7:00 pm: George Bowering and Ammiel Alcalay

George Bowering was born in Penticton, British Columbia, in 1935. After serving as a photographer in the Royal Canadian Air Force, Bowering attended the University of British Columbia. George Bowering is a major Canadian literary figure and one of the most prolific writers in the country with over 70 books published to date. Two-time winner of the Governor General's Award, his most recent collection of poetry, *Changing on the Fly*, is short-listed for the Griffin Prize for Poetry. George Bowering approaches literature as he does life: with a playful gravity and a grave merriness that makes intellectual life and writing seem at once attractive, unintimidating and remarkable. He dispels the myth of literature being hard or tricky and demonstrates, as he reads and chats, the accessible and enriching nature of great literature. His appeal and great influence lie in his decision to work consistently against the grain of dominant aesthetic conventions and

expectations.

[http://www.woodlandpattern.org/poems/george\\_bowering01.shtml](http://www.woodlandpattern.org/poems/george_bowering01.shtml)

[http://en.wikipedia.org/wiki/George\\_Bowering](http://en.wikipedia.org/wiki/George_Bowering)

*Ammiel Alcalay is poet, translator, critic and scholar. His latest work, from the warring factions (Beyond Baroque, 2002), is a book length poem dedicated to the Bosnian town of Srebrenica. His other books include After Jews and Arabs: Remaking Levantine Culture (University of Minnesota Press, 1993), the cairo noteboooks (Singing Horse Press, 1993), and Memories of Our Future: Selected Essays, 1982-1999 (City Lights, 1999). Current projects include co-translation of a Hebrew novel, Outcast, by Shimon Ballas (City Lights, 2006) and a collective translation of the Syrian poet Faraj Bayraqdar (Beyond Baroque, 2006). A mixed critical poetic piece, tentatively called Scrapmetal, is due out in the Fall of 2006 from Factory School in the Heretical Texts series. An activist on many domestic and international issues, he was one of the initiators of the Poetry Is News Coalition, and he organized, with Mike Kelleher, the OlsonNow project.*

[http://www.woodlandpattern.org/poems/ammiel\\_alcalay01.shtml](http://www.woodlandpattern.org/poems/ammiel_alcalay01.shtml)

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

=====

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*PLEASE FORWARD! THANKS!!!*

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

*Woodland Pattern Book Center  
720 E. Locust Street  
Milwaukee, WI 53212  
phone [REDACTED]*

---

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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380. **Steve Dalachinsky**

**Re: NYTBR, Poetry Wars**

*Mon 17 Apr 2006*

---

true but i still wanna be off this list til the end of may and no one seems to be  
cuttin me lose

see you at yuko's (my wife's) reading at the poetry project tomorrow at 8

oh hi all yuko otomo and joe eliot read weds april 19 at poetry projet 8 pm nyc

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381. **David Buuck**

***today's NY Times***

*Mon 17 Apr 2006*

---

Jules Boykoff (new book on Edge) & his brother Max (recently PHiniseD at UCSC) are mentioned in Paul Krugman's op-Ed piece today--

<http://select.nytimes.com/2006/04/17/opinion/17krugman.html?hp>

way to go, boykoffs

buuck

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382. **C Daly**

***POETRY SUPER HIGHWAY free E-books coming your way***

*Mon 17 Apr 2006*

---

> -- ) On May 1st, you will be able to download for free the 47 e-books that  
> have been sent in so far for the Poetry Super Highway's Great E-Book  
> Free-For-All for free!. (Plus any others sent in during the rest of this  
> month.) Join in! Get Your E On!  
>  
> Send us your e-book during the month of April and we'll add it to the pile  
> of e-books which will be freely available to download by anyone on earth  
> for 24 hours on May 1st, 2006...a free-for-all.  
>  
> More info? Click on "Great E-Book Free-For-All" from the main PSH menu  
> or e-mail [ffa-guidelines@...](mailto:ffa-guidelines@...) to have them sent to you.  
>  
> -- ) Holocaust Remembrance Day is next Tuesday, April 25th.  
>  
> We're looking for submissions of poetry written in response to the Holocaust  
> for next week's Yom Hashoah (Holocaust Remembrance Day) issue. Please  
> send your work, along with a bio of any length which includes what city you

- > live in to POTW@... by this Friday, April 21st to be
- > considered for this special issue.
- >
- >
- > \_\_\_\_\_
- > THE POETRY SUPER HIGHWAY WEEKLY VIRTUAL UPDATE
- > <http://PoetrySuperHighway.com/>
- > ISSN: 1523-6587
- >

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383. **Kevin Hehir**

***Re: The Poetry Reading/Momo's Press, etc***

*Mon 17 Apr 2006*

just to plug Stephen's book. i had it out of the library for over a year and if i had the dosh i'd buy one. I've even ganked the title woodcut image for a poster of my own.

i'd say it is the stop before Close Listening.

i also found the report/discussion about one of Antin's talkpoems very interesting. especially the fact that they couldn't start until ron silliman had his tape recorder ready. it seemed that even back in those early days that there very clear rules as to who got to eat the power pie. (and yeah gender is in there too).

later,

kevin

<http://www.cbc.ca/nl/story/nf-cartwright-seals-20060413.html>

On Thu, 13 Apr 2006, Stephen Vincent wrote:

*As once editor and publisher of Momo's Press (1973 - 1984) I still have a little inventory, and since occasionally on blogs and otherwise talk up some of the books and authors are talked, to let folks now:*

*The Poetry Reading: A Contemporary Compendium on Language and Performance edited by Stephen Vincent & Ellen Zweig, (Momo's Press, 1981)*

*Some copies in paper still available. (I have a few and Ellen has part of a box.) It's 350 pages with a variety of contributors - B Dahlen, J*

*Rothenberg, Ron Silliman, Steve McCaffery, David Antin, Victor Hernandez Cruz, J Hagedorn & among many others! With a Contents that covers:*

*Histories, Oral Literature, Performances, Video, Sound and Typography.*

*\$25*

*If I run out of copies here, Ellen Zweig, who is currently mounting an installation in Shanghai (!) will be back in May and we will respond to your*

*order at that time.*

*I also have copies of Beverly Dahlen's A Reading: 1 - 7 (Momo's Press, 1985) for \$15 each, including postage. A cloth bound signed (A -Z) version is available for \$30. And a very few copies of the signed (A-Z) of her first book, Out of the Third( Momo's Press, 1974) for \$50, including postage.*

*I also have cloth copies of Victor Cruz' By Lingual Wholes - \$15.*

*Prices will cover postage and handling!*

*Please send to:*

*Stephen Vincent  
3514 21st Street  
San Francisco, CA 94114*

*Thanks for your interest!*

*Stephen V  
<http://stephenvincent.net/blog/>  
Currently featuring the serial, Tenderly.*

--

The monthly Open Mics now have a home on the interweb:

<http://www.freewebs.com/allagesopenmic/>

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### 384. **John Gallaher** **2006 Pulitzer Prize in Poetry**

Mon 17 Apr 2006

---

Announced:

POETRY

For a distinguished volume of original verse by an American author, Ten thousand dollars (\$10,000).

Awarded to "Late Wife" by Claudia Emerson (Louisiana State University Press).

Also nominated as finalists in this category were:

"American Sublime" by Elizabeth Alexander (Graywolf Press), and

"Elegy on Toy Piano" by Dean Young (University of Pittsburgh Press).

I Reply:

Who is Claudia Emerson?

JG=

[↑ Contents](#)

385. **John Gallaher**  
**2006 Pulitzer Prize in Poetry**  
*Mon 17 Apr 2006*

---

For a distinguished volume of original verse by an American author, Ten thousand dollars (\$10,000). Awarded to "Late Wife" by Claudia Emerson (Louisiana State University Press). Also nominated as finalists in this category were: "American Sublime" by Elizabeth Alexander (Graywolf Press), and "Elegy on Toy Piano" by Dean Young (University of Pittsburgh Press).

I Reply:

Who is Claudia Emerson?

JG=

[↑ Contents](#)

386. **Aldon Nielsen**  
**Re: 2006 Pulitzer Prize in Poetry**  
*Mon 17 Apr 2006*

---

As near as I can tell, she's the person who wrote this:

For three years you lived in your house  
just as it was before she died: your wedding  
portrait on the mantel, her clothes hanging  
in the closet, her hair still in the brush.  
You have told me you gave it all away  
then, sold the house, keeping only the confirmation  
cross she wore

-----  
-----

It does make me wonder if he gave away the hair in the brush --

At 03:37 PM 4/17/2006, you wrote:

>For a distinguished volume of original verse by an American author, Ten  
>thousand dollars (\$10,000).

>Awarded to "Late Wife" by Claudia Emerson (Louisiana State University  
>Press).

>Also nominated as finalists in this category were:

>"American Sublime" by Elizabeth Alexander (Graywolf Press), and

>"Elegy on Toy Piano" by Dean Young (University of Pittsburgh Press).

>

>

>I Reply:

$\succ$ 

## >Who is Claudia Emerson?

 $\succ$ 

>JG

[illegible]

"and now it's winter in America"

--Gil Scott-Heron

Aldon Lynn Nielsen

George and Barbara Kelly Professor of American Literature

Department of English

The Pennsylvania State University

112 Burrowes

University Park, PA 16802-6200

[REDACTED] [office]

[Redacted] [Fax]

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### 387. Officer in Need of Assistance!

***Re: 2006 Pulitzer Prize in Poetry***

Mon 17 Apr 2006

On 4/17/06, John Gallaher <[REDACTED]> wrote:

## Who is Claudia Emerson?

Gamely, he replied:

Birth: January 13, 1957 in Chatham, Virginia

Nationality: American

Occupation: Writer

Source: Contemporary Authors Online, Thomson Gale, 2005.

Entry updated: 07/19/2005

# TABLE OF CONTENTS

## Awards

## Career

## Further Readings

## Personal Information

## Sidelights

Source Citation

## Writings

## "Sidelights"

Claudia Emerson is the author of two volumes of poetry, *Pharaoh, Pharaoh: Poems* and *Pinion: An Elegy*. Born and raised in Chatham, Virginia, Emerson writes poems that are, as Diann Blakely noted in *Nashville Scene*, "redolent with... regional soil and its seasonal varieties." Emerson, who studied writing at the University of North Carolina at Greensboro, published her first poetry collection in 1997 at age forty; it was an auspicious beginning for the debut poet, for that collection--*Pharaoh, Pharaoh*--was nominated for a Pulitzer prize.

*Pharaoh, Pharaoh* "explores the irony of loss, a theme Emerson identifies as particularly Southern," according to a contributor for *Contemporary Southern Writers*. In poems such as "Cleaning the Graves," "Searching the Title," and "Inheritance," she presents what one *Publishers Weekly* reviewer called "a meditation on the events and repercussions of lives lived in the South." The same reviewer praised the "soft, romantic spirit [that] haunts this collection." Similarly, *America* reviewer Edward J. Ingebreetsen noted the "measured and elegiac" cadence of the poems and observed that Emerson's "confident narrative voice is intimate and richly detailed without being sentimental."

*Pinion*, published in 2002, is a series of short poems connected as one long poem that runs over fifty pages. It explores more rural values and qualities of Southern life through the voices of two members of a farming family, Preacher and Sister. Both siblings are caught in the web of family and farm obligations. Interspersed with their dialogue is narration by the youngest and last surviving sister of the family, Rose. Writing in the *Blackbird Review Online*, Susan Settlemyre Williams found this narrative verse a "haunting, and haunted, work." As compared to the author's first volume of poems about rural Southern life, Williams felt *Pinion* is "more a full-length portrait than a series of snapshots." Blakely commented that Emerson's language in both volumes "is gorgeous but reticent... commemorating, even celebrating, her family and the hard ground from which it sprang."

**PERSONAL INFORMATION** Born January 13, 1957, in Chatham, VA; married Kent Ippolito. Education: University of Virginia, B.A.; University of North Carolina at Greensboro, M.F.A., 1991. Addresses: Home: Chatham, VA. Agent: c/o Author Mail, Louisiana State University Press, P.O. Box 25053, Baton Rouge, LA 70894-5053.

**AWARDS** Individual artist fellowship, National Endowment for the Arts, 1994; individual artist fellowship, Virginia Commission for the Arts, 1995; Associated Writing Programs Intro Award, 1997; Academy of American Poets Prize, 1997; Pulitzer Prize nomination, 1997, for *Pharaoh, Pharaoh: Poems*; Witter Bynner fellowship, Library of Congress, 2005.

CAREER Poet and educator. Chatham Hall (girls' boarding school), Chatham, VA, academic dean, 1996-98; Mary Washington College, Fredericksburg, VA, associate professor of creative writing, 1998--. Poetry editor of the Greensboro Review.

#### WRITINGS:

\* (Under name Claudia Emerson Andrews) Pharaoh, Pharaoh: Poems, Louisiana State University Press (Baton Rouge, LA), 1997.

\* Pinion: An Elegy, Louisiana State University Press (Baton Rouge, LA), 2002.

\* Late Wife (poetry), Louisiana State University Press (Baton Rouge, LA), 2005.

Contributor to reviews and journals, including Ploughshares, Poetry, Georgia Review, TriQuarterly, Southern Review, and New England Review.

#### FURTHER READINGS ABOUT THE AUTHOR:

##### BOOKS

\* Contemporary Southern Writers, St. James Press (Detroit, MI), 1999.

##### PERIODICALS

\* America, April 25, 1998, Edward J. Ingebretsen, review of Pharaoh, Pharaoh: Poems, p. 25.

\* Publishers Weekly, April 28, 1997, review of Pharaoh, Pharaoh, p. 71.

##### ONLINE

\* Blackbird Review Online, <http://www.blackbird.vcu.edu/> (fall, 2002), Susan Settlemyre Williams, review of Pinion: An Elegy.

\* Louisiana State University Press Web site, <http://www.lsu.edu/> (November 3, 2004).

\* NashvilleScene.com, <http://archives.nashvillescene.com/> (October 9, 2004), Diann Blakely, review of Pharaoh, Pharaoh and Pinion.

##### SOURCE CITATION

Contemporary Authors Online, Gale, 2006. Reproduced in Biography Resource Center. Farmington Hills, Mich.: Thomson Gale. 2006.  
<http://galenet.galegroup.com/servlet/BioRC>

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388. **George Bowering**  
**Re: 2006 Pulitzer Prize in Poetry**  
*Mon 17 Apr 2006*

---

On 17-Apr-06, at 12:36 PM, John Gallaher wrote:

*Announced:*

*POETRY*

*For a distinguished volume of original verse by an American author,  
Ten thousand dollars (\$10,000).*

*Awarded to "Late Wife" by Claudia Emerson (Louisiana State University  
Press).*

Never heard of her.

>

> Also nominated as finalists in this category were:

> "American Sublime" by Elizabeth Alexander (Graywolf Press), and

> "Elegy on Toy Piano" by Dean Young (University of Pittsburgh Press).

>

>

> I Reply:

>

> Who is Claudia Emerson?

>

> JG

>

George H. Bowering

Number of BC Book Awards: 0

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389. **Grant Jenkins**  
**Review: Eleni Sikelianos's visit to Tulsa**  
*Mon 17 Apr 2006*

---

Please visit my blog <<http://blog.myspace.com/grantjenkins>> for a review of  
Eleni Sikelianos's recent visit to Tulsa for a reading at The University of Tulsa.

--

G. Matthew Jenkins

Director of the Writing Program

English Department  
University of Tulsa  
600 S. College Ave.  
Tulsa, OK 74104  


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390. **Stephen Vincent**  
**Re: 2006 Pulitzer Prize in Poetry**  
*Mon 17 Apr 2006*

---

*Awarded to "Late Wife" by Claudia Emerson (Louisiana State University Press).*

*Also nominated as finalists in this category were:  
"American Sublime" by Elizabeth Alexander (Graywolf Press), and  
"Elegy on Toy Piano" by Dean Young (University of Pittsburgh Press).*

It is curious to see that each Pulitzer winner and finalist titles are devoted to elegy (I assume no one can any longer title anything "American Sublime" without an ironic and/or elegiac subversion of the concept!)

Elegy as subject and not even a faint nod to the wars! The soldiers coffins continue to arrive, more or less anonymously, and who can fault the poets and Pulitzer judges for not being able to acknowledge even the words/facts?

But given the journalistic history of the Pullitzer family, you would think that, at least, one poetry title would be on top of the news - Iraq, Katrina, emigration, Cheney-who, etc. We're obviously living in a thick brew these days, and it particularly grates to hear a publisher's blurb re-invoke "southern regionalism" for the 400th book in the last blankety-blank years. I suspect those folks in the Gulf Coast can't wait to read another such nostalgic volume, let alone the rest of us. There's obviously much more eco-southern gothic (hello, Katrina) going on that's unbuckling what ought to be cranking up a post-nostalgic view of site(region).

Oh well, there will always be Pullitzer. And there will probably be a Katrina video game, as well, if not already!

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

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391. **Chris Stroffolino**

***Mayday Mayday (& news)***

*Mon 17 Apr 2006*

---

Hello---It's coming up on what is my favorite time of year, doesn't get as much play as xmas and such, but Frank O'Hara got the gist of it when he wrote. "It's April. No, May. It's May" So before I cry MAYDAY (my band's playing a show that night---details below), let me first tell you about some writing of mine that has recently been published or is available on the web--

1--The first published EXCERPT from my memoir, RADIO ORPHAN (still in search of a publisher, or an agent if you know of any!), has just appeared in the NYC based literary magazine called LIT (more info at [www.nsu.newschool.edu/writing/lit](http://www.nsu.newschool.edu/writing/lit))

2. I am now writing weekly columns (on a pro-bono basis for the time being for the website of THE BIGTAKEOVER, a NYC-based rock magazine named after a Bad Brains song founded 25 years ago by Jack Rabid. ([www.bigtakeover.com](http://www.bigtakeover.com)))

3. I just wrote a piece on THANK YOU FOR SMOKING (though it also touches on CITIZEN RUTH and

THE CONFEDERATE STATES OF AMERICA) on my backup blog---  
[blog.myspace.com/chrisstroffolino](http://blog.myspace.com/chrisstroffolino)

While I still babble away at  
<http://blog.myspace.com/continuouspeasant>

Do I really expect you to read all of this? NO!

So, Mayday mayday---What's the deal with Mayday?  
it used to be a pseudo phallic fertility ritual  
but is more known as a cry for help.....

"So When You're Near Me Darling, Can't You Hear me S.O.S  
(maybe Neil Martinson will spin that tune by a band whose  
English wasn't quite as awkward as mi espanol)---

4 days to Cynco De Mayo), or hear me yell STD!

(but, no, it's not what you think; it's SAVE THE DATE!)

Oh the captain may be sinking but the ship is rolling right along  
here in the city of Pirate Bands, Pirate Cat Radio (87.9),  
faux Pirate stores run by the mysterious David Eggers,  
the entire ABBA meets ARGGGGHHHH staggering genius of this place--

"Be amazed at the world that others might have missed" So if you come to the  
KNOCKOUT (which used to be called the ODEON) (located where VALENCIA

ST. rams into MISSION) and catch Continuous Peasant (with an altered one-time-only lineup-- we gotta do a quieter acoustic show, and also try to squeeze onto a small stage) play with a local band, whose name I'm still trying to figure out, 6 EYE COLUMBIA (and they're at least twice as good as third eye blind), WE will set some people in the audience up with free BRILLO PADS (and maybe just maybe a GAVIN NEWSOME PINATA SMASHING!)

Love from Continuous Peasant  
www.continuouspeasant.com

[↑ Contents](#)

392. **Pam Grossman**

***Re: Mayday Mayday (& news)***

*Mon 17 Apr 2006*

---

tiny world! jack rabid has been a friend of mine for over a decade now. and i have written for "big takeover," though not for quite a while.... i keep meaning to set up an interview with the fiery furnaces but just haven't gotten around to it. mazel tov on the column, and i hope you enjoy it.

wish i could come to the c.p. gig. a trip to your city is not on my next-few-weeks agenda, but it might well be on the next-few-months itinerary.

hope you are very well! also, i submitted an essay to "lit"--at an editor's request--several years ago and then never heard back about it (no response meaning, no). bumner, since she'd asked me for it...but whattya gonna do. i know the editor i speak of is no longer there. presumably the newer editors know how to say, "no, thank you" (or "yes, please!"). i will read your essay. and i do, in fact, have an agent here. who knows what could happen?

best, pam g.

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

>From: Chris Stroffolino <[REDACTED]>

>Sent: Apr 17, 2006 4:46 PM

>To: [REDACTED]

>Subject: Mayday Mayday (& news)

>

>Hello---It's coming up on what is my favorite time of year,

>doesn't get as much play as xmas and such, but Frank O'Hara

>got the gist of it when he wrote. "It's April. No, May. It's May"

>So before I cry MAYDAY (my band's playing a show that night---details  
>below),

>let me first tell you about some writing of mine that has recently been

>published

>or is available on the web--  
>  
>1--The first published EXCERPT from my memoir, RADIO ORPHAN  
>(still in search of a publisher, or an agent if you know of any!),  
>has just appeared in the NYC based literally magazine called LIT  
>(more info at [www.nsu.newschool.edu/writing/lit](http://www.nsu.newschool.edu/writing/lit))  
>  
>2. I am now writing weekly columns (on a pro-bono basis for the time being  
> for the website of THE BIGTAKEOVER, a NYC-based rock magazine named  
>after a Bad Brains song  
> founded 25 years ago by Jack Rabid.  
> ([www.bigtakeover.com](http://www.bigtakeover.com))  
>  
>3. I just wrote a piece on THANK YOU FOR SMOKING (though it also touches  
on  
>CITIZEN RUTH and  
> THE CONFEDERATE STATES OF AMERICA) on my backup blog---  
> [blog.myspace.com/chrisstroffolino](http://blog.myspace.com/chrisstroffolino)  
> While I still babble away at  
><http://blog.myspace.com/continuouspeasant>  
>  
>Do I really expect you to read all of this? NO!  
>  
>So, Mayday mayday---What's the deal with Mayday?  
>it used to be a pseudo phallic fertility ritual  
>but is more known as a cry for help.....  
>"So When You're Near Me Darling, Can't You Hear me S.O.S  
>(maybe Neil Martinson will spin that tune by a band whose  
>English wasn't quite as awkward as mi espanol)---  
>4 days to Cynco De Mayo), or hear me yell STD!  
>(but, no, it's not what you think; it's SAVE THE DATE!)  
>Oh the captain may be sinking but the ship is rolling right along  
>here in the city of Pirate Bands, Pirate Cat Radio (87.9),  
>faux Pirate stores run by the mysterious David Eggers,  
>the entire ABBA meets ARGGGGHHHH staggering genuis of this place--  
>  
>"Be amazed at the world that others might have missed"  
>So if you come to the KNOCKOUT (which used to be called the ODEON)  
>(located where VALENCIA ST. rams into MISSION)  
>and catch Continuous Peasant (with an altered one-time-only lineup--  
>we gotta do a quieter acoustic show, and also try to squeeze onto a small  
>stage)

>play with a local band, whose name I'm still trying to figure out,  
>6 EYE COLUMBIA (and they're at least twice as good as third eye blind),  
>WE will set some people in the audience up with free BRILLO PADS  
>(and maybe just maybe a GAVIN NEWSOME PINATA SMASHING!)  
>  
>Love from Continuous Peasant  
>www.continuouspeasant.com

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393. **Pam Grossman**

*oops*

*Mon 17 Apr 2006*

---

sorry, people! please disregard previous message unless you are chris s. best, p

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394. **Mark DuCharme**

***Robinson & DuCharme reading in Boulder***

*Mon 17 Apr 2006*

---

Poetry Reading

\*\*\*\*\*This Friday

LEFT HAND READING SERIES

Friday, April 21st at 8pm

Mark DuCharme

Elizabeth Robinson

The left hand reading series takes place at the Left Hand Book Collective, 1200 Pearl Street #10, Downstairs on the Pearl Street Mall in the Basement Shops at Broadway and Pearl.

Please call 303 - 888 - 6726 for more info OR email [REDACTED].

You can visit the left hand reading series on the web at:

<http://lefthandreadingseries.blogspot.com>

Mark DuCharme is the author of two poetry collections, *Infinity Subsections* (Meeting Eyes Bindery, 2004) and *Cosmopolitan Tremble* (Pavement Saw Press, 2002), as well as several chapbooks of poetry, including *The Crowd Poems*, due in 2006 from Potato Clock Editions. His poetry and essays on poetics have appeared widely in print and on-line journals, and are recent or forthcoming in *American Book Review*, *Big Bridge*, *Dusie*, *Gutcult*, *Jacket*, *New Review of Literature*, *Shiny* and *Traverse*.

Elizabeth Robinson lives here in Boulder and teaches at the University of Colorado. She also co-edits 26 Magazine, EtherDome Chapbooks, and Instance Press with a variety of other poets. Her 7th book, *Apostrophe*, was published by Apogee Press this spring.

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395. **Chris Stroffolino**  
***Re: Mayday Mayday (& news)***  
*Mon 17 Apr 2006*

---

Hi Pam---

Thanks for writing. I actually never met Jack in person but cool that you've written for him. Would love to see some of your music writing (I guess I could just google these days...but feel free to direct me to any particular pieces...)

Yeah it's weird that I sent word of the show to a non-localized list. Sorry about that. I get all kinds of invites from people, usually, in NYC, so I guess I'm not too sorry about that.

But definite bummer when people specifically solicit work and then don't even write back, or even if they do write back and don't use it. It's been happening to me alot lately. And then there's all these discussions about how WRITERS are unethical if they want to simultaneously submit---arggh! It's so strange, about "solicitations" though because alot of editors seem to solicit either because of 1) name recognition or 2) they have a sense of a "style," a "type of writing," yet, let's say, a writer (like me, or you) is writing (and is most passionate about) stuff now that is perhaps in a different style, one that may take different kinds of risks than the kind of writing that may have first gotten our name known or something, and the editor doesn't like, sorry, but I still feel that if the editor doesn't like the new work we send them, they should still publish it, or never solicit it in the first place! The risk is on them now. But hardly any one ever calls 'em on it, coz people are cowed by the authority or something (even though there's no money, etc...). it's even less forgivable when it's a web magazine! Okay, enough little high horse spiel---

mazel tov on the agent though! that's something---  
write back anytime...

Chris

-----

>From: Pam Grossman <[REDACTED]>  
>To: [REDACTED]  
>Subject: Re: Mayday Mayday (& news)

>Date: Mon, Apr 17, 2006, 4:43 PM

>

*tiny world! jack rabid has been a friend of mine for over a decade now. and i have written for "big takeover," though not for quite a while.... i keep meaning to set up an interview with the fiery furnaces but just haven't gotten around to it. mazel tov on the column, and i hope you enjoy it.*

*wish i could come to the c.p. gig. a trip to your city is not on my next-few-weeks agenda, but it might well be on the next-few-months itinerary.*

*hope you are very well! also, i submitted an essay to "lit"--at an editor's request--several years ago and then never heard back about it (no response meaning, no). bummer, since she'd asked me for it...but whattya gonna do. i know the editor i speak of is no longer there. presumably the newer editors know how to say, "no, thank you" (or "yes, please!"). i will read your essay. and i do, in fact, have an agent here. who knows what could happen?*

*best, pam g.*

*-----Original Message-----*

*From: Chris Stroffolino <[REDACTED]>*

*Sent: Apr 17, 2006 4:46 PM*

*To: [REDACTED]*

*Subject: Mayday Mayday (& news)*

*Hello---It's coming up on what is my favorite time of year, doesn't get as much play as xmas and such, but Frank O'Hara got the gist of it when he wrote. "It's April. No, May. It's May" So before I cry MAYDAY (my band's playing a show that night---details below), let me first tell you about some writing of mine that has recently been published or is available on the web--*

*1--The first published EXCERPT from my memoir, RADIO ORPHAN (still in search of a publisher, or an agent if you know of any!), has just appeared in the NYC based literally magazine called LIT (more info at [www.nsu.newschool.edu/writing/lit](http://www.nsu.newschool.edu/writing/lit))*

*2. I am now writing weekly columns (on a pro-bono basis for the time being for the website of THE BIGTAKEOVER, a NYC-based rock magazine named after a Bad Brains song founded 25 years ago by Jack Rabid. ([www.bigtakeover.com](http://www.bigtakeover.com)))*

*3. I just wrote a piece on THANK YOU FOR SMOKING (though it also touches on*



*CITIZEN RUTH and  
THE CONFEDERATE STATES OF AMERICA) on my backup blog---  
blog.myspace.com/chris stroffolino  
While I still babble away at  
http://blog.myspace.com/continuouspeasant*

*Do I really expect you to read all of this? NO!*

*So, Mayday mayday--What's the deal with Mayday?  
it used to be a pseudo phallic fertility ritual  
but is more known as a cry for help.....  
"So When You're Near Me Darling, Can't You Hear me S.O.S  
(maybe Neil Martinson will spin that tune by a band whose  
English wasn't quite as awkward as mi espanol)---  
4 days to Cynco De Mayo), or hear me yell STD!  
(but, no, it's not what you think; it's SAVE THE DATE!)  
Oh the captain may be sinking but the ship is rolling right along  
here in the city of Pirate Bands, Pirate Cat Radio (87.9),  
faux Pirate stores run my the mysterious David Eggers,  
the entire ABBA meets ARGGGGHHHH staggering genuis of this place--*

*"Be amazed at the world that others might have missed"  
So if you come to the KNOCKOUT (which used to be called the ODEON)  
(located where VALENCIA ST. rams into MISSION)  
and catch Continuous Peasant (with an altered one-time-only lineup--  
we gotta do a quieter acoustic show, and also try to squeeze onto a small  
stage)  
play with a local band, whose name I'm still trying to figure out,  
6 EYE COLUMBIA (and they're at least twice as good as third eye blind),  
WE will set some people in the audience up with free BRILLO PADS  
(and maybe just maybe a GAVIN NEWSOME PINATA SMASHING!)*

*Love from Continuous Peasant  
www.continuouspeasant.com*

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396. **Geoffrey Gatz**  
***Flarf Festival Folios***

*Mon 17 Apr 2006*

---

Mainstream

by Michael Magee

Genre: Poetry

\$11.00

Paperback: 100 pages

Mainstream // Right from the start, Magees work bristles with the spirit of improvisation. Everything about it pops: classic poetry chops, a serious sense of humor, unabashed rawness. Mainstream is thrilling because it can turn in any direction at any time, moving effortlessly from wacked units of thought turning inside out to tender moments of highly focused nonsense and song that get, paradoxically, straight to the point. The frames we bring to these poems cannot remain intact stanza to stanza -- and in this instability there are great poetic pleasures and possibilities. - Drew Gardner

<http://www.blazevox.org/bk-mm.htm>

## MUSEE MECHANIQUE

by RODNEY KOENEKE

Genre: Poetry

\$11.00

Paperback: 88 pages

These poems, like improvised apricots, are capacious enough to embrace gaudy regalia, sky hooks, Flip Wilson, Jackson Mac Low, wasabi, pizza, evil dummies, and kitties. Based explicitly on the egg-laying structures of cicadas with grooved ovipositors, the poems lay bare their devices in the special way that only a Wetumpkan high on yumyumcha can pull off. Koenek, like an oracle asquat his own fissure, has written a book that is unconscionably nifty-gallifty. Put simply, its CLAM CHOWDER FOR THE SOUL. -- Nada Gordon

<http://www.blazevox.org/bk-rk.htm>

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397. **mIEKAL aND**

**TRILOBITE by mIEKAL aND**

Mon 17 Apr 2006

---

## TRILOBITE by mIEKAL aND

2006, 76 pages, 6 x 9, b&w \$12. 4th edition. Postage included. ISBN 0-9770049-2-9 | ISBN 978-0-9770049-2-8

Imagine the days of visual poetry before the widespread use of computers. Copy machines were the black & white lens through which the daily collage of headlines, fonts, graphic noise, clippings were reconstituted. Each component piece specifically found (selected) from quadrillions of possible choices. Pen knife, glue stick & boxes of discarded magazines were always waiting their turn. At the time, there was something perfect about this chaotically imperfect practice. This is how books were made.

Trilobites are short one page poems, typo-fossils embedded with syntactical mysteries & multiple possible references, missing links between semantic precision & indecipherable code. This book was originally published by Xerox Sutra Editions in 1983.

"We know trilobites existed through the fossil record, fortuitous encounters with geochemical processes. We know Miekal And's Trilobite because the work flat-out matters millennia later, because the chemistry—mix of text, image, collage, collage/image, image/collage, text—combusts, conflagrates, bursts into our presence today, a bright, blinding flash to remind us of what came before at the same time pointing toward more, to the future, toward now." —Crag Hill

[http://xexoxial.org/new\\_releases/trilobite.html](http://xexoxial.org/new_releases/trilobite.html)

Xexoxial Editions  
10375 Cty Hway A  
LaFarge, WI 54639

██████████=

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398. **Stephen Baraban**

***"position is where you/put it"--b&n***

*Mon 17 Apr 2006*

---

Saw three copies of Chas. Bernstein's *The Sophist* in the PHILOSOPHY section of the Barnes & Nobles, 48th Street & 5th Avenue\*, Manhattan, New York City, New York State, USAmerica.

(\*not to be confused with the newer Barnes & Nobles two or three blocks south on 5th avenue--which a year or two ago replaced a failed record store--somehow a b&n so close to the other is supposed to be necessary and viable?)

I guess it's nice that somebody in the store knew the word "sophist" in its classical sense and so assumed it's a philosophy book. It wouldn't be the front cover, I don't think, because the painting by Susan Bee is more playful than what's on the front cover of most philosophy books.

These merchandisers truly need those words that often appear at the top left or top right of a book's back cover that explain what kinda bookerooney it is (I wonder around when these backcover labels like "poetry"

"philosophy" "classics/ literature/ philosophy" became pervasive, because booksellers didn't have much idea anymore?)

---

Do You Yahoo!?

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

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399. **Stephen Vincent**  
***Re: Flarf Festival Folios***  
*Mon 17 Apr 2006*

---

MUSEE MECHANIQUE

by RODNEY KOENEKE  
Genre: Poetry  
\$11.00  
Paperback: 88 pages

*These poems, like improvised apricots, are capacious enough to embrace gaudy regalia, sky hooks, Flip Wilson, Jackson Mac Low, wasabi, pizza, evil dummies, and kitties. Based explicitly on the egg-laying structures of cicadas with grooved ovipositors, the poems lay bare their devices in the special way that only a Wetumpkan high on yumyumcha can pull off. Koeneke, like an oracle asquat his own fissure, has written a book that is unconscionably nifty-gallifty. Put simply, its CLAM CHOWDER FOR THE SOUL. -- Nada Gordon*

Is this the ultimate Cliff "Flarf" Note?? I've got some vertigo issues, but this one just about put me over the edge! Fortunately, I've heard Rodney and I think he's pretty good - "apricots", I don't know, but "apricots" and "clam chowder", I am sure not. Nada, what a "wetumpkan"! high on what! Jeezus! Rodney, I am convinced gets it all - it appears to me - from very carefully, pumping the local iron.

Stephen V

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

Currently busy rattling Tender Buttons:

The series called, Tenderly

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400. **Alison Croggon**

**Re: "position is where you/put it"--b&n**

Mon 17 Apr 2006

---

On 18/4/06 12:56 PM, "Stephen Baraban" <[REDACTED]> wrote:

*These merchandisers truly need those words that often appear at the top left or top right of a book's back cover that explain what kinda bookerooney it is (I wonder around when these backcover labels like "poetry" "philosophy" "classics/ literature/ philosophy" became pervasive, because booksellers didn't have much idea anymore?)*

I'm rearranging my library at the moment and it's giving me a headache (as well as making me sneeze miserably, o the dust). Days of tripping over books I had forgotten we had, and no matter how many orderly shelves I am making the piles on the floor seem to be just as big. For the first time in my life I wish there were nice clear labels on every book to tell me where to to put things. Ok, poetry goes together abc, so that's ok; but does the biography of Albert Speer go in biographies or with the WW2 histories? And should they both go with the journalism (Kapuschinski, Fisk, Gellhorn etc) and should they go with the Chomsky? Or should that go with social histories? Where do I put the books on boxing? What about the guide to street drugs? Should Primo Levi go with the memoirs or in the WW2 history section? Do I put the letters and biographies together or separately? Should I put Kafka's letters and diaries and notebooks with the biographies or with the fiction? (I put them with the fiction, also Pavese's, but nobody else's...but...)

Also now I've taken all the books out there seem to be less shelves than when they were in them. Or more books. I am thinking of the concept of L-space. I am quietly going nuts with quandariness.

I am glad I'm not a chain bookstore.

A

Alison Croggon

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

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

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

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401. **Murat Nemet-Nejat**

**Re: "position is where you/put it"--b&n**

Mon 17 Apr 2006

---

Alison.

Yesterday, I was reading W. Benjamin's essay about unpacking his library (in Reflections). Reading it might make you feel better, particularly because he was partly a nut about these things.

Murat

In a message dated 4/17/2006 11:42:11 PM Eastern Daylight Time, Alison Croggon <[REDACTED]> writes:

On 18/4/06 12:56 PM, "Stephen Baraban" <[REDACTED]> wrote:

*These merchandisers truly need those words that often appear at the top left or top right of a book's back cover that explain what kinda bookerooney it is (I wonder around when these backcover labels like "poetry" "philosophy" "classics/ literature/ philosophy" became pervasive, because booksellers didn't have much idea anymore?)*

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

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#### 402. **Alison Croggon**

**Re: "position is where you/put it"--b&n**

Tue 18 Apr 2006

---

On 18/4/06 1:52 PM, "Murat Nemet-Nejat" <[REDACTED]> wrote:

*Yesterday, I was reading W. Benjamin's essay about unpacking his library (in Reflections). Reading it might make you feel better, particularly because he was partly a nut about these things.*

Thanks to the reorganisation, I actually know where the Benjamin is, so I will... Is it Benjamin or Calvino who talks about the books he has carried around for years but not read yet? That's also comforting.

Cheers

A

Alison Croggon

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

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

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

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#### 403. **Murat Nemet-Nejat**

**Re: NYTBR, Poetry Wars**

Tue 18 Apr 2006

---

Steve,

Someone may steal your computer? You may be tied to your bed post? Go to a deserted sand beach in the Middle of the Pacific where atolls prevent any signals to be picked up? Insert AOI software in your computer which will screw up everything and it will take more than a month to straighten it? Join a monastery where there is a vow of non-computer use? Have so much sex that you have no energy or desire for anything else?

Murat

In a message dated 4/16/2006 12:40:25 PM Eastern Daylight Time, Steve Dalachinsky <[REDACTED]> writes:

*how do i get removed from this list for a month or so i need to get off  
now some one tell me please*

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404. **Pierre Joris**

**Re: "position is where you/put it"--b&n**

Tue 18 Apr 2006

---

In London, years ago, I found William Burroughs' book of interviews "The Job" in the DIY section of a major bookstore. -- Pierre

On Apr 17, 2006, at 11:42 PM, Alison Croggon wrote:

On 18/4/06 12:56 PM, "Stephen Baraban" <[REDACTED]> wrote:

*These merchandisers truly need those words that often appear at the top left or top right of a book's back cover that explain what kinda bookerooney it is (I wonder around when these backcover labels like "poetry" "philosophy" "classics/ literature/ philosophy" became pervasive, because booksellers didn't have much idea anymore?)*

*I'm rearranging my library at the moment and it's giving me a headache (as well as making me sneeze miserably, o the dust). Days of tripping over books I had forgotten we had, and no matter how many orderly shelves I am making the piles on the floor seem to be just as big. For the first time in my life I wish there were nice clear labels on every book to tell me where to put things. Ok, poetry goes together abc, so that's ok; but does the biography of Albert Speer go in biographies or with the WW2 histories? And should they both go with the journalism (Kapuschinski, Fisk, Gellhorn etc) and should they go with the Chomsky? Or should that go with social histories? Where do I put the books on boxing? What about the guide to street drugs? Should Primo Levi go with the memoirs or in the WW2 history*



*section? Do I put the letters and biographies together or separately? Should I put Kafka's letters and diaries and notebooks with the biographies or with the fiction? (I put them with the fiction, also Pavese's, but nobody else's...but...)*

*Also now I've taken all the books out there seem to be less shelves than when they were in them. Or more books. I am thinking of the concept of L-space. I am quietly going nuts with quandariness.*

*I am glad I'm not a chain bookstore.*

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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405. **Murat Nemet-Nejat**

***Re: NYTBR, Poetry Wars***

*Tue 18 Apr 2006*

---

Even better.

Murat

In a message dated 4/17/2006 2:23:55 AM Eastern Daylight Time, Steve Dalachinsky <[REDACTED]> writes:

*why when i can just go to japan and be treated well and eat like a king*

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406. **Haas Bianchi**

***Re: 2006 Pulitzer Prize in Poetry who is claudia emerson?***

*Tue 18 Apr 2006*

---

someone know who she is?

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

From: UB Poetics discussion group [mailto:[REDACTED]] On  
Behalf Of George Bowering  
Sent: Monday, April 17, 2006 3:07 PM  
To: [REDACTED]  
Subject: Re: 2006 Pulitzer Prize in Poetry

On 17-Apr-06, at 12:36 PM, John Gallaher wrote:

*Announced:*

*POETRY*

*For a distinguished volume of original verse by an American author,  
Ten thousand dollars (\$10,000).*

*Awarded to "Late Wife" by Claudia Emerson (Louisiana State University  
Press).*

Never heard of her.

>

> Also nominated as finalists in this category were:

> "American Sublime" by Elizabeth Alexander (Graywolf Press), and "Elegy  
> on Toy Piano" by Dean Young (University of Pittsburgh Press).

>

>

> I Reply:

>

> Who is Claudia Emerson?

>

> JG

>

George H. Bowering

Number of BC Book Awards: 0

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#### 407. **Daniel Godston**

##### ***Lower & Upper Limits tonight***

*Tue 18 Apr 2006*

---

Lower & Upper Limits is a series at Muse Café that explores collaborations between poets and musicians and relationships between language and music. You are invited to the next evening of Lower & Upper Limits, which happens tonight:

Ways & Means Trio

Joel Wanek -- upright bass, percussion

Jayve Montgomery -- reeds, invented instruments, percussion, electronics, poetry

Daniel Godston -- trumpet, percussion, poetry

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]. The Chicago station on the CTA blue line is a half a block away. This event is free and open to the public, donations appreciated. For more information please visit these websites: [www.musecafechicago.com](http://www.musecafechicago.com) & <http://jayvejohnmontgomery.com/>.

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#### 408. **Robert Grotjohn**

##### ***Re: 2006 Pulitzer Prize in Poetry who is claudia emerson?***

*Tue 18 Apr 2006*

---

"In 2005, Professor Emerson was chosen by U.S. Poet Laureate Ted Kooser as one of two Witter Bynner Fellows in Poetry for that year. She has earned three Pulitzer Prize nominations, and in 2003 was named Outstanding Young Faculty Member at the University of Mary Washington." (<http://profcast.org/?p=3>)

At a small conference at Mary Washington last month, I talked about Harryette Mullen's *Sleeping with the Dictionary*. Claudia (a friend of a friend--definitely in the "official verse culture" but still a nice person) attended--she had never

heard of Harryette Mullen before reading the title of my paper in the program, an unfamiliarity mirrored by the questions about Emerson that have come to the list. I assume almost everyone on this list knows of Mullen's work; I think of it as important, even essential. There doesn't seem to be much exchange between different groups of readers and writers, not even knowing who the others are.

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409. **Kenneth Wolman**

***Re: 2006 Pulitzer Prize in Poetry***

*Tue 18 Apr 2006*

---

Stephen Vincent wrote:

- > It is curious to see that each Pulitzer winner and finalist titles are
- > devoted to elegy (I assume no one can any longer title anything "American
- > Sublime" without an ironic and/or elegiac subversion of the concept!)
- >
- > Elegy as subject and not even a faint nod to the wars! The soldiers coffins
- > continue to arrive, more or less anonymously, and who can fault the poets
- > and Pulitzer judges for not being able to acknowledge even the words/facts?
- >

Hello again, Stephen. Here we go: religious verse at a Marxist convention. I cannot avoid thinking that Americans--poets included--may indeed give a damn but have come to feel as powerless as the rest of us. What does a poet do? Grab a .30-06, go into the hills, and become a partisan? Then ask Muley's question in /The Grapes of Wrath/: "Who do I shoot?" There's no answer because no one person is in charge. It's all anonymous and corporatized. Maybe do what Wilfred Owen said: /Warn/. So what? Warn what and warn who? Owen's and Sassoon's poetry didn't prevent or even postpone World War II. Nor did Kollwitz's art. Erich Maria Remarque did not turn the Germans against militarism. And /O The Chimneys/ probably did not make Pol Pot think twice. It was and remains all "faith-based," maybe the god is what Ginsburg called Moloch. What has C.K. Williams changed since "In The Heart of the Beast" in 1970? I'm tired of having my consciousness raised. Baraka in his LeRoi Jones incarnation wrote that if Bessie Smith had killed some white people she wouldn't have needed those songs. I hate to sound "results-oriented," I'm at the end of a long and failed career in business, but what do any of the demands for a political and/or kinetic art actually accomplish? What do we get? Tennyson's "Charge," Kipling's "White Man's Burden," or on the positive side Lowell's "Inauguration Day 1953"? So. What.

No, this is not defeatism. It's defeat. It is recognizing that some people just don't get moved to Art via a war or a flood or the manifest racism and indifference of a government nominally presided over by a mean-spirited drunk with an eschatological fixation enabled by his various controllers. In the end our own itty-bitty lives may be our best subject, and sometimes you get out of the fight simply to save your sanity and your ass because you're tired of Mike Tyson pounding the latter into the canvas.

Do not mistake me: I am frustrated by what has been done to my country by that walking bag of dysfunctions. It could be there is a growing sense that individuals--even massed into a "bloc"--have been outmaneuvered, that vox populi has had its vocal cords removed by a diet of shit entertainment, trivia, and "my country's always right and never wrong" rah-rah. At some point the hands go up in the air.

Sam Hamill summoned forth the poets three years ago. Thank God for him and George Bush because they got me to break a 2-year silence and write again. I wrote for and participated in a reading at Brookdale Community College in New Jersey. One of my students found out and backed away from me, then stopped coming to my class. I had become poisonous. At least the kid picked a side. The easy side, true, the side of Rah-Rah Yea Team Remember 9/11 Kill the Towelheads. A side. /A bi gezint./

> I suspect those folks in the Gulf Coast can't wait to read another such  
> nostalgic volume, let alone the rest of us. There's obviously much more  
> eco-southern gothic (hello, Katrina) going on that's unbuckling what ought  
> to be cranking up a post-nostalgic view of site(region).

>

Something has changed. I watched a PBS documentary last night on the San Francisco earthquake (100 years today) and was fascinated. These people had the living crap beaten out of them, they suffered a disaster at least as bad as Katrina. The US Gov't kicked in a million bucks, yes, but most of the equity came from the residents, and from people who emigrated into the ruins of the city to clear the rubble and rebuild. Within 3 years San Francisco was functional again. It had gone from Dresden to San Francisco. Something has gone wrong here. A hundred years later nobody can take a crap without a government grant and everyone is busy pointing fingers.

Even more fascinating was what followed it: a docu on the Armenian Genocide. You really do what to turn your head away. The only writer I know of before the last several years who had the courage to own was his countrymen did was Nazim Hikmet. Maybe we need a Hikmet who is willing to have his life broken in prison because he will call vileness where he sees it.

The fact we remember his name may give everything I've said the lie. Which is fine with me.

Enough of this aria.

Ken

--

-----  
Kenneth Wolman                      www.kenwolman.com                      rainermaria.typepad.com

I never saw a wild thing  
sorry for itself.  
A small bird will drop frozen dead from a bough  
without ever having felt sorry for itself  
-- D. H. Lawrence

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410. **Megan Burns**

**Re: 2006 Pulitzer Prize in Poetry**

Tue 18 Apr 2006

---

*Something has changed. I watched a PBS documentary last night on the San Francisco earthquake (100 years today) and was fascinated. These people had the living crap beaten out of them, they suffered a disaster at least as bad as Katrina. The US Gov't kicked in a million bucks, yes, but most of the equity came from the residents, and from people who emigrated into the ruins of the city to clear the rubble and rebuild. Within 3 years San Francisco was functional again. It had gone from Dresden to San Francisco. Something has gone wrong here. A hundred years later nobody can take a crap without a government grant and everyone is busy pointing fingers.*

Your statement reveals you know nothing about the situation. We have yet to receive any federal monies that were promised in rebuilding. It took eight months for my family to just receive our insurance money on our destroyed home. Eight months...and who exactly do you think has been doing the work and keeping the city alive while they quibble up in Washington about whose to blame? And specifically what destroyed New Orleans was not a natural disaster, but a man made one.

Megan Burns

New Orleans

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

From: Kenneth Wolman <[REDACTED]>

To: [REDACTED]

Sent: Tue, 18 Apr 2006 10:09:47 -0400

Subject: Re: 2006 Pulitzer Prize in Poetry

Stephen Vincent wrote:

> It is curious to see that each Pulitzer winner and finalist titles are  
> devoted to elegy (I assume no one can any longer title anything "American  
> Sublime" without an ironic and/or elegiac subversion of the concept!)  
>  
> Elegy as subject and not even a faint nod to the wars! The soldiers coffins  
> continue to arrive, more or less anonymously, and who can fault the poets  
> and Pulitzer judges for not being able to acknowledge even the words/facts?  
> Hello again, Stephen. Here we go: religious verse at a Marxist convention. I  
cannot avoid thinking that Americans--poets included--may indeed give a damn  
but have come to feel as powerless as the rest of us. What does a poet do? Grab  
a .30-06, go into the hills, and become a partisan? Then ask Muley's question  
in *The Grapes of Wrath*: "Who do I shoot?" There's no answer because no one  
person is in charge. It's all anonymous and corporatized. Maybe do what  
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own itty-bitty lives may be our best subject, and sometimes you get out of the  
fight simply to save your sanity and your ass because you're tired of Mike Tyson  
pounding the latter into the canvas.

Do not mistake me: I am frustrated by what has been done to my country by  
that walking bag of dysfunctions. It could be there is a growing sense that  
individuals--even massed into a "bloc"--have been outmaneuvered, that vox  
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hands go up in the air.

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> I suspect those folks in the Gulf Coast can't wait to read another such  
> nostalgic volume, let alone the rest of us. There's obviously much more  
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The fact we remember his name may give everything I've said the lie. Which is fine with me.

Enough of this aria.

Ken

-- -----

Kenneth Wolman [www.kenwolman.com](http://www.kenwolman.com) [rainermaria.typepad.com](http://rainermaria.typepad.com)

I never saw a wild thing  
sorry for itself.

A small bird will drop frozen dead from a bough  
without ever having felt sorry for itself

-- D. H. Lawrence

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### 411. Aldon Nielsen

**Re: 2006 Pulitzer Prize in Poetry who is claudia emerson?**

*Tue 18 Apr 2006*

and part of this has to do with the presses involved -- until *SLEEPING WITH THE DICTIONARY*, all of Mullen's work was at small presses -- even very small presses --

Still, given the post-MUSE & DRUDGE popularity of Harryette's work, you really would have to be awfully insular not to have heard of her -- she seems to be one of those for whom the mainstream might be willing to make an occasional exception --

At 09:58 AM 4/18/2006, you wrote:

>"In 2005, Professor Emerson was chosen by U.S. Poet Laureate Ted Kooser as  
>one of two Witter Bynner Fellows in Poetry for that year. She has earned  
>three Pulitzer Prize nominations, and in 2003 was named Outstanding Young  
>Faculty Member at the University of Mary Washington."

```
>(http://profcast.org/?p=3)
```

 $\geq$ 

>At a small conference at Mary Washington last month, I talked about  
>Harryette Mullen's *Sleeping with the Dictionary*. Claudia (a friend of a  
>friend--definitely in the "official verse culture" but still a nice person)  
>attended--she had never heard of Harryette Mullen before reading the title  
>of my paper in the program, an unfamiliarity mirrored by the questions about  
>Emerson that have come to the list. I assume almost everyone on this list  
>knows of Mullen's work; I think of it as important, even essential. There  
>doesn't seem to be much exchange between different groups of readers and  
>writers, not even knowing who the others are.

[illegible]

"and now it's winter in America"

--Gil Scott-Heron

Aldon Lynn Nielsen

George and Barbara Kelly Professor of American Literature

Department of English

The Pennsylvania State University

112 Burrowes

University Park, PA 16802-6200

[REDACTED] [office]

[Redacted] [Fax]

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412. **Kenneth Wolman**

***Partial apology***

Tue 18 Apr 2006

---

Whoever tasked me about the New Orleans comments was quite correct. I know jackshit about what happened "on the ground" in New Orleans. That was an irrelevant digression and it showed.

For the rest...poetry, power, warnings, change, blah-blah...not a retraction, not a one.

KW

--

-----

Kenneth Wolman

www.kenwolman.com

rainermaria.typepad.com

I never saw a wild thing

sorry for itself.

A small bird will drop frozen dead from a bough

without ever having felt sorry for itself

-- D. H. Lawrence

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413. **Officer in Need of Assistance!**

***Re: "position is where you/put it"--b&n***

Tue 18 Apr 2006

---

I've seen Anne Waldman's "Marriage: A Sentence" in the "Self Help/Family" section of a major bookstore.

On 4/18/06, Pierre Joris <[REDACTED]> wrote:

> In London, years ago, I found William Burroughs' book of interviews

> "The Job" in the DIY section of a major bookstore. -- Pierre

>

www.hyperhypo.org

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414. **Vernon Frazer**

***Re: "position is where you/put it"--b&n***

Tue 18 Apr 2006

---

In the days when I could cajole Barnes & Noble stores into carrying my books by doing readings at them, I found that my fiction invariably got placed on the

same shelf as my poetry. Explaining to the staff that people looking for my fiction might not look in the poetry section (and vice-versa) got me nowhere. And the books specified fiction or poetry on the corner of the back cover. Go figure.

Vernon

<http://vernonfrazer.com> <<http://vernonfrazer.com/>>

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

From: UB Poetics discussion group [mailto:████████] On Behalf Of Pierre Joris

Sent: Tuesday, April 18, 2006 6:11 AM

To: ██████

Subject: Re: "position is where you/put it"--b&n

In London, years ago, I found William Burroughs' book of interviews

"The Job" in the DIY section of a major bookstore. -- Pierre

On Apr 17, 2006, at 11:42 PM, Alison Croggon wrote:

On 18/4/06 12:56 PM, "Stephen Baraban" <████████>  
wrote:

*These merchandisers truly need those words that often appear at the top left or top right of a book's back cover that explain what kinda bookerooney it is (I wonder around when these backcover labels like "poetry" "philosophy" "classics/ literature/ philosophy" became pervasive, because booksellers didn't have much idea anymore?)*

*I'm rearranging my library at the moment and it's giving me a headache (as well as making me sneeze miserably, o the dust). Days of tripping over books I had forgotten we had, and no matter how many orderly shelves I am making the piles on the floor seem to be just as big. For the first time in*

*my life I wish there were nice clear labels on every book to tell me where to to put things. Ok, poetry goes together abc, so that's ok; but does the biography of Albert Speer go in biographies or with the WW2 histories? And should they both go with the journalism (Kapuschinski, Fisk, Gellhorn etc) and should they go with the Chomsky? Or should that go with social histories? Where do I put the books on boxing? What about the guide to street drugs? Should Primo Levi go with the memoirs or in the WW2 history section? Do I put the letters and biographies together or separately? Should I put Kafka's letters and diaries and notebooks with the biographies or with the fiction? (I put them with the fiction, also Pavese's, but nobody else's...but...)*

*Also now I've taken all the books out there seem to be less shelves than when they were in them. Or more books. I am thinking of the concept of L-space. I am quietly going nuts with quandariness.*

*I am glad I'm not a chain bookstore.*

*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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415. **mIEKAL aND**

***Re: "position is where you/put it"--b&n***

*Tue 18 Apr 2006*

---

I've seen my books in the free box outside the front door.

On Apr 18, 2006, at 10:25 AM, Officer in Need of Assistance! wrote:

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Help/Family" section of a major bookstore.*

*On 4/18/06, Pierre Joris <[REDACTED]> wrote:  
In London, years ago, I found William Burroughs' book of interviews  
"The Job" in the DIY section of a major bookstore. -- Pierre*

[www.hyperhypo.org](http://www.hyperhypo.org)

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416. **Steve Dalachinsky**

***Re: "position is where you/put it"--b&n***

*Tue 18 Apr 2006*

---

i read lot w/musicians most of my boks and cds always end up in the music / jazz bins

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417. **Bruce Covey**

***Free Chapbooks, New Coconut!***

*Tue 18 Apr 2006*

---

Two new printable, downloadable chapbooks available at <http://www.coconutpoetry.org/chapbooks.html>: Pterodactyls Soar Again by Reb Livingston and Journals: Collages of Contemporary Poetry by Jenna Cardinale, Numbers Three and Four in the Whole Coconut Chapbook Series!

& if that weren't enough, Issue Four (<http://www.coconutpoetry.org/>) is now live, containing new poems by Charles Bernstein, Anne Boyer, Joyelle McSweeney, Andrea Baker, Adam Clay, Theresa Sotto, Alan DeNiro, Jenny Bouilly, Heather Brinkman, Matthew Henriksen, Jan Clausen, Julie Doxsee, Justin Marks, Ken Rumble, Joshua Beckman, Mary Kasimor, Kristi Maxwell, Peter Davis, kari Edwards, Michael Farrell, and Todd Colby!

Come join the fun!

Bruce Covey  
Coconut Editor

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418. **sgambito**

***2006 Vincent Chin Memorial Chapbook Prize***

*Tue 18 Apr 2006*

---

Hello, hello--

Deadline for the Vincent Chin prize is June 1, 2006. Please feel free to forward widely.

Best,  
Sarah

\*\*\*\*\*

The Vincent Chin Memorial Chapbook Prize

Deadline: June 30, 2006

On June 19, 1982, in Detroit, Vincent Chin was beaten to death with a baseball bat by a man and his stepson. The two laid-off autoworkers mistook Chin for Japanese — an Asian group they blamed for the ailing U.S. auto industry. The assailants never served jail time, and later federal civil-rights courts acquitted them entirely of the crime.

For many today, this is a rarely remembered footnote in American history. However, the tragedy of Vincent Chin marked an important change in how Asian Americans viewed themselves. It was the first time, according to APA advocates and academics, that people who traced their ancestry to different countries in Asia and the Pacific Islands crossed ethnic and socioeconomic lines to fight [politically] as a united group of Asian Pacific Americans. They were Chinese, Japanese, Korean, and Filipino; they were waiters, lawyers, and grandmothers who were moved to action by what happened to Vincent Chin.

For the first time, Asian Americans banded together against the discrimination and racism directed toward the APA community. Decades later, the need for Asian Americans to unite as a population and to project a voice into the cultural mainstream is as urgent as ever.

In honor of Vincent Chin and this watershed moment in Asian American history, Kundiman and Barrow Street are sponsoring The Vincent Chin Memorial Chapbook Prize. This annual prize is an opportunity for both Kundiman and Barrow Street to support and spotlight the talent of an emerging Asian American poet, a new voice in the landscape of Asian American \_expression and power.

Winner will receive:

- \$500 cash prize
- Chapbook publication in Barrow Street:  
<http://www.barrowstreet.org/journal.html>
- Full scholarship to the 2007 Kundiman Summer Retreat

Applicant Eligibility

Asian American poets who have not published more than one book of forty-eight pages or more.

Entry Fee

Check for \$15.00 payable to The New York Foundation for the Arts

Judge

John Yau will judge this year's contest.

For guidelines and more information on The Vincent Chin Memorial Chapbook Prize, please go to: <http://www.kundiman.org>

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419. **J. Michael Mollohan**

**Re: "position is where you/put it"--b&n**

Tue 18 Apr 2006

---

As mIEKAL aND so succinctly put it:

| *I've seen my books in the free box outside the front door.*

Had it been my books in the dump bin outside the door, I'd have scarfed them up and redistributed them to a place where a better price might have been had. Is that double-dipping?

[↑ Contents](#)

420. **sgambito**

**Re: 2006 Vincent Chin Memorial Chapbook Prize**

Tue 18 Apr 2006

---

Rather, the deadline is 6/30. Apologies.

-- "██████" <██████> wrote:

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421. **C Daly**

***Re: 2006 Pulitzer Prize in Poetry who is claudia emerson?***

*Tue 18 Apr 2006*

---

this is apparently another misunderstanding like the Nobel Peace Prize nomination

you can nominate anyone with a book for a Pulitzer (although 00 didn't read closely -- might have to be avail both hardcover and softcover -- nota bene pod publishers, exercise the hardcover option); being nominated (which the current winner was, even after her first book) means about as much as being nominated for a Nobel Peace Prize or a Pushcart prize or for Queen of the May.

So the problem is us, for not bothering to nominate anyone -- it seems obvious that the Pulitzer Poetry field is pretty limited due to everyone's sheer laziness

All best,  
Catherine Daly  
about to be nominated for a Pulitzer Prize

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422. **David Baratier**

***Re: on Readings***

*Tue 18 Apr 2006*

---

To clarify: we do announce the reader, mentioning their triumphs and accolades DURING the reading but not as an exterior media device to gain an audience. To make the audience happy about their superior decision making process is always necessary and a gratuitous bio interspersed with tall tales and jokes seems to accomplish this quite nicely. Of course, the author likes to be given Kudos for their myriad of accomplishments, such as creating the quintessential American flatulence poem, and, in general, reads on a higher planar level if treated in this manner.

If we were to start a new practice of fortelling expected forays into the archetypal resonant effects of future poetic endeavors and prizes that would be something truly, experimentally, memorable. I would be willing to try that Derek but I have decided to head to a rural locale, write another novel in a hovel, and run the series in abstentia. But I will keep it in mind.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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423. **Ken Rumble**

***Desert City: Waldrop, Hocquard, & Valery: This Saturday, April 22, 8pm, Chapel Hill, NC***

*Tue 18 Apr 2006*

---

Who: Rosmarie Waldrop; author of /Blindsight/, /The Lawn of the Excluded Middle/, /Reproduction of Profiles/, /Love Like Pronouns/, and many others; translator of the work of Edmond Jabes, Paul Celan, and Emmanuel Hocquard; editor of Burning Deck Press; left a German circus at eleven to become one of the US's finest living poets.

Who: Emmanuel Hocquard; author of /Theory of Tables/ (translated by Michael Palmer), /Aereas in the Forests of Manhattan/ (translated by Lydia Davis), /A Test of Solitude/ (translated by Rosmarie Waldrop), among others; director of Un Bureau sur l'Atlantique; invites US poets to weeks long retreats in French chateaus to translate poetry, eat, drink wine, and sleep.

Who: Juliette Valéry; author of /Le bolide immobile an centre de l'écran/ and, with Emmanuel Hocquard, /L'année du goujon and Les oranges de Saint-Michel/; translator into French of American poets such as Cole Swensen, Norma Cole, Rosemarie Waldrop, Keith Waldrop, Jackson Mac Low, Robert Creeley, Juliana Spahr, Charles Bernstein, Michael Davidson, and Michael Palmer; teaches at the École Supérieure d'Art et Céramique.

What: Desert City Poetry Series, French and English, Bi-lingual, by George.

When: This Saturday, April 22nd, 8:00pm, 2006, the only one this year.

Where: Internationalist Books, 405 W. Franklin Street, Chapel Hill, NC, Thrill on the Hill.

How much: \$2 dollar donation is requested to support the readers and series.

Why: "From no point of the /canale/ is it possible to see / the burnt stump. Not because of the hedge-row. / Because a word is missing." "Still, depth of field allows the mind to drift beyond its negative pole to sun catching on a maple leaf already red in August, already thinner, more translucent, preparing to strip off all that separates it from its smooth skeleton. Beautiful, flamboyant phrase that trails off without predicate, intending disappearance by approaching it, a toss in the air."

See you there.....

Thanks for a great 05/06 season!!!

Stay tuned for news of next seasons readings!

\*Internationalist Books:

<http://www.internationalistbooks.org>

\*Desert City Poetry Series:

<http://desertcity.blogspot.com>

\*Rosmarie Waldrop:

<http://epc.buffalo.edu/authors/waldropr/>

\*Emmanuel Hocquard:

<http://www.durationpress.com/authors/hocquard/home.html>

\*Juliette Valéry:

<http://germspot.blogspot.com/2005/05/hocquard-or-valry-p1.html>

Contact the DCPS: Ken Rumble, director  
rublek at bellsouth dot net

The Desert City is supported by grants from the Mary Duke Biddle Foundation, the North Carolina Arts Council, and the Orange County Arts Commission and generous donations from anonymous individuals.

from /Lawn of the Excluded Middle/  
by Rosmarie Waldrop

I put a ruler in my handbag, having heard men talk about their sex. Now we have correct measurements and a stickiness between collar and neck. It is one thing to insert yourself into a mirror, but quite another to get your image out again and have your errors pass for objectivity. Vitreous. As in humor. A change in perspective is caused by the clarity by the ciliary muscle, but need not be conciliatory. Still, the eye is a camera, room for everything that is to enter, like the cylinder called the satisfaction of hollow space. Only language grows such grass-green grass.

from /A Test of Solitude/  
by Emmanuel Hocquard (translated by Rosmarie Waldrop)

#### XIV

This chronicle contains all the words that  
stake out the route from the hut to the burnt  
stump except one.

The one that is missing. What properties do  
the stump and the /canale/ have in common?  
/Memories/: of the chalk pond traced in the  
grass and of the ancient cedar uprooted by the  
storm.

/Italy: canale/ is an Italian word designating a  
long rectangular pond, and the burning of the  
stump is a technique brought from Rome.

Two properties in common is not enough.

At least one more is missing.

The missing /word./

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424. **Thomas Orange**

***post\_moot reports***

*Tue 18 Apr 2006*

---

hi poetics listers,

a report on the post\_moot poetics gathering this past weekend at miami university in oxford, ohio can be found at

<http://heuriskein.blogspot.com>

beginning with photos culled from lorraine graham's flickr page, followed by a report in two parts (scroll down for part one). pretty much a straight chronology by one observer, hopefully some analysis and reflection to follow.

enjoy,  
tom orange

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425. **Stephen Vincent**

***Re: 2006 Pulitzer Prize in Poetry***

*Tue 18 Apr 2006*

---

> Stephen Vincent wrote:

I am sorry, Ken, I really do not know how to respond to your response - your grief and anger are manifest. Beyond some sense of writing an epitaph for any living practice of poetry - apart from the howling - it seems a dead-end.

I - and I suspect many on this list - am/are far from "there" yet! Comedy and/or tragedy I find it all pretty full and engaging out there. The horizon within and beyond the self.

But I think we have heard you.

Stephen V

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

*It is curious to see that each Pulitzer winner and finalist titles are devoted to elegy (I assume no one can any longer title anything "American Sublime" without an ironic and/or elegiac subversion of the concept!)*

*Elegy as subject and not even a faint nod to the wars! The soldiers coffins continue to arrive, more or less anonymously, and who can fault the poets and Pulitzer judges for not being able to acknowledge even the words/facts?*

*Hello again, Stephen. Here we go: religious verse at a Marxist convention. I cannot avoid thinking that Americans--poets included--may indeed give a damn but have come to feel as powerless as the rest of us. What does a poet do? Grab a .30-06, go into the hills, and become a partisan? Then ask Muley's question in /The Grapes of Wrath/: "Who do I shoot?" There's no answer because no one person is in charge. It's all anonymous and corporatized. Maybe do what Wilfred Owen said: /Warn/. So what? Warn what and warn who? Owen's and Sassoon's poetry didn't prevent or even postpone World War II. Nor did Kollwitz's art. Erich Maria*

*Remarque did not turn the Germans against militarism. And /O The Chimneys/ probably did not make Pol Pot think twice. It was and remains all "faith-based," maybe the god is what Ginsburg called Moloch. What has C.K. Williams changed since "In The Heart of the Beast" in 1970? I'm tired of having my consciousness raised. Baraka in his LeRoi Jones incarnation wrote that if Bessie Smith had killed some white people she wouldn't have needed those songs. I hate to sound "results-oriented," I'm at the end of a long and failed career in business, but what do any of the demands for a political and/or kinetic art actually accomplish? What do we get? Tennyson's "Charge," Kipling's "White Man's Burden," or on the positive side Lowell's "Inauguration Day 1953"? So. What.*

*No, this is not defeatism. It's defeat. It is recognizing that some people just don't get moved to Art via a war or a flood or the manifest racism and indifference of a government nominally presided over by a mean-spirited drunk with an eschatological fixation enabled by his various controllers. In the end our own itty-bitty lives may be our best subject, and sometimes you get out of the fight simply to save your sanity and your ass because you're tired of Mike Tyson pounding the latter into the canvas.*

*Do not mistake me: I am frustrated by what has been done to my country by that walking bag of dysfunctions. It could be there is a growing sense that individuals--even massed into a "bloc"--have been outmaneuvered, that vox populi has had its vocal cords removed by a diet of shit entertainment, trivia, and "my country's always right and never wrong" rah-rah. At some point the hands go up in the air.*

*Sam Hamill summoned forth the poets three years ago. Thank God for him and George Bush because they got me to break a 2-year silence and write again. I wrote for and participated in a reading at Brookdale Community College in New Jersey. One of my students found out and backed away from me, then stopped coming to my class. I had become poisonous. At least the kid picked a side. The easy side, true, the side of Rah-Rah Yea Team Remember 9/11 Kill the Towelheads. A side. /A bi gezint./ I suspect those folks in the Gulf Coast can't wait to read another such nostalgic volume, let alone the rest of us. There's obviously much more eco-southern gothic (hello, Katrina) going on that's unbuckling what ought to be cranking up a post-nostalgic view of site(region).*

*Something has changed. I watched a PBS documentary last night on the San Francisco earthquake (100 years today) and was fascinated. These people had the living crap beaten out of them, they suffered a disaster at least as bad as Katrina. The US Gov't kicked in a million bucks, yes, but most of the equity came from the residents, and from people who emigrated into the ruins of the city to clear the rubble and rebuild. Within 3 years San Francisco was functional again. It had gone from Dresden to San Francisco. Something has gone wrong here. A hundred*

*years later nobody can take a crap without a government grant and everyone is busy pointing fingers.*

*Even more fascinating was what followed it: a docu on the Armenian Genocide. You really do what to turn your head away. The only writer I know of before the last several years who had the courage to own was his countrymen did was Nazim Hikmet. Maybe we need a Hikmet who is willing to have his life broken in prison because he will call vileness where he sees it.*

*The fact we remember his name may give everything I've said the lie. Which is fine with me.*

*Enough of this aria.*

*Ken*

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426. **Stephen Motika**

***Tonight: Gillian Conoley on Henri Michaux at Poets House, NYC***

*Tue 18 Apr 2006*

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Passwords: Gillian Conoley on Henri Michaux  
Tuesday, April 18, 7pm  
Poets House, 72 Spring Street, 2nd Floor, NYC  
\$7, Free for Poets House Members

Gillian Conoley's talk on Henri Michaux (1899-1984), one of the most original and admired French writers and artists of the 20th century, will briefly encompass the arc of his career-the more than 30 books of poems, prose poems, narratives and journals, including the 11-year writing experiment while taking mescaline. The talk will more fully focus on Michaux's relentless exploration of the repressed side of Western consciousness, an obsession which lead him to a concurrent search for a tool of communication that was up to the task. Of particular interest is Michaux's fascination with universal languages. Late in his life, moving restlessly between lines, silences, colors and rhythms in both his poetic and visual work, Michaux begins to work from the model of the Chinese ideogram, seeking and devising a new language of pure lines that would communicate without the trappings of convention.

Gillian Conoley's most recent book is Profane Halo with Verse Press/Wave Books. She is Poet-in-Residence and Professor of English at Sonoma State University, where she is the founder and editor of Volt.

Info: [www.poetshouse.org](http://www.poetshouse.org) or call [REDACTED].

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427. **Davey Volner**

***Ingeborg Bachmann Reading, Thursday***

*Tue 18 Apr 2006*

---

Join us this Thursday, April 20th as we celebrate the launch of *Darkness Spoken*, the remarkable new collection of Ingeborg Bachmann's poetry. Though Bachmann is recognized alongside Paul Celan as one of the finest German language poets of the post-war era, dozens of her poems remained unpublished until award-winning translator Peter Filkins put together this volume.

We're thrilled to launch this beautiful and important book and hope you'll join in on the festivities!

R.S.V.P. to [REDACTED] if you can attend and we'll see you at

7PM,

60 Pine Street

New York, New York

On 4/16/06, Steve Dalachinsky <[REDACTED]> wrote:

> loren mazzacane connors

> &

> steve dalachinsky in duo

>

> @ the stone may 30th 2006 8 pm

>

> 2nd st & ave C

>

> as part of a month long homage in may

> to the memory of Derek Bailey

>

> many great artist performing may 2 - may 31

> check the stone schedule [www.thestonenyc.com](http://www.thestonenyc.com)

>

--

Davey Volner

Membership Coordinator

The Accompanied Literary Society

26 Gramercy Park South, 6H

New York, New York 10003

[REDACTED]

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428. **mIEKAL aND**

**Fwd: A.Word.A.Day--orihon**

Tue 18 Apr 2006

---

Begin forwarded message:

From: Wordsmith <[REDACTED]>  
Date: April 17, 2006 11:03:34 PM CDT  
To: [REDACTED]  
Subject: A.Word.A.Day--orihon

*This week's theme: words about books.*

*orihon (OR-ee-hon) noun*

*A book or manuscript folded like an accordion: a roll of paper inscribed on one side only, folded backwards and forwards.*

*[From Japanese, ori (fold), + hon (book).]*

*Here's a picture of an orihon: [http://www2.odn.ne.jp/reliure/imgs3/k\\_orihon.jpg](http://www2.odn.ne.jp/reliure/imgs3/k_orihon.jpg)*

*The word origami is from the same root, from Japanese ori (fold) + -gami, kami (paper), the art of paper folding that can coax a whole menagerie from a few sheets of paper.*

*-Anu Garg ([gargATwordsmith.org](mailto:gargATwordsmith.org))*

*"He created an orihon binding -- an accordion-style technique that allowed the book to expand to more than 60 feet."  
Veronica Chestnut; Digital Printing at Harvard; Electronic Publishing,  
Jul 1997.*

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*Ever wonder why we aren't just happy, we're happy as a clam?  
Derivation, a  
fascinating game about word & phrase origins. A great gift! <http://entspire.com>*

.....

.....

*The politician is an acrobat. He keeps his balance by saying the opposite of what he does. -Maurice Barres, novelist and politician (1862-1923)*

Share the magic of words. Send a gift sub: <http://wordsmith.org/awad/gift.html>

Remove, change, or subscribe address: <http://wordsmith.org/awad/subscriber.html>

Pronunciation:

<http://wordsmith.org/words/orihon.wav>

<http://wordsmith.org/words/orihon.ram>

Permalink: <http://wordsmith.org/words/orihon.html>

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429. **C Daly**

### **Richard Wilbur Wins 2006 Lilly Prize**

Tue 18 Apr 2006

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#### RICHARD WILBUR WINS 2006 LILLY PRIZE

\$100,000 Award One of Largest to Poets

Chicago -- Poet and translator Richard Wilbur has won the 2006 Ruth Lilly Poetry Prize. Established in 1986, the prize is one of the most prestigious given to American poets, and at \$100,000 it is one of the nation's largest literary honors. Christian Wiman, editor of Poetry magazine and chair of the selection committee, made the announcement today. The prize will be presented at an evening ceremony at the Arts Club in Chicago on May 25th.

In announcing the award, Wiman said: "If you had to put all your money on one living poet whose work will be read in a hundred years, Richard Wilbur would be a good bet. He has written some of the most memorable poems of our time, and his achievement rivals that of great American poets like Robert Frost and Elizabeth Bishop."

Richard Wilbur has published over two-dozen poems in Poetry since his first appearance in the magazine in February 1948. Wilbur has served as Poet Laureate of the United States and his many other honors include two Pulitzer Prizes, the National Book Award, and the Bollingen Translation Prize. He lives with his wife, Charlotte, in Cummington, Massachusetts.

Born in New York City on March 1, 1921, Wilbur grew up on a New Jersey farm, was educated at Amherst and Harvard, and served with the 36th Infantry

Division. He was a member of the prestigious Harvard Fellows and taught there until 1954, when he moved to Wellesley and then to Wesleyan University. From Wesleyan he went to Smith as writer-in-residence. In 1987 he was named the second Poet Laureate of the U.S., following Robert Penn Warren.

"No contemporary poet has brought so much lived experience into such formally perfect poems as Richard Wilbur. Entering a Wilbur poem is a deeply civil and civilizing experience, from which we emerge better human beings," said John Barr, president of the Poetry Foundation. "The Poetry Foundation is pleased to represent Ruth Lilly, once again, in giving this major award to a poet as extraordinary as Wilbur."

Wilbur began to write poetry in earnest only after experiencing the horrific chaos of battle during WW II service as an infantryman in Italy. No poet of his generation has been more committed to careful, organized expression or has more thoroughly mastered the forms and devices of traditional poetry; this conservative aesthetic and his deep love for "country things" link Wilbur to the Roman poet Horace and to his fellow American Robert Frost. He has also produced sparkling, witty translations of classic French drama and several books for children.

Wilbur's books of poetry include *New and Collected Poems* (1988), which won the Pulitzer Prize; *The Mind-Reader: New Poems* (1976); *Walking to Sleep: New Poems and Translations* (1969); *Advice to a Prophet and Other Poems* (1961); *Things of This World* (1956), for which he received the Pulitzer Prize and the National Book Award; *Ceremony and Other Poems* (1950); and *The Beautiful Changes and Other Poems* (1947). Richard Wilbur's *Collected Poems 1943-2004* was published in 2004.

Judges for the 2006 prize were poets Linda Gregerson, Don Paterson, and Christian Wiman.

"A Barred Owl"

by Richard Wilbur

The warping night-air having brought the boom

Of an owl's voice into her darkened room,

We tell the wakened child that all she heard

Was an odd question from a forest bird,

Asking of us, if rightly listened to,

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Words, which can make our terrors bravely clear,

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And send a small child back to sleep at night  
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| *From Mayflies: New Poems and Translations. (c) 2000 by Richard Wilbur.*  
| *Reprinted by permission of Harcourt, Inc.*

\*\*\*

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430. **John Gallaher**

***Re: 2006 Pulitzer Prize in Poetry who is claudia emerson?***

*Tue 18 Apr 2006*

---

bgrotjoh writes:

> At a small conference at Mary Washington last month, I talked about>  
> Harryette Mullen's Sleeping with the Dictionary. Claudia (a friend of a>  
> friend--definitely in the "official verse culture" but still a nice person)>  
> attended--she had never heard of Harryette Mullen before reading the title> of  
> my paper in the program, an unfamiliarity mirrored by the questions about>  
> Emerson that have come to the list. I assume almost everyone on this list>  
> knows of Mullen's work; I think of it as important, even essential. There>  
> doesn't seem to be much exchange between different groups of readers and>  
> writers, not even knowing who the others are.

I Reply:

With something like 1,000 books published a year, it's impossible to keep up with every poet. And I don't feel much pressure to try. Even with, for me, a hefty buying cycle (about 25 books of poetry), I miss most things (well something like 975 things, I guess). I'll look Claudia Emerson up, because she seems to be the one ordained by the OVC. It's fun to peek over the fence and see what they're up to over in their yard, every now and then. If they're grilling out, maybe I can sneak a hot dog or something.

JG

=

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431. **Stephen Vincent**

***Re: Richard Wilbur Wins 2006 Lilly Prize***

*Tue 18 Apr 2006*

---

I am thinking it would be also nice if the Poetry Foundation - in association with a genuinely ecumenical group of judges (maybe lots of luck on that) - could provide 10 grants of 10K for poets over 45 to be placed in IRA accounts that

could not be opened until the age of 62.5. The proviso for consideration would be that these would be awarded to poets who have somehow survived as adjuncts or in job situations without any form of pension accounts.

Wouldn't this be an interesting and useful distribution of family wealth?

Just thinking,

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A work in progress

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432. **Halvard Johnson**

**Re: Richard Wilbur Wins 2006 Lilly Prize**

Tue 18 Apr 2006

---

Hey, I'm eligible for that one, Stephen--and the money could bypass the IRA and go right into my checking account.

In short, I'm for it. And sooner is better than later.

Hal

"A hen is only an egg's way of making another egg."

--Samuel Butler

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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*Founded in Chicago by Harriet Monroe in 1912, Poetry is the oldest monthly devoted to verse in the English-speaking world. Harriet Monroe's "Open Door" policy, set forth in Volume I of the magazine, remains the most succinct statement of Poetry's mission: to print the best poetry written today, in whatever style, genre, or approach. The magazine established its reputation early by publishing the first important poems of T. S. Eliot, Ezra Pound,*

*Marianne Moore, Wallace Stevens, William Carlos Williams, Carl Sandburg, and other now-classic authors. In succeeding decades it has presented--often for the first time--works by virtually every significant poet of the 20th century.*

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433. **Haas Bianchi**

**Re: Richard Wilbur Wins 2006 Lilly Prize**

Tue 18 Apr 2006

I want to vomit...

Richard Wilbur? Kay Ryan? Who's next Dana Gioia?

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

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

Sent: Tuesday, April 18, 2006 3:13 PM

To: ██████████

Subject: Richard Wilbur Wins 2006 Lilly Prize

RICHARD WILBUR WINS 2006 LILLY PRIZE

\$100,000 Award One of Largest to Poets

Chicago -- Poet and translator Richard Wilbur has won the 2006 Ruth Lilly Poetry Prize. Established in 1986, the prize is one of the most prestigious given to American poets, and at \$100,000 it is one of the nation's largest literary honors. Christian Wiman, editor of Poetry magazine and chair of the selection committee, made the announcement today. The prize will be presented at an evening ceremony at the Arts Club in Chicago on May 25th.

In announcing the award, Wiman said: "If you had to put all your money on one living poet whose work will be read in a hundred years, Richard Wilbur would be a good bet. He has written some of the most memorable poems of our time, and his achievement rivals that of great American poets like Robert Frost and Elizabeth Bishop."

Richard Wilbur has published over two-dozen poems in Poetry since his first appearance in the magazine in February 1948. Wilbur has served as Poet



Laureate of the United States and his many other honors include two Pulitzer Prizes, the National Book Award, and the Bollingen Translation Prize. He lives with his wife, Charlotte, in Cummington, Massachusetts.

Born in New York City on March 1, 1921, Wilbur grew up on a New Jersey farm, was educated at Amherst and Harvard, and served with the 36th Infantry Division. He was a member of the prestigious Harvard Fellows and taught there until 1954, when he moved to Wellesley and then to Wesleyan University. From Wesleyan he went to Smith as writer-in-residence. In 1987 he was named the second Poet Laureate of the U.S., following Robert Penn Warren.

"No contemporary poet has brought so much lived experience into such formally perfect poems as Richard Wilbur. Entering a Wilbur poem is a deeply civil and civilizing experience, from which we emerge better human beings," said John Barr, president of the Poetry Foundation. "The Poetry Foundation is pleased to represent Ruth Lilly, once again, in giving this major award to a poet as extraordinary as Wilbur."

Wilbur began to write poetry in earnest only after experiencing the horrific chaos of battle during WW II service as an infantryman in Italy. No poet of his generation has been more committed to careful, organized expression or has more thoroughly mastered the forms and devices of traditional poetry; this conservative aesthetic and his deep love for "country things" link Wilbur to the Roman poet Horace and to his fellow American Robert Frost. He has also produced sparkling, witty translations of classic French drama and several books for children.

Wilbur's books of poetry include *New and Collected Poems* (1988), which won the Pulitzer Prize; *The Mind-Reader: New Poems* (1976); *Walking to Sleep: New Poems and Translations* (1969); *Advice to a Prophet and Other Poems* (1961); *Things of This World* (1956), for which he received the Pulitzer Prize and the National Book Award; *Ceremony and Other Poems* (1950); and *The Beautiful Changes and Other Poems* (1947). Richard Wilbur's *Collected Poems 1943-2004* was published in 2004.

Judges for the 2006 prize were poets Linda Gregerson, Don Paterson, and Christian Wiman.

"A Barred Owl"

by Richard Wilbur

The warping night-air having brought the boom  
Of an owl's voice into her darkened room,  
We tell the wakened child that all she heard  
Was an odd question from a forest bird,

Asking of us, if rightly listened to,  
"Who cooks for you?" and then "Who cooks for you?"  
Words, which can make our terrors bravely clear,  
Can also thus domesticate a fear,  
And send a small child back to sleep at night  
Not listening for the sound of stealthy flight  
Or dreaming of some small thing in a claw  
Borne up to some dark branch and eaten raw.

*From Mayflies: New Poems and Translations. (c) 2000 by Richard Wilbur.*

*Reprinted by permission of Harcourt, Inc.*

\*\*\*

### About the Ruth Lilly Poetry Prize

American poetry has no greater friend than Ruth Lilly. Over many years and in many ways, it has been blessed by her personal generosity. In 1985 she endowed the Ruth Lilly Professorship in Poetry at Indiana University. In 1989 she created two Ruth Lilly Poetry Fellowships, for \$15,000 each, given annually by the Poetry Foundation to undergraduate or graduate students selected through a national competition. In 2002 her lifetime engagement with poetry culminated in a magnificent bequest that will enable the Poetry Foundation to promote, in perpetuity, a vigorous presence for poetry in our culture.

The Ruth Lilly Poetry Prize honors a living U.S. poet whose lifetime accomplishments warrant extraordinary recognition. Established in 1986 by Ruth Lilly, the annual prize is sponsored and administered by the Poetry Foundation, publisher of Poetry magazine. Over the last twenty years, the Lilly prize has awarded over \$1,000,000. Previous recipients of the Ruth Lilly Prize are Adrienne Rich, Philip Levine, Anthony Hecht, Mona Van Duyn, Hayden Carruth, David Wagoner, John Ashbery, Charles Wright, Donald Hall, A. R. Ammons, Gerald Stern, William Matthews, W. S. Merwin, Maxine Kumin, Carl Dennis, Yusef Komunyakaa, Lisel Mueller, Linda Pastan, Kay Ryan, and C.K. Williams.

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434. **George Bowering**  
**Re: Richard Wilbur Wins 2006 Lilly Prize**

Tue 18 Apr 2006

---

*In announcing the award, Wiman said: "If you had to put all your money on one living poet whose work will be read in a hundred years, Richard Wilbur would be a good bet.*

Oh, God, please, no.

>

>

Dr. (hon) George Bowering  
Fewer and fewer matching socks.

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435. **Aaron Vidaver**  
**Silvia Federici (06/04/25) & Mark Nowak (06/04/30) in Vancouver**

Tue 18 Apr 2006

---

[Notices forwarded from CounterCulture Series & Spartacus Books.]

Public Lecture with Feminist Scholar and Activist

Silvia Federici

Witch-hunting and Violence Against Women in Capitalist Globalization

April 25

7-9 pm SFU Harbour Centre

(515 West Hastings)

Room 1700

Against the background of the 16th and 17th-century witch-hunts, Federici examines why the rise of a capitalist world economy has required a war against women. She argues that the devaluation and subjugation of women is a structural feature of every phase of globalization, down to the present.

Silvia Federici is a feminist scholar, teacher and activist. She has taught and lectured in many colleges and universities in Europe, Africa and North America and was until recently Prof. of Philosophy and International Studies New College of Hofstra University. She has written many books and articles on women's work and social struggle from "Wages Against Housework" (1974) to "Caliban and the Witch: Women, the Body and Primitive Accumulation" (2004). She is presently a coordinator of the Committee for Academic Freedom in Africa and a former coordinator of the Radical Philosophy Association's Anti-Death Penalty Project.

\*Free and Open to the Public\*

Supporters: SFU School of Communication CounterCulture Series, SFU Communication Graduate Students Union, BC Federation of Labour, Women's Committee, CUPE BC, Federation of Post Secondary Educators, BCGEU, CUPE Local 389, CUPE Metro Council. WISH Drop-In, PEERS, PACE, Pacific Centre for Alternative Journalism.

\*\*\*

The Kootenay School of Writing is pleased to present a poetry reading by Mark Nowak at Spartacus Books on Sunday 30 April 2006, 7 p.m. sharp. (319 West Hastings)

MARK NOWAK is a radical poet out of St. Paul, Minnesota, who does multidisciplinary work in anthropology, poetry and poetics, cultural studies, and photography. His two poetry books are "Revenants" (2000) and "Shut Up Shut Down" (2004), both published by Coffee House Press. His innovative documentary poems demarcate stresses of race and class, and constitute a working-class literature that focuses on the effects of deindustrialization and globalization. "Shut Up Shut Down" is a particularly sharp critique that engages with the ideology of globalization; contains a foreword by Amiri Baraka.

Nowak is also the editor of the journal "Xcp: Cross-Cultural Poetics". He's also edited Theodore Enslin's "Then, and Now: Selected Poems 1943--1993" (National Poetry Foundation), and with Diane Glancy was co-editor for "Visit Teepee Town: Native Writings After the Detours" (Coffee House Press). He currently works as an Associate Professor of Humanities at the College of St. Catherine in Minneapolis, where he teaches creative writing, folklore, and documentary studies.

This event is open to the public; admission by donation on a sliding scale of \$3--\$5.

<http://www.spartacusbooks.org>

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436. **Adam Fieled**  
***New on "PFS Post" & "Stoning the Devil"***

*Tue 18 Apr 2006*

---

Hello all. New on PFS Post ([www.artrecess.blogspot.com](http://www.artrecess.blogspot.com))- work from Cordite editor David Prater, Mexico's Diana Magallon, Great Works editor Peter Philpott, and, straight from the USA, Kari Edwards, John M. Bennett, Jeff Harrison, & Francis Raven.

Also. New on Stoning the Devil ([www.adamfieled.blogspot.com](http://www.adamfieled.blogspot.com))- Mark Rothko, Neil Young, David Bowie, David Byrne, Bruce Nauman, Andy Warhol, politics-in-poetry, Eric Clapton, Allen Ginsberg, Gregory Corso, Edna Millay, Gertrude Stein & Stevie Nicks. A motley crew, to be sure.

See ya there! Loves,  
Adam Fieled



-----  
Blab-away for as little as 1¢/min. Make PC-to-Phone Calls using Yahoo! Messenger with Voice.

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437. **Benjamin Basan**  
***The Iowa Review Web - April 2006 'Sound Issue'***

*Tue 18 Apr 2006*

---

The Iowa Review Web - April 2006 'Sound Issue'

4.15.2006

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

[www.uiowa.edu/~iareview/mainpages/tirwebhome.htm](http://www.uiowa.edu/~iareview/mainpages/tirwebhome.htm)

---

Sound in the Arts  
Edited by Ben Basan

Writing:

Editor's Introduction

Ben Basan

\*

Sound Art, Sound, Music

Douglas Kahn

\*

Speaking Volumes

Brandon LaBelle

Gallery:

Firebirds | Firebirds Berlin | Tongues of Fire

Paul DeMarinis

\*

A Brief Lecture on Authority

Alexis Baghat

\*

Harvester

Ed Osborn

\*

Honi | Tacotsubo

ADACHI Tomomi

---

Next Issue:

Guest edited by: Scott Rettberg

Featuring interviews and work from:

Nick Montfort

Shelly Jackson

Jane McGonigal

Brenda Harger with Andrew Stern & Michael Mateas

---

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

The Iowa Review Web

[www.uiowa.edu/~iareview/mainpages/tirwebhome.htm](http://www.uiowa.edu/~iareview/mainpages/tirwebhome.htm)

Benjamin Basan  
Associate Editor  
The Iowa Review Web  
<http://www.uiowa.edu/~iareview/mainpages/tirwebhome.htm>

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438. **Mark DuCharme**  
***Re: Richard Wilbur Wins 2006 Lilly Prize***  
*Tue 18 Apr 2006*

---

Would that be the Lilly-White or the Lilly-Livered award?

From: Haas Bianchi <[REDACTED]>  
To: [REDACTED]  
Subject: Re: Richard Wilbur Wins 2006 Lilly Prize  
Date: Tue, 18 Apr 2006 15:43:35 -0500

I want to vomit...

Richard Wilbur? Kay Ryan? Who's next Dana Gioia?

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

From: UB Poetics discussion group [mailto:[REDACTED]] On  
Behalf Of C Daly  
Sent: Tuesday, April 18, 2006 3:13 PM  
To: [REDACTED]  
Subject: Richard Wilbur Wins 2006 Lilly Prize

RICHARD WILBUR WINS 2006 LILLY PRIZE

\$100,000 Award One of Largest to Poets

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Richard Wilbur has published over two-dozen poems in Poetry since his first appearance in the magazine in February 1948. Wilbur has served as Poet Laureate of the United States and his many other honors include two Pulitzer

Prizes, the National Book Award, and the Bollingen Translation Prize. He lives with his wife, Charlotte, in Cummington, Massachusetts.

Born in New York City on March 1, 1921, Wilbur grew up on a New Jersey farm, was educated at Amherst and Harvard, and served with the 36th Infantry Division. He was a member of the prestigious Harvard Fellows and taught there until 1954, when he moved to Wellesley and then to Wesleyan University. From Wesleyan he went to Smith as writer-in-residence. In 1987 he was named the second Poet Laureate of the U.S., following Robert Penn Warren.

"No contemporary poet has brought so much lived experience into such formally perfect poems as Richard Wilbur. Entering a Wilbur poem is a deeply civil and civilizing experience, from which we emerge better human beings," said John Barr, president of the Poetry Foundation. "The Poetry Foundation is pleased to represent Ruth Lilly, once again, in giving this major award to a poet as extraordinary as Wilbur."

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Judges for the 2006 prize were poets Linda Gregerson, Don Paterson, and Christian Wiman.

"A Barred Owl"

by Richard Wilbur

The warping night-air having brought the boom  
Of an owl's voice into her darkened room,  
We tell the wakened child that all she heard  
Was an odd question from a forest bird,



Asking of us, if rightly listened to,  
"Who cooks for you?" and then "Who cooks for you?"  
Words, which can make our terrors bravely clear,  
Can also thus domesticate a fear,  
And send a small child back to sleep at night  
Not listening for the sound of stealthy flight  
Or dreaming of some small thing in a claw  
Borne up to some dark branch and eaten raw.

*From Mayflies: New Poems and Translations. (c) 2000 by Richard Wilbur.  
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\*\*\*

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439. **Bob Marcacci**  
**Re: NYTBR, Poetry Wars**

Tue 18 Apr 2006

---

steved

i cut  
you lose  
i'm so-  
meone

--

Bob Marcacci

I stayed up all night playing poker with tarot cards.  
I got a full house and four people died.  
- Steven Wright

*From: Steve Dalachinsky <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
Date: Mon, 17 Apr 2006 12:19:33 -0400  
To: [REDACTED]  
Subject: Re: NYTBR, Poetry Wars*

*and no one  
seems to be cuttin me lose*

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440. **Eric Elshtain**

***New Beard of Bees Chapbook***

*Tue 18 Apr 2006*

---

Beard of Bees is pleased to announce the publication of  
\_Gazooly\_ by Chicago-based poet Olivia Cronk. Perform the  
poems at your own risk...

<http://www.beardofbees.com/cronk.html>

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

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441. **Andrew Burke**

***Re: "position is where you/put it"--b&n***

*Tue 18 Apr 2006*

---

My first book was called 'Let's Face the Music & Dance'. It ended up in the  
music section.

Andrew

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

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

From: "Officer in Need of Assistance!" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, April 18, 2006 11:25 PM

Subject: Re: "position is where you/put it"--b&n

I've seen Anne Waldman's "Marriage: A Sentence" in the "Self Help/Family"  
section of a major bookstore.

On 4/18/06, Pierre Joris <[REDACTED]> wrote:

> In London, years ago, I found William Burroughs' book of interviews

> "The Job" in the DIY section of a major bookstore. -- Pierre

>

[www.hyperhypo.org](http://www.hyperhypo.org)

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442. **Renee Ashley**

**Re: "position is where you/put it"--b&n**

Tue 18 Apr 2006

---

Someone bought my first book, Salt, in the cooking section. And wrote me a nasty letter because it wasn't recipes. I swear.

Renee

*My first book was called 'Let's Face the Music & Dance'. It ended up in the music section.*

Andrew  
<http://hispirits.blogspot.com/>

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443. **Nick LoLordo**

**Re: Richard Wilbur Wins 2006 Lilly Prize**

Wed 19 Apr 2006

---

.....Re: Pope is Catholic.....Re: Bears Shit in the Woods

-----

V. Nicholas LoLordo

Assistant Professor

University of Nevada-Las Vegas

Department of English

4504 Maryland Parkway

Las Vegas, NV 89154-5011

██████████

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444. **Walter K. Lew**

**Like a king.**

Wed 19 Apr 2006

---

Not the emperor? Tonikaku hayaku itte kudasai.

Date: Mon, 17 Apr 2006 02:23:55 -0400

From: Steve Dalachinsky <██████████>

why when i can just go to japan and be treated well and eat like a king

[↑ Contents](#)

445. **David Baratier**

**Re: "position is where you/put it"--b&n**

Wed 19 Apr 2006

---

| *I could cajole Barnes & Noble stores into carrying my books  
| by dong readings*

Could you clarify, I might try this--

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

446. **George Bowering**

**Re: "position is where you/put it"--b&n**

Wed 19 Apr 2006

---

On 18-Apr-06, at 9:56 PM, David Baratier wrote:

>>> I could cajole Barnes & Noble stores into carrying my books

>>> by dong readings

>

> Could you clarify, I might try this--

>

>

Are dong readings anything like palm readings?

>

>

>

George H. Bowering

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447. **Jonathan Skinner**

**Re: The Poetry Reading/Momo's Press, etc**

Wed 19 Apr 2006

---

Yes, this [The Poetry Reading: A Contemporary Compendium on Language & Performance, edited by Stephen Vincent and Ellen Zweig] is definitely *\*the\** book to pair with Bernstein's Close Listening. (Adelaide Morris's Sound States is also good.) It's substantial (at 350 pp.) and wide-ranging, with sections on

"Histories," "Oral Sources" (with an interesting piece from Stephen on Ogoja poetics), "Performance," "Video," "Disc & Cassette," "Sound" and "The Argument for the Page." The photo of Silliman in white pants reading Ketjak on the street behind a Mickey Mouse balloon is worth the price of admission alone. Selections are diachronic in a stimulating way (Thoreau rubbing shoulders with Antin) while there's a good contextualization and history of the period: in particular, Vincent's introductory essay, "Poetry Readings/ Reading Poetry: San Francisco Bay Area, 1958-1980," is informative and a real eye-opener. One gets a more lively picture of the Bay Area scene (especially during the seventies)--ecumenical, simmering with politics, and cross-arts traffic--than the one telescoped through the narratives of Beat, San Fran. Renaissance & "language" writing. Other histories, by Alta ("The First All-Women's Poetry Reading"), Thulani Nkabinde Davis ("Known Renegades: Recent Black/ Brown/ Yellow"), and Victor Hernandez Cruz ("Europuehsi") widen the picture considerably. But it isn't only Bay Area: there's a very illuminating short history, perhaps the first of its kind, of "The Circuit/ New York City Public Readings," by Harry Lewis. The section on sound poetry, with essays/notes by Amirkhanian, Morrow, McCaffery and Wendt offers a nice slice (especially Wendt's account of the 1978 Toronto Sound Poetry Festival), as does the section on page/ concrete poetry, with examples of printing by Butler, Johnston, Teter & Myers (we get the typographers' witty "Menu Appendix" from William Caxton by Zephyrus Image), and Ron Sukenik's piece "Against Reading." But the section on "Performance" may be the most lively part (with a sense that the "Happening" is still happening, for the editors), where it's interesting to come across someone as far from poetry nowadays as Oliveros. And, yes, co-editor Ellen Zweig's curious bit of ethnography, "Where is the Piece? An Account of a Talk by David Antin," is probably the best "reading" report I have ever read. It's got a funny chart of who was sitting where [it was an 80 Langton St. event] and a close analysis of the power play in the interactions between Antin and his audience, with special attention to gender issues. There's also a response from Antin. It would be nice to see the same kind of close attention informing the current/ recurring debate about readings on this list. Vincent and Zweig's *The Poetry Reading* is a valuable text I consult often (since it fell into my hands), and sometimes use for teaching. \$25 might seem like a lot, but it's well worth it: snap it up!

JS

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448. **Alexander Jorgensen**

**Re: NYTBR, Poetry Wars**

Wed 19 Apr 2006

---

There's an interesting party I went to in Harbin. Held for reason of marriage. Dad stands at the door while fellas in black suits deliver payolla, or grease for family relations, and some even refer to the Godfather. Now, this is very fuedalistic. But, Harbin's this strange mix of Russian, Japanese, Manchu, Mongol, Han and occasional expat (big fellas, from places called Darwin, white skin, pale, wearing b-ball jerseys numbered: "00" and, beer bellied drinkers). And the Manchu never bound their feet (and the people in the province are a beautiful mix of things, let me say) -- but anyway, it was what I might liken to a banquet of Orcs. In India, and seems to me I remember a case in the US during the nineties, extremely endangered wildlife is being hunted illegally by traders working for a Chinese-driven market with very different cultural values. Tigers, the parts easily found in Beijing and Dalian, are used in what is called TCM (and to a large extent, I would argue, is a far

ce,

which is not to say what I might about pharmaceutical companies and lobbyists-- but that's a different argument). Japanese! The food is refined, he said. And they have style.

AJ

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.

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449. **Alexander Jorgensen**

**Re: NYTBR, Poetry Wars**

Wed 19 Apr 2006

---

oh, and what is not used in TCM is eaten -- all of it -- turned into something and munched on. Quite complicated topic. Yes, rhino and monkey, and in "recent" times placenta. The mainland is not Hong Kong, Macau or the "other China" -- which has a larger population than Australia and many European, if not most, countries.

Just threw it up!

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

-----

Love cheap thrills? Enjoy PC-to-Phone calls to 30+ countries for just 2¢/min with Yahoo! Messenger with Voice.

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450. **Joseph Madia**  
***New Mystics April Update***  
*Wed 19 Apr 2006*

---

New Mystics Literature and Art site ([www.newmystics.com](http://www.newmystics.com)) is celebrating its 5th Anniversary with a new logo, new site design, and our largest offering of writers and artists ever.

Visit the site for new works by Vernon Frazer, Ric Carfagna, Mark Sonnenfeld, Robert Pomerhn, Joey Madia, Nick Pendleton, Chuck Regan, Claudia Beechman, Tonya Madia, Al Carfagna, Ryan Smith, Joey Antonaccio, and Maria Boccuzzi.

New Mystics is committed to exploring the possibilities in all realms of the visual, literary, and creative arts and bringing artists, writers, and actors together to create individual and collaborative pieces that celebrate our individuality as well as our connections to one another.

In summer 2006 New Mystics will be taking open submissions for the first time. Details will follow with the May update.

Joey Madia, Founder and Editor

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451. **Ian VanHeusen**  
***Re: Richard Wilbur***  
*Wed 19 Apr 2006*

---

Kind of reminds me of my high school textbooks in English (I believe I am the only one to have read the whole thing). When you got to modern poetry, anonymous poems of a similar vein popped out of the pages.

Maybe the poem the article presented will live on forever with the Audubon Society...



Peace,  
Ian

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452. **Steve Clay**  
***NYC Book Party***  
*Wed 19 Apr 2006*

---

Ugly Duckling, Roof, Granary, The Figures, Portable Press at Yo-Yo Labs,  
United Artists, & Cuneiform Press invite you to a Party

April 27, 2006, at Jack Shainman Gallery, 513 W. 20th St.,

New York City, from 5:30-7:30, celebrating the following books:

JOIN THE PLANETS by Reed Bye

ACROSS THE BIG MAP by Ruth Altmann

THIS APRIL by Bill Kushner

CONTINUITY GIRL by Chris Tysh

COLUMNS AND CATALOGUES by Peter Schjeldahl

CONCORDAT PROVISIO ASCENDANT by Christopher Dewdney

PRESENT TENSE by Stephen Ratcliffe

DAY by Kenneth Goldsmith

WHEN YOU AWAKE by Diane Ward

[ANTI-ERATO] by Christina Strong

CROSS-DRESSING IN THE ANTI-RENT WAR by Peter Lamborn Wilson

CADASTRAL MAP by Jill Magi

FROM NOW by Johanna Drucker

MOONLIGHTING by Kyle Schlesinger

THE AMPUTATED TOE by Gil Ott

SLEEPY WITH DEMOCRACY by Gregg Biglieri

DOINGS : ASSORTED PERFORMANCE PIECES 1955 - 2002 by Jackson Mac Low

THE PURIFICATION OF FAGUS SYLVATICA VAR PENDULA by Paul Etienne Lincoln

COLLECTIVE MEMORY by Norma Cole

TIME SAMPLES by Alison Knowles

STRANGE ELEGIES by Mac Wellman

PETROLEUM HAT by Drew Gardner

CO by Bruce Andrews, with Rosenfeld, Grim, Freeman, Cole, & Morrison

CHEERLEADER'S GUIDE TO THE WORLD: COUNCIL BOOK by Stacy Doris

DO NOT AWAKEN THEM WITH HAMMERS by Lidija Dimkovska

SAING GHETTO OF THE LOANS by Gabriel Pomerand

AFTER YOU, DEAREST LANGUAGE by Marisol Limon Martinez

THE BEST OF MY LOVE by Aaron Kiely

refreshments served

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453. **Rob McLennan**  
*new(ish) on rob's clever blog*

*Wed 19 Apr 2006*

---

new(ish) on rob's clever blog

- Descant #132: The World of Barbara Gowdy
- festival notes, day one (or, what happens at festival stays at the festival)
- a. rawlings' Wide Slumber for Lepidopterists
- George Bowering's Baseball Love
- Ongoing notes: early April 2006 (Monty Reid's Sweetheart of Mine, BookThug; Rachel Rose's Notes on Arrival and Departure, McClelland & Stewart; BafterC, BookThug; the ixnay reader, volume two)
- Boiling down to stone: recent Don McKay
- Nicole Brossard's Fluid Arguments
- Deep in Dorn Country: stepping into the poetry of Ed Dorn
- Blue Metropolis, Jon Paul Fiorentino + just what happened in Glengarry County
- into last spring (poem)
- April is the cruelest month
- 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) etc.

[www.robmcclennan.blogspot.com](http://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/

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454. **furniture\_press**

**Jen Bartlett E-mail**

Wed 19 Apr 2006

Anyone have?

Cheers

Christophe Casamassima

Professor Emeritus, Modern Languages & Philology

University of Jamaica Avenue, Queens, N.Y.

--

---

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455. **Ward Tietz**

**Adrienne Rich @ Georgetown U on Tuesday, May 2**

Wed 19 Apr 2006

---

The Georgetown Poetry and Seminar Series Presents:

Adrienne Rich

Lannan Distinguished Reader 2005-2006

Poetry of a Difficult World

Tuesday, May 2

Poetry Reading: 8 PM, ICC Auditorium

"All of her life she has been in love with the hope of telling the utter truth,"  
writes W.S. Merwin of Adrienne Rich. The author of more than 15 volumes of  
poetry as well as several collections of non-fiction prose, Rich has received a

Lannan Lifetime Achievement award, the Bollingen Prize, the National Book Award, and a MacArthur Fellowship, among many other honors.

For further information about the series or this event, contact Ward Tietz, Director, Lannan Poetry and Seminar Series, at [REDACTED].

For more information about the Lannan Literary Programs at Georgetown visit: <http://lannan.georgetown.edu/index.htm>

The ICC Auditorium and ICC room 462 are in the red brick building located near the Georgetown University main gate at 37th and O Streets in Washington, DC.

----All events are free and open to the public.

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456. **Marcus Bales**

***Party April 28***

*Wed 19 Apr 2006*

---

Don't forget I'm hosting the monthly "Raise the Roof/Raise the Rent" party for April. The gathering will be on Friday, April 28, 6:30 pm on, at the Literary Center, 12200 Fairhill Road, Townhouse #3A.

For directions, visit our website ([www.pwlgc.com](http://www.pwlgc.com))

Networking, good conversation, beer, wine, and snacks - donation requested of \$5.

It's always a good time, and it supports the Lit Center. Plan to attend!

Thanks

Marcus Bales

216/[REDACTED]

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457. **Eric R. Hoffman**

***New Chapbook***

*Wed 19 Apr 2006*

---

Eric R. Hoffman

[REDACTED]

Threnody: a collection of poems by Eric Hoffman is now available. 32 pages, perfect bound. Send \$10 (\$8 +\$2 shipping) via check, money order payable to Eric Hoffman, 22 Vincent Street, West Hartford, CT 06119.

Also available from Lone Willow Press, Things Like This Happen All the Time.  
Lone Willow Press, PO Box 31647, Omaha, NE 68131, [REDACTED]

-----  
How low will we go? Check out Yahoo! Messenger's low PC-to-Phone call rates.

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458. **Gary Sullivan**

***16 Poets Friday: Apps, Behrle, Boyer, Degentesh, Gordon, Highfill, Mesmer, etc.***

*Wed 19 Apr 2006*

---

Flarf Marathon Reading & afterparty at Bar Nine

Friday, April 21, 8:00 p.m.

Medicine Show, 549 West 52nd Street, NYC.

\$8.00 (For tickets: [REDACTED] and leave message. Tickets will also be available at the door.)

Performances by:

Stan Apps

Jim Behrle

Anne Boyer

Jordan Davis

Katie Degentesh

Drew Gardner

Nada Gordon

Mitch Highfill

Rodney Koenek

Michael Magee

Sharon Mesmer

K. Silem Mohammad

Mel Nichols

Tim Peterson

Rod Smith

Gary Sullivan

After party at Bar Nine (53rd & 9th Avenue) to watch Jim Behrle in "Can't Get a Date" (midnight, and again at 1:30 a.m.)

ABOUT THE FLARFLIST COLLECTIVE 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 sometimes disturbing poems, plays, and other texts.

FLARF ONLINE

The Flarf Files:

<http://epc.buffalo.edu/authors/bernstein/syllabi/readings/flarf.html>

Village Voice essay:

<http://www.villagevoice.com/news/0434,essay,56171,1.html>

Jacket Flarf Feature: <http://jacketmagazine.com/30/index.shtml>

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459. **Vernon Frazer**

***Re: positon is where you/put it--b & n***

*Wed 19 Apr 2006*

---

David and George

I used "dong readings" to pass myself off as a former male stripper, hoping that women who watch them in bars would attend my readings with great anticipation and buy my poetry books before they opened the cover. Naturally, I expected to make the NYT Best Seller list.

Unfortunately, the success rate was exactly the same as if I had just been "doing readings" at the same bookstores and not making typos years after the readings had happened.

Of course, you could consider the term as a special psychic technique for reading the future of males and set up shop. But you won't sell any books that way and might bring the morals squad crashing through your door.

Vernon

<http://vernonfrazer.com> <<http://vernonfrazer.com/>>

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460. **Haas Bianchi**

***An offer to Debate Christian Wiman***

*Wed 19 Apr 2006*

---

I ought to challenge Christian Wiman to a debate and drinking contest.

After reading his quote on Richard Wilbur I was so insensed by the silliness but this is the same man who said that Phillip Larkin and Donald Justice are the neglected poets of recent times.

God, I hope they remain so because they are so banal but that fits the magazine that once published Ezra Pound and now publishes blandness.

Imagine, Wiman said:

"If you had to put all your money on one living poet whose work will be read in a hundred years,  
Richard Wilbur would be a good bet."

Oh really?

Look at Wilbur's contemporaries and who he is dissing;

Charles Olson  
Alice Notley  
Robert Duncan  
John Ashbury  
Robin Blaser  
Robert Creeley

I would be willing to meet Wiman, mano a mano here in Chicago. I would relish it; meet me at Schaller's Pub (that is on the Southside of Chicago my dear Christian) the first shot is on me!

Ray

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461. **mIEKAL aND**

***Re: An offer to Debate Christian Wiman***

*Wed 19 Apr 2006*

---

Ray, why stop at debate & drinking? I'd hope for a bit of arm wrestling. We all need to do things to shake up the poetry world, poetic terrorism even.

~mIEKAL

On Apr 19, 2006, at 2:39 PM, Haas Bianchi wrote:

*I ought to challenge Christian Wiman to a debate and drinking contest.*

*Ray*

There's many a bestseller that could have been prevented by a good teacher.

--Flannery O'Connor

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462. **Aaron Belz**

***New anthology features Nester, Swensen, Dennis, Schiff, Johnston, Young, and many others***

*Wed 19 Apr 2006*

---

Poetry friends,

The new Observable Books chapbook anthology is out, look:

<http://observable.org/>

There's even some copy about it!

No. 2 in the Observable series, Readings @ The Contemporary, 2004-2005, anthologizes shorter works from each of the poets who read last season: Carl Dennis, Julie Dill, Rodney Jones, Cole Swensen, Stephanie Young, Jocelyn Emerson, Roberto Harrison, Tom Hunley, Stephanie McKenzie, Daniel Nester, Kirby Olson, Stefene Russell, Robyn Schiff, Nick Twemlow, Aaron Belz, and Devin Johnston. 30 pages; \$8.

Now listen. I'm going to the post office later. I'd like to begin fulfilling orders on this gorgeous little anthology and so I'll offer something special. I'll send Plausible Worlds as well for the low low price of \$12! Shipping included! I'll even send it now and you can pay later if you email me your address!

HURRY UP PLEASE, IT'S TIME!!

Aaron Belz

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463. **Skip Fox**

***Snail mail addresses: Edwards, Howe, Downs, Selby, Schultz, & Olson.***

*Wed 19 Apr 2006*

---

Could anyone who has the snail mail address of any of the following please back channel me? Thank you.

Keri Edwards  
Susan Howe  
Buck Downs  
Susan Schultz  
Kirby Olson  
Spenser Selby

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464. **Reb Livingston**

***Bedside Guide Release Party - NYC - April 22***

*Wed 19 Apr 2006*

---

BEDSIDE GUIDE TO NO TELL MOTEL RELEASE PARTY -- Saturday, April 22  
at

2 p.m.

<http://www.notellmotel.org/bedside>

The Frequency Series at the Four Faced Liar, 165 West 4th Street, NYC

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

featured readers:

Anne Gorrick

Amy King

Laura Cronk

Betsy Wheeler

Anita Naegeli

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465. **Craig Allen Conrad**

***POETRY / POLITICS / PROXIMITY in Philadelphia***

*Wed 19 Apr 2006*

---

Do you know your neighbors? What kinds of lives take place around you? What kinds of noises are there? Have things noticeably changed since Bush took office?

Please join us at the Kelly Writers House on Thursday, April 27th at 7pm, when six writers will read commissioned work about the microclimate and micropolitics of their neighborhoods, within 100 meters. Featuring:

\*\*\* CAConrad \*\*\* Jamie-Lee Josselyn \*\*\* Jenn McCreary \*\*\*

\*\*\*Jena Osman \*\*\* Frank Sherlock \*\*\*John Taggart \*\*

POETRY / POLITICS / PROXIMITY.

Third Annual Kerry Sherin Wright program.

Thursday, April 27th, 7pm.

Hosted by Josh Schuster and Jessica Lowenthal

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466. **Stephen Vincent**

**Re: POETRY / POLITICS / PROXIMITY in Philadelphia**

Wed 19 Apr 2006

---

Is there going to be a publication of/from these commissions?

Sounds a great project - in a time of surveillance, out surveil the surveillers - truth over sledge and rhetoric (or is that, also, pray tell, Fitzgerald about to nail Rove?)

Anyway, please, let know the potential sights/sites for the new goods

Listened to Ann Lauterbach at the SF Poetry Center yesterday afternoon. Quite, I thought, astonishing work - a structural imagination full of great twists and turns - without beeping and calling attention to itself - and, in the context of the time, much work that is implicitly political, particularly in the sense getting right in there at the attentions to surveillance, being - as we suspect - watched, or, worse yet, watch the perspective of the official citizen watcher - her eye, or the poem's eye, going from the shoulders on the observed hawk, to the shoulders on the soldier - but all kind of seamless, the way the language moves - a real music weaving through the poem's frames. Genuinely moving stuff within a lived aesthetic space, as, say, different from banging a predictable hammer.

Stephen Vincent

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

Currently tending to Tenderly

A serial work in progress.

*Do you know your neighbors? What kinds of lives take place around you?  
What kinds of noises are there? Have things noticeably changed since  
Bush took office?*

*Please join us at the Kelly Writers House on Thursday, April 27th at  
7pm, when six writers will read commissioned work about the  
microclimate and micropolitics of their neighborhoods, within 100  
meters. Featuring:*

*\*\*\* CAConrad \*\*\* Jamie-Lee Josselyn \*\*\* Jenn McCreary \*\*\**

*\*\*\*Jena Osman \*\*\* Frank Sherlock \*\*\*John Taggart \*\**

*POETRY / POLITICS / PROXIMITY.  
Third Annual Kerry Sherin Wright program.  
Thursday, April 27th, 7pm.*

*Hosted by Josh Schuster and Jessica Lowenthal*

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467. **JT Chan**

**"descending poem" (new form)**

Thu 20 Apr 2006

---

At the poetry forum, Capriole, we were told to invent a new form...i did and called the form, descending poem--poem of nine lines of free verse with three stanzas of four lines, three lines, and two lines, in that order. The first four lines of the poem must introduce the subject. The next three lines should show conflict or tension which is overturned or dissolved in the third stanza. The overall feel of the poem is one of surrender or letting go.

I just wrote the following poem..i don't know if it's the best example, but just to illustrate...Anybody want to try it? ;) Thanks.

Light

we talk  
about things  
not worth  
mentioning

how many there are  
how many senses  
to fill, to endanger

the light falls  
across the kitchen floor

regards

Jill Chan

<http://navelorange.blogspot.com>

---

Do You Yahoo!?

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

<http://mail.yahoo.com>

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468. **Jamie Gaughran-Perez**

**New work from K. Silem Mohammad @ Rock Heals**

Thu 20 Apr 2006

---

Been luv'in' on KSM's work since HOVERCRAFT, and I'm betting you have, too. Three poems from him to check out at Rock Heals this week -- despite all efforts to ignore National Poetry Month.

<http://www.rockheals.com>

Other recent goodies:

- Audio collage piece from Jon Lee
- Conceptual-ish dance direction and script from Ric Royer
- Cartoon violence (animations) from Ryan Nelson
- and of course, much more

Hope you dig. Hope you submit yr work in our direction.

your huckleberry,

jgp

--

Jamie Gaughran-Perez

[www.rockheals.com](http://www.rockheals.com)

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469. **Burt Kimmelman**

***Marsh Hawk Press Book Party and Reading in NYC***

*Thu 20 Apr 2006*

---

Book Party and Reading to Launch the Spring Books from Marsh Hawk Press

What He Ought to Know: New and Selected Poems by Ed Foster

The Good City by Sharon Olinka

Under the Wanderer's Star by Sigman Byrd

Friday, April 21st at 7 PM

Poets House

72 Spring Street, Manhattan

All are Welcome!

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470. **Ruth Danon**

***Fw: apt sublet***

*Thu 20 Apr 2006*

---

Dear list --

A friend is subletting an apt. Anyone interested? Please contact Ana Marton ,  
info below.

Ruth Danon

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

From: "Ana Marton" <[REDACTED]>  
To: <[REDACTED]>  
Sent: Wednesday, April 19, 2006 10:59 PM  
Subject: apt sublet

*hello ruth,  
here is info reg apt sublet  
location: 7th street between ave A & B facing tompkins  
square park  
rent : \$1200.00 including utilities  
time: june & july  
people could e-mail or phone me [REDACTED] (what do  
you think?)  
thank you very much-will call in 2 weeks  
ana*

---

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

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471. **kevin thurston**

***PTRS in NYC & DC***

*Thu 20 Apr 2006*

---

The Performance Thanatology Research Society presents...

The Hystery of Heat @ the Ontological-Hysteric Theatre

April 28-30,

and @ the DC Arts Center, May 7, 7pm.

"The Hystery of Heat" is The Society's new performance lecture about heat, love, death, dance, hysteria and the dangers of rock and roll. Lead lecturer Ric Royer will attempt to maintain a logical philosophical thread while under extreme heat duress and frequently bombarded by eerie and grating noises generated by sound reconstructionist G. Lucas Crane. The ingénue of the group, Jackie Milad will try not to freak out about such issues as global warming, over population and our fast-paced hyperdigital age, and projectionist Bonnie Jones adds moment-to-moment meta-commentary via live power point presentation. Special appearances by Lauren Bender, Dan Breen and Chris Fritton. This piece is for anyone who has fears and/or believes they will someday die.

The New York performances are part of the Ontological-Hysteric Theatre's Outside/Input performance series, curated by Daniel Nelson, and also feature

work by Alec Duffy, D Underbelly, and Shannon Sindelar. for more info visit:  
<http://www.ontological.com/> (go to schedule/tickets)

For the performance at the D.C. Art Center, the evening will also include two performances by Laure Drogoul and some spooky short films. for more info visit: <http://www.dcartcenter.org/>

contact the Performance Thanatology Research Society at



[www.ricroyer.com/ptrs.htm](http://www.ricroyer.com/ptrs.htm)

life, love, death death death.

PTRS

kevin thurston

masculine arbiter of phrases

-- 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.

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472. **kevin thurston**

***Buck Downs & CA Conrad tonight***

*Thu 20 Apr 2006*

---

Buck Downs & CA Conrad :: Thursday April 20th, 7pm:: Big Orbit Gallery:: 33d Essex

\* \*Buffalo is in for a treat for the final installment of the Small Press Sub-series via Just Buffalo's Orbital series as Washington DC's Buck Downs and Philadelphia's CA Conrad come to town. Both poets are remarkable in their commitment to ethics and in their ability to convert their ethics into poems of beauty that retain their sense of humor to avoid being too heavy handed—indeed, with the state of (poetry in) America, who wants to be lectured to?

Buck Downs has virtually dropped out of the trade-publishing world after his first book *\*Marijuana Soft Drink\** published by Aerial/Edge books, which is a bit strange as he himself publishes books under the eponymous Buck Downs Books. In a world wherein people can constantly 'opt-out' of receiving unsolicited marketing, Buck has managed to create a growing list of people who wish to 'opt-in'. In doing so, he has managed to dodge the back-door politics that often dominate who is published by whom when via a series of postcard poems and small booklets that simply arrive in the mailboxes of those who have asked Buck to receive his poems. Now, beyond the occasional time when an editor of a magazine solicits him, Buck is completely content with his decision. "I'm sure that my opinion gets read as some kind of sour grapes and/or

blithering contrariness. But I would put it to anybody who writes poetry and is baffled or unhappy: stop sending poems to strangers who edit magazines; make a list of the friends & fellow poets you want to share with; send those people your poems, & expect nothing. If the results you get are half as gratifying as mine, you'll never go back."

Buck is known to twist the traditional reading a bit, treating it more like a conversation with the audience, mixing poems and thoughts together into a stew that leaves people wanting more. Mike Basinski, head curator of the University at Buffalo's Poetry and Rare Books Library, has described Buck's reading in Buffalo as "an important event." Look forward to poems such as \*pontiac fever\* on Thursday:

drive off the side  
of the driveway.

high off the side  
of the highway.

punch a walking  
set of quotation-  
marks to make  
the case complete

only got jerked  
half off

so much for an  
uncloudy day

CA Conrad is committed to numerous political issues, most notably economic disparity and gay rights. His first collection of poems, \*Deviant Propulsion\* from Soft Skull Press, has Publishers' Weekly comparing him to Allen Ginsberg. Indeed, Conrad's poems have that sexy playfulness and the willingness to expose hypocrisy that leads through Ginsberg back to Walt Whitman with a bit of the New York Schools (Frank O'Hara and Ted Berrigan in particular) thrown in to keep it humorous. He has two books forthcoming, \*The Frank Pomes\* from Jargon Society and \*advanced Elvis course\* from Buck Downs Books. These snippets are from the title poem of his forthcoming book:

she won't  
drive down  
Bush Street  
because of the  
president not  
the genitalia

"i want to  
rub my titties  
all over this  
city" she says

"me too!" i say  
today's inner child  
a sexy old whore

This reading may not fit everyone's politics, but it will get you engaged with the work and through that, with the world around you. If art is supposed to do something else, somebody let me know.

-- 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.

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473. **David-Baptiste Chirot**

***FW: Friday and Saturday at Woodland Pattern***

*Thu 20 Apr 2006*

---

*From: Woodland Pattern <[REDACTED]>*

*To: [REDACTED]*

*Subject: Friday and Saturday at Woodland Pattern*

*Date: Wed, 19 Apr 2006 10:49:17 -0700 (PDT)*

=====  
=====

*REDLETTER READING: KERRI SONNENBERG & BETH BRETl*

=====  
=====

*Woodland Pattern Book Center presents:  
Redletter series with Kerri Sonnenberg & Beth Bretl*

*Friday, April 21, 2006, 7pm  
Woodland Pattern Book Center  
720 East Locust Street, Milwaukee*

*\$3 general admission / \$2 open mic readers*

*April 21, 2006 - Kerri Sonnenberg and Beth Bretl*

*Kerri Sonnenberg lives in Chicago where she directs the Discrete Reading Series, presently at the SpareRoom, and which she co-founded in 2003 with Jesse Seldess. She is the author of The Mudra (Litmus*



*Press, 2004) and Practical Art Criticism, a chapbook from Bronze Skull Eights Press. New poems are forthcoming in Magazine Cypress and Unpleasant Event Schedule.*

[http://www.woodlandpattern.org/poems/kerri\\_sonnenberg01.shtml](http://www.woodlandpattern.org/poems/kerri_sonnenberg01.shtml)

*Beth Bretl is a Ph.D. candidate in English at the University of Wisconsin-Milwaukee, where she recently served as co-editor of poetry for The Cream City Review. Her poetry and fiction have been published or are forthcoming in Free Verse, North American Review, Porcupine Literary Arts Magazine and Calyx.*

[http://www.woodlandpattern.org/poems/beth\\_bretl01.shtml](http://www.woodlandpattern.org/poems/beth_bretl01.shtml)

*Redletter is a reading series featuring local and regional poets and writers on the third Friday of each month, and is curated by Chuck Stebelton. The program begins at 7 p.m. with an open mic, followed by two featured readers. The cost is \$3, or \$2 for open mic readers.*

<http://www.woodlandpattern.org/gallery/redletter.shtml>

=====

=====

GEORGE BOWERING & AMMIEL ALCALAY READING

=====

=====

Woodland Pattern Book Center presents:

George Bowering and Ammiel Alcalay

Saturday, April 22, 2006 at 7:00  
Woodland Pattern Book Center  
720 East Locust Street, Milwaukee

\$8 general / \$6 members / \$7 students and seniors

Saturday, April 22nd, 7:00 pm: George Bowering and Ammiel Alcalay

*George Bowering was born in Penticton, British Columbia, in 1935. After serving as a photographer in the Royal Canadian Air Force, Bowering attended the University of British Columbia. George Bowering is a major Canadian literary figure and one of the most prolific writers in the country with over 70 books published to*

date. Two-time winner of the Governor General's Award, his most recent collection of poetry, *Changing on the Fly*, is short-listed for the Griffin Prize for Poetry. George Bowering approaches literature as he does life: with a playful gravity and a grave merriness that makes intellectual life and writing seem at once attractive, unintimidating and remarkable. He dispels the myth of literature being hard or tricky and demonstrates, as he reads and chats, the accessible and enriching nature of great literature. His appeal and great influence lie in his decision to work consistently against the grain of dominant aesthetic conventions and expectations.

[http://www.woodlandpattern.org/poems/george\\_bowering01.shtml](http://www.woodlandpattern.org/poems/george_bowering01.shtml)

[http://en.wikipedia.org/wiki/George\\_Bowering](http://en.wikipedia.org/wiki/George_Bowering)

Ammiel Alcalay is poet, translator, critic and scholar. His latest work, from the warring factions (*Beyond Baroque*, 2002), is a book length poem dedicated to the Bosnian town of Srebrenica. His other books include *After Jews and Arabs: Remaking Levantine Culture* (University of Minnesota Press, 1993), *the cairo noteboooks* (Singing Horse Press, 1993), and *Memories of Our Future: Selected Essays, 1982-1999* (City Lights, 1999). Current projects include co-translation of a Hebrew novel, *Outcast*, by Shimon Ballas (City Lights, 2006) and a collective translation of the Syrian poet Faraj Bayraqdar (*Beyond Baroque*, 2006). A mixed critical poetic piece, tentatively called *Scrapmetal*, is due out in the Fall of 2006 from *Factory School in the Heretical Texts* series. An activist on many domestic and international issues, he was one of the initiators of the Poetry Is News Coalition, and he organized, with Mike Kelleher, the OlsonNow project.

[http://www.woodlandpattern.org/poems/ammiel\\_alcalay01.shtml](http://www.woodlandpattern.org/poems/ammiel_alcalay01.shtml)

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

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=====

UPCOMING EVENTS

=====  
=====

Friday, April 21: Redletter: Beth Bretl & Kerri Sonnenberg; 7:00

Saturday, April 22: George Bowering & Ammiel Alcalay; 7:00

Friday, April 28: Film: Bill Basquin's *Range*, a 16mm triptych;  
7:00

Sunday, April 30: *Alternating Currents Live*; 7:00

Saturday, May 6: Mary Jo Salter & Susan Firer; 7:00

Friday, May 19: *Redletter*: Juliet Patterson & Angie Vasquez;  
7:00

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

=====

=====

IN THE GALLERY: TOM RAWORTH

=====

=====

*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]

---

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474. **Kevin Hehir**

***New Music and Poetry Series, St. John's***

*Thu 20 Apr 2006*

---

Springtime greetings to you all!

There is a new series starting that will bring together an improvising musician and a poet to see what happens. The first one was about a month ago and it was well attended and a very enjoyable performance. I have been asked to join Greg "The Monk of Funk" Bruce this Friday for the next one. I've never really done this before but Greg is a great player and Paul Bouissac, <http://www.semioticon.com/people/bouissac.htm> the fellow putting this project off, used to own a circus! How cool is that?

I hadn't been in the Classic Cafe in years and I had forgotten how great the view is. It's also under new ownership so the place is a lot more open and has a great vibe. Here are the coordinates:

POETRY & MUSIC at THE CLASSIC CAFÉ EAST

KEVIN HEHIR

The Fog Horn  
and Other Poems

with GREG BRUCE  
Saxophone Improvisations

Friday, April 21

5:30. Free.

73 Duckworth St.

[www.ubu.com/sound/\\*hehir\\*.html](http://www.ubu.com/sound/*hehir*.html) <http://www.ubu.com/sound/hehir.html>

[www.funkydory.ca](http://www.funkydory.ca)

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475. **Lewis LaCook**

***New Work ::: Starburst***

*Thu 20 Apr 2006*

---

Starburst being an applet in The Deitel Mods I've been working on this one since September, and previewed it I believe on a few lists, so forgive me if you've seen it. Just finished the last bits of the poem addendum this morning. A series of generative/reactive Java applets; an accumulating poem...

[http://www.lewislacook.org/the\\_deitel\\_mods/content.php?page=starburst](http://www.lewislacook.org/the_deitel_mods/content.php?page=starburst)

\*\*\*\*\*

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

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with Yahoo! Messenger with Voice.

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476. **jUStin!katKO**

***jUStin!katKO, Camille PB, Joshua Strauss, Coupons\$B!b(BC oupons:  
Performing at Rust Belt Books this Saturday!***

*Thu 20 Apr 2006*

---

Rust Belt Books

Saturday April 22, 6:30pm

Coupons\$B!b(BCoupons

Joshua Strauss

Camille PB

& jUStin!katKO

Live Text, Video, & Book Launches

Free! Beer & Wine to be served!

\* \* \*

3 books to be launched:

- BEARSBAREBEARS / by Coupons\$B!b(BCoupons

- Plantarchy 1 / ed jUStin!katKO

- sincerely signature; or compressed air visually / by Joshua Strauss

\* \* \*

Coupons - <http://couponscoupons.blogspot.com>

Plantarchy - <http://plantarchy.us>

Joshua Strauss - [http://plantarchy.us/Office\\_Junkie.mov](http://plantarchy.us/Office_Junkie.mov)

Camille PB - [http://www.plantarchy.us/campom/campom\\_page.html](http://www.plantarchy.us/campom/campom_page.html)

Rust Belt - <http://buffalo.citysearch.com/profile/7733383/>

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477. **furniture\_press**

***Rhetoric/Proto-Feminism Help!***

Thu 20 Apr 2006

---

Hi, y'all,

I need some help:

I'm looking for good ideas for my argument:

I am positing two rhetors (Sor Juana Inez de la Cruz and Christine, de Pizan) and their concept of ethos.

That's about it! Please write me and suggest books and articles concerning the above, and if anyone has any ideas about example texts that would illuminate how proto-feminism shaped modern feminism.

Cheers (Sorry if this doesn't make sense!)

Christophe Casamassima

Professor Emeritus, Modern Languages & Philology

University of Jamaica Avenue, Queens, N.Y.

--

---

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478. **Haas Bianchi**

***Re: Rhetoric/Proto-Feminism Help!***

Thu 20 Apr 2006

---

For Sor Juana you should look at her two protos in the Catholic and Spanish tradition Teresa of Avila (get a copy of her Autobiography and the Interior Castle) look at the sections of her reform of the Carmelites and her superior relationship with St John of the Cross whose poetry serves the role in Spanish that Dante serves in Italian; and also you should look at Catherine of Siena as well the Dialogues these were two women who are doctors of the church and who were condemned for their "ideas" but who also opened doors. While today the RCC is quite retrograde in 1340 (Catherine) and 1560's (Teresa) these were two of most powerful women of their day.

RB

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

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

Behalf Of furniture\_press

Sent: Thursday, April 20, 2006 10:53 AM

To: [REDACTED]

Subject: Rhetoric/Proto-Feminism Help!

Hi, y'all,

I need some help:

I'm looking for good ideas for my argument:

I am positing two rhetors (Sor Juana Inez de la Cruz and Christine, de Pizan) and their concept of ethos.

That's about it! Please write me and suggest books and articles concerning the above, and if anyone has any ideas about example texts that would illuminate how proto-feminism shaped modern feminism.

Cheers (Sorry if this doesn't make sense!)

Christophe Casamassima

Professor Emiritus, Modern Languages & Philology University of Jamaica  
Avenue, Queens, N.Y.

--

---

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479. **Christopher Leland Winks**

***Re: Rhetoric/Proto-Feminism Help!***

*Thu 20 Apr 2006*

---

I would also recommend Octavio Paz's biography, "Sor Juana, or the Traps of Faith."

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

From: Haas Bianchi <[REDACTED]>

Date: Thursday, April 20, 2006 10:18 am

Subject: Re: Rhetoric/Proto-Feminism Help!

> For Sor Juana you should look at her two protos in the Catholic  
> and Spanish  
> tradition Teresa of Avila (get a copy of her Autobiography and the  
> InteriorCastle)look at the sections of her reform of the  
> Carmelites and her superior

> relationship with St John of the Cross whose poetry serves the  
> role in  
> Spanish that Dante serves in Italian; and also you should look at  
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> are doctors of the  
> church and who were condemned for their "ideas" but who also  
> opened doors.  
> While today the RCC is quite retrograde in 1340 (Catherine) and  
1560's  
> (Teresa) these were two of most powerful women of their day.  
>  
> RB  
>  
>  
>  
> -----Original Message-----  
> From: UB Poetics discussion group  
> [mailto: ] On  
> Behalf Of furniture\_press  
> Sent: Thursday, April 20, 2006 10:53 AM  
> To:   
> Subject: Rhetoric/Proto-Feminism Help!  
>  
> Hi, y'all,  
>  
> I need some help:  
>  
> I'm looking for good ideas for my argument:  
>  
> I am positing two rhetors (Sor Juana Inez de la Cruz and  
> Christine, de  
> Pizan) and their concept of ethos.  
>  
> That's about it! Please write me and suggest books and articles  
> concerning the above, and if anyone has any ideas about example  
> texts that would  
> illuminate how proto-feminism shaped modern feminism.  
>  
> Cheers (Sorry if this doesn't make sense!)  
>  
> Christophe Casamassima  
> Professor Emeritus, Modern Languages & Philology University of



Jamaica

> Avenue, Queens, N.Y.

>

>

> --

>

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480. **Michael Heller**

**Fwd: BOOK LAUNCH**

Thu 20 Apr 2006

---

--=====AVGMAIL-4447B9E26872=====Content-Type: text/plain;  
charset=us-ascii; format=flowed; x-avg-checked=avg-ok-58D24D79

*Date: Thu, 20 Apr 2006 12:37:07 -0400 (EDT)*

*From:* [REDACTED]

*Subject: BOOK LAUNCH*

*To:* [REDACTED], [REDACTED], [REDACTED],  
[REDACTED], [REDACTED], [REDACTED], [REDACTED],  
[REDACTED], [REDACTED], [REDACTED],  
[REDACTED], [REDACTED], [REDACTED], [REDACTED],  
[REDACTED], [REDACTED], [REDACTED], [REDACTED],  
[REDACTED], [REDACTED], [REDACTED]

*X-Mailer: 7.0 for Windows sub 8001*

*X-Spam-Flag: NO*

*Original-recipient: rfc822; [REDACTED]*

*Hi all,*

*Reminder! This Friday, April 21, is our SPRING '06 BOOK  
LAUNCH at Poets House, 7 - 9 p.m. for our terrific new volumes  
Sigman Byrd, Under the Wanderer's Star (contest winner)  
Edward Foster, What He Ought to Know  
Sharon Olinka, The Good City*

*PLEASE COME AND BRING YOUR FRIENDS and tell your friends by sending  
this message on.*

*Cheers,  
Jane*

No virus found in this incoming message.

Checked by AVG Anti-Virus.

Version: 7.1.385 / Virus Database: 268.4.4/320 - Release Date: 4/20/2006

Exigent Futures: New and Selected Poems (2003) and Uncertain

Poetries: Selected Essays (2005)

available from Salt Publishing at [www.saltpublishing.com](http://www.saltpublishing.com) and at both regular and online bookstores.

For a survey of work, poems, essays, prose, go to:

<http://www.thing.net/~grist/ld/heller.htm>

-----AVGMAIL-4447B9E26872-----Content-Type: text/plain; x-avgfirt; charset=us-ascii; x-avg-checked=avg-ok-58D24D79 Content-Description: "AVG certification"

No virus found in this outgoing message.

Checked by AVG Anti-Virus.

Version: 7.1.385 / Virus Database: 268.4.4/320 - Release Date: 4/20/2006

-----AVGMAIL-4447B9E26872-----

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481. **David Israel**

***Re: POETICS Digest - 19 Apr 2006 to 20 Apr 2006 - Unfinished***

*Thu 20 Apr 2006*

---

Certainly am game for the new form Jill, thanks.

cheers,

d.i.

~~~~~DESCENDING POEM~~~~~

Circadian Transport

Switching from bus to
taxicab while talking
on cellphone halfway
down sixteenth street

is not unfamiliar to me
this occurs when running
late & calling Xiaodong

in Beijing where like here
spring is in bloom

david raphael israel

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

Date: Thu, 20 Apr 2006 00:57:55 -0700

From: JT Chan <[REDACTED]>

Subject: "descending poem" (new form)

At the poetry forum, Capriole, we were told to invent a new form...i did and called the form, descending poem--poem of nine lines of free verse with three stanzas of four lines, three lines, and two lines, in that order. The first four lines of the poem must introduce the subject. The next three lines should show conflict or tension which is overturned or dissolved in the third stanza. The overall feel of the poem is one of surrender or letting go.

I just wrote the following poem..i don't know if it's the best example, but just to illustrate...Anybody want to try it? ;) Thanks.

Light

we talk
about things
not worth
mentioning

how many there are
how many senses
to fill, to endanger

the light falls
across the kitchen floor

regards

Jill Chan

<http://navelorange.blogspot.com>

david raphael israel
washington dc
<http://kirwani.blogspot.com>

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482. **Alexander Jorgensen**
Sinophiles -- China

Thu 20 Apr 2006

<http://www.drudgereport.com/flash.htm>

“prayed
and offered
hundred
butter lamps”

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.

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483. **Daniel Kane**

Hao Wu

Thu 20 Apr 2006

Hao Wu, a documentary filmmaker, beloved blogger (and friend) has been held without charges by the Chinese Government for over 50 days. Given that the President of China is visiting the U.S. this week, I'm taking the liberty of forwarding information on Hao's case to the poetics and writenet lists. More information on Hao Wu can be found at http://ethanzuckerman.com/haowu/?page_id=2. Note that the "Help us Out" link provides readers with a link to a petition to the Chinese Government to release Hao.

Hao Wu (Chinese name: 郝武), a Chinese documentary filmmaker and blogger who lived in the U.S. between 1992 and 2004, was detained by the Beijing division of China's State Security Bureau on the afternoon of Wednesday, February 22, 2006.

On that afternoon, Hao had met in Beijing with a congregation of a Christian church not recognized by the Chinese government, as part of the filming of his next documentary.

Hao had also been in phone contact with Gao Zhisheng, a lawyer specializing in human rights cases. Gao confirmed to one of Hao's friends that the two had been in phone contact and planned to meet on Feb. 22, but that their meeting never took place after Gao advised against it.

On Friday, Feb. 24, Hao's editing equipment and several videotapes were removed from the apartment where he had been staying. Hao has been in touch with his family since Feb. 22, but judging from the tone of the conversations, he wasn't able to speak freely. One of Hao's friends has been interrogated twice

since his detention. Beijing's Public Security Bureau (the police) has confirmed that Hao has been detained, but have declined to specify the charges against him.

The reason for Hao's detention is unknown. One of the possibilities is that the authorities who detained Hao want to use him and his video footage to prosecute members of China's underground Churches. Hao is an extremely principled individual, who his friends and family believe will resist such a plan. Therefore, we are very concerned about his mental and physical well-being.

As of April 14th, 2006, Hao has been held for 52 days without being charged with a crime, in clear violation of Chinese procedure. Numerous requests by Hao's family for information have been denied by the State Security Bureau.

Hao Wu's friends and colleagues at Global Voices Online - where Hao served as China editor - in cooperation with his sister Wu Na have organized a website, a letter writing campaign and this petition to ask the Chinese government for his immediate release.

More information about Hao Wu's detention is available at <http://freehaowu.org> (or a mirror site, <http://ethanzuckerman.com/haowu>)

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484. **Poetry Project**

Events at the Poetry Project 4/24 - 4/26

Thu 20 Apr 2006

Dears,

Won't you please join us this week.

Love,

The Poetry Project

Monday, April 24, 8:00pm

Talk: Blitzkrieg Pop & The Ruins Of New York: Susan Briante

Throughout the Romantic period ruins frequently held a benign pastoral appeal. But after World War II, urban ruins became monuments to our bombing campaigns: a clock stopped in Hiroshima, a crumbling church in West Berlin. Rose Macauley, writing in 1953 about what was the then newly created ruins of European cities decries: ³Ruinenlust has come full-circle: we have had our fill.² While spared devastation on the homefront, new demographics and urbanization transform the US city into its own particular kind of wasteland. This talk will consider the ruins of New York in the postwar years to the present as represented in the poetry of writers as distinct as James Merrill and Brenda Coultas, Glyn Maxwell and Basil King. Susan Briante is a poet, essayist and

translator who lives in Austin, Texas. Her collection of poetry, *Pioneers in the Study of Motion*, is forthcoming from Ahsahta Press

Wednesday, April 26, 8:00pm

Reynaldo Jiménez & Maureen Owen

Poet, editor and translator Reynaldo Jiménez lives in Buenos Aires, Argentina. His most recent work includes *Musgo* (Poesía 2001, México, Aldus). *Poesía 2001* (México: Aldus), a book of essays *Reflexión esponja* (Buenos Aires: Tsé-Tsé, 2001), and *Shakti*, an anthology of his work translated into Portuguese (Sao Paolo, 2006). Maureen Owen is the author of nine books of poetry and editor of Telephone Books Press. *American Rush: Selected Poems* was a finalist for the L.A. Times Book Prize. *AE* (Amelia Earhart) was a recipient of the Before Columbus American Book Award. Her new collection, *Erosion's Pull*, will be out this Spring.

THREE NIGHTS OF FLARF

INAPPROPRIATE EXPLORATION IN 21st CENTURY ART

April 20, 21, 22 - 8:00 pm

Medicine Show, 549 West 52nd Street, NYC.

\$8.00 per evening, general admission. \$20.00 for 3 evening pass. For tickets:  and leave message. Tickets will also be available at the door.

Film, poetry, music and theater by members of the Flarflist Collective in collaboration with Abigail Child, Theresa Buchheister, Stelianos Manolakakis, The Drew Gardner Poetics Orchestra, and performers from Medicine Show, The Ontological-Hysteric Theater, and The Upright Citizens Brigade. Award-winning experimental ensemble Medicine Show hosts the celebrated and controversial Flarflist Collective for three nights as part of its ongoing Word/Play series, partially funded by NYSCA. Hosted by Jordan Davis. Performers include: Sharon Mesmer, Edwin Torres, Gary Sullivan, Brandon Downing, Rodney Koeneké, Anne Boyer, Katie Degentesh, K. Silem Mohammad, Rod Smith, Stan Apps, Jim Behrle, Nada Gordon, Mitch Highfill, Michael Magee, Mel Nichols & Tim Peterson.

Launched in May of 2001 by six poets, the Flarflist Collective is dedicated to the exploration of ³the inappropriate² in all of its guises. Poets mine the Internet with odd search terms then distill the results into often hilarious and sometimes disturbing poems, plays, and other texts.

Medicine Show presents FIRE EXIT

a verse play by V.R. Lang

Directed by Obie Award Winner Barbara Vann

April 27th through May 21st
Tuesdays-Saturdays at 8 PM, Sundays at 4 PM
Medicine Show Theatre, 549 West 52nd St.

****ST. MARKS POETRY PROJECT:** Use code "BUNNY" when you order your tickets and get them for just \$14! Tickets are available through Smarttix at [REDACTED] or via the web at <http://www.smarttix.com/show.aspx?showCode=FIR2>

Join us for this by-turns comic and affecting verse play by poet/playwright V.R. LANG that resets the classical Greek myth of Eurydice and Orpheus to a colorful mid-20th century American world of circuses and burlesque shows! Not seen since its original production in 1952.

V.R. ³BUNNY² LANG (1924-1956) is most well-known as the subject of a famous poem by Frank O' Hara. She was one of the founders and guiding forces of the renowned Poets Theatre in Cambridge, Massachusetts, which launched the careers of O' Hara as well as such luminaries as Edward Gorey, Kenneth Koch and Richard Wilbur. Tragically struck down by cancer at the age of 32, Ms. Lang¹'s other works include a variety of poems as well as her play ³I Too Have Lived In Arcadia

For more information about Medicine Show, please log onto their website at www.MedicineShowTheatre.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].

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485. **Chris Stroffolino**

Re: New Work ::: Starburst

Thu 20 Apr 2006

in a corner bodega the other day I saw STARBURST JUICE (right next to the MILKY WAY MILKSHAKE)----

>From: Lewis LaCook <[REDACTED]>

>To: [REDACTED]

>Subject: New Work ::: Starburst

>Date: Thu, Apr 20, 2006, 7:15 AM

>

> Starburst being an applet in The Deitel Mods I've been working

> on this one since September, and previewed it I believe

> on a few lists, so forgive me if you've seen it. Just finished the last bits

> of the poem addendum this morning.

> A series of generative/reactive Java applets; an accumulating poem...

>

> http://www.lewislacook.org/the_deitel_mods/content.php?page=starburst

>

>

>

>

> *****

>

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

> sign up now! poetry, code, forums, blogs, newsfeeds...

>

> || <http://www.corporatepa.com> ||

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> 2¢/min with Yahoo! Messenger with Voice.

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486. **Denise Enck**

Ted Joans Celebration, Friday, April 21

Thu 20 Apr 2006

NEWS: Ted Joans Celebration in NY, April 21, 2006 "A Joans for Poetry: A Celebration of Ted Joans" takes place 8 p.m. at the Tuscan Cafe, 2 South Street, Warwick, N.Y. Tel. [REDACTED]. Admission \$5. For more information, call [REDACTED].

cheers ~

Denise

Empty Mirror Beat Generation & Modern Poetry Books

www.emptymirrorbooks.com

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487. **Andy Nicholson**

Twelve Torsos is now accepting submissions

Thu 20 Apr 2006

Twelve Torsos is a print journal featuring previously unpublished poems, a dialogue of poetics (interviews, essays, reviews, translations) and visual art.

We are currently seeking work for our inaugural issue.

Twelve Torsos embraces new vocabularies, ecstatic syntax, narrative experiments, spongy forms, radical lyricism, lucid humming and fearless inquiries of text and image.

Please send submissions (as an attached Word file, jpeg, or other commonly used file) to [REDACTED].

Deadline for submissions: May 15, 2006

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488. **Catherine Daly**

FW: New Orleans does indeed still need your help

Thu 20 Apr 2006

In New Orleans, there is a need for SPECIFIC TEXTBOOKS for the Common Ground summer school. See the list here:

www.kidsandcommunity.org/books.xls

The kids also need school supplies, as listed here:

http://www.kidsandcommunity.org/wishlist.html

These kids are at the greatest risk and need the most help. The school is=

being modeled on the Freedom Schools of the Civil Rights Movement.

They also are looking for experienced teachers to work all summer (July-August). If my health were better, I would be there. Instead, I am passing along the information to you and asking that you help them out in=

any way possible. Gathering school supplies should be an easy project for= your own students and reading series.

Thanks,
Robin

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489. **Ian VanHeusen**
St. John of the Cross

Fri 21 Apr 2006

I saw that St. John was mentioned in connection with Sor Juana, but I was wondering if anyone knew of a collection of St. John's poetry. I am only familiar with Dark Night, Ascent of Mount Caramel, and one poem whose name I kind of forgot at the moment. Thanks, Ian

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490. **Walter K. Lew**
Film about Sor Juana Inez de la Cruz

Fri 21 Apr 2006

In regard to Sor Juana's relation to contemporary feminism--and queer cinema--if you haven't already, you shd check out the film "Yo, la peor de todas" (I, the Worst of All), dir. Maria Luisa Bemberg (Argentina, 1990). Beautifully acted, starkly framed and lit, and a controversial interpretation (the editor of the Penguin edition of Sor Juana's writings, for example, argues against it).

--Walter K. Lew

Date: Thu, 20 Apr 2006 10:53:29 -0500
From: furniture_press <[REDACTED]>
Subject: Rhetoric/Proto-Feminism Help!

Hi, y'all,

I need some help:

I'm looking for good ideas for my argument:

I am positing two rhetors (Sor Juana Inez de la Cruz and Christine, de Piza=
n) and their concept of ethos.=20

That's about it! Please write me and suggest books and articles concerning =
the above, and if anyone has any ideas about example texts that would illum=
inate how proto-feminism shaped modern feminism.

Cheers (Sorry if this doesn't make sense!)

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

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491. **C Daly**
Re: St. John of the Cross
Fri 21 Apr 2006

while not in particular brilliant translations, more than one version of all of the texts mentioned is free online

in particular, John of the Cross' commentaries together with poems is WAY more valuable than the poems alone

also, Pisan wrote several texts in response to romance of the rose, while Sor Juana's writings are before and after her rhetorical responses to her archbishop; Catherine of Siena, IMO, performed the dialogue to wiggle out of persecution from her diplomatic work;

from Chris' e is was unclear to me whether these were the proto feminist rhetoricians he sought or whether he was looking for theirs? siena & pisan are 1300s, sor juana, 1600s, so -- I'm not sure what the easy connection to each other or the present day situation might be, rhetorically...

Catherine Daly



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492. **Haas Bianchi**
Re: St. John of the Cross
Fri 21 Apr 2006

Sor Juana knew of Teresa of Avila and John of the Cross's work. Teresa died circa 1565, John circa 1570's and there was allot of contact between Spain and

New Spain (mexico) during their lives in fact both Teresa and John had planned to travel to Mexico as missionaries but were not allowed to go but their writings and their orders and companions the OCD's were very influential in Mexico and remain so today.

You cannot easily place anyone into a proto "feminist" role since Feminism in its current place is a recent movement my point is that you can find influences that opened doors and influenced the writer/poet. For Sor Juana who lived in Spanish America the most influential figures from the Religious life she lived in the 1600's and 1700's was Teresa of Avila, John of the Cross and Ignatius of Loyola and the only places in Spanish America where women were educated, outside of the elite, were convents.

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

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

Behalf Of C Daly

Sent: Thursday, April 20, 2006 11:55 PM

To: ██████████

Subject: Re: St. John of the Cross

while not in particular brilliant translations, more than one version of all of the texts mentioned is free online

in particular, John of the Cross' commentaries together with poems is WAY more valuable than the poems alone

also, Pisan wrote several texts in response to romance of the rose, while Sor Juana's writings are before and after her rhetorical responses to her archbishop; Catherine of Siena, IMO, performed the dialogue to wiggle out of persecution from her diplomatic work;

from Chris' e is was unclear to me whether these were the proto feminist rhetoricians he sought or whether he was looking for theirs? siena & pisan are 1300s, sor juana, 1600s, so -- I'm not sure what the easy connection to each other or the present day situation might be, rhetorically...

Catherine Daly

████████

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493. **Steve Halle**

David Pavelich @ Seven Corners

Fri 21 Apr 2006

Please check out new poems by *David Pavelich* now up at *Seven Corners* (www.sevencornerspoetry.blogspot.com). Thank you and have a great weekend.

Best,
Steve Halle
Editor

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494. **David A. Kirschenbaum**

Tues. 4/25: Compton, Mesmer, Smith and The Pretenders, Learning to Crawl Live

Fri 21 Apr 2006

a reminder

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

--Middle Of The Road

--Back On The Chain Gang

Phoebe Kreutz

--Time The Avenger

--Watching The Clothes

The Sewing Circle

--Show Me

--Thumbelina

The Leader

--My City Was Gone

--Thin Line Between Love And Hate

Erika Simonian

--I Hurt You

--2000 Miles

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: F train to Second Avenue, or 6 train to Bleecker Street. Venue is at foot of 1st Street, between Houston and Bleecker streets, across from CBGB's.

Call 212-842-BOOG(2664) or email [REDACTED] for further information

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.myspace.com/thesewingcircle>

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

<http://www.flickr.com/photos/piratejenny>

poet and musical acts' bios

Winnow Press published Shanna Compton's *Down Spooky* in fall 2005.

Compton is also the editor of *GAMERS: Writers, Artists & Programmers on the Pleasures of Pixels* (Soft Skull, 2004). Her poems and essays have recently appeared in *The Tiny*, *Coconut*, *MiPoesias*, *Spork*, *Court Green*, *Verse*, and in the anthologies *The Best American Poetry 2005*, *The Bedside Guide to No Tell Motel*, and *Digerati*. Originally from Texas, she has lived in Brooklyn, NY since 1995.

Casey Holford is a member of the bands *Dream Bitches* and *Urban Barnyard*, as well as several other revolving musical projects. He has a new solo album and also a new EP, which a Boog City cover story says sounds like what you might hear "If Elliott Smith's *Figure 8* was twisted through the buttcrack of Cyndi Lauper's *She's So Unusual*." He lives in Clinton Hill, Brooklyn.

Phoebe Kreutz is a little joke folk gal who likes her thrills as cheap as her beer. She's always singing songs about silly stuff. This spring she's headed off to confuse and delight audiences on her first tour in the U.K. Then she'll come

home and release her new album, tentatively titled *Feelings Up the Wazoo*. She's very excited for this chance to pay homage to Chrissie Hynde, who had such a large influence on not only Phoebe's bangs, but the bangs of her entire generation.

The Leader is a bass and drum duo with plenty of harmony. A little country, mostly rock, and lyrically obsessed with the sh*t hitting the fan.

Sharon Mesmer is the author of *In Ordinary Time* (stories, Hanging Loose Press, 2005), *Ma Vie à Yonago* (stories, Hachette Littératures, France, in French translation, 2005), *The Empty Quarter* (stories, Hanging Loose Press, 2000), and *Half Angel, Half Lunch* (poems, Hard Press, 1998). *Lonely Tylenol*, an art book from Flying Horse Editions/University of Central Florida (2003), is a collaboration with the painter David Humphrey. She writes a seasonal column for the French magazine *Purple Journal* and music reviews for *The Brooklyn Rail*. Her fiction and poetry have appeared in *New American Writing*, *Van Gogh's Ear* (France), *Lungfull!*, *Gargoyle*, *Tears in the Fence* (UK), and *The Brooklyn Rail*, and on the websites *Respiro*, *theeastvillage*, *the2ndhand*, and *Nerve*. She teaches graduate and undergraduate fiction-writing and literature courses at the New School.

The Sewing Circle is a musical collective centered around keyboardist/multi-instrumentalist Preston Spurlock, with frequent collaborations from his first cousin Chase McGuire. The project started in West Palm Beach, Florida in the summer of 2003. Since then, they have recorded two full albums and are currently working on a third, and have had several live performances. The Sewing Circle specializes in songs about cryptozoology, extinction, and sleep.

It's Erika Simonian's unique combination of talent and personality that critics have repeatedly celebrated about her. Having been compared to Liz Phair for her straightforward lyrical tone and Aimee Mann for her songwriting craft, Simonian continues to defy the stereotypes of the female singer/songwriter with her prickly sense of humor and her characteristic air-and-light-infused delivery. There's something in that voice--a cat and mouse playfulness--that lets you know that Simonian's in control even when she seems most vulnerable. ³Her superb CD *All the Plastic Animals* is the gold standard for slowly smoldering, fearlessly intelligent songwriting, infused with barely restrained rage and subtle wit.² -Alan Young of *Trifectagram* and New York Press.

Jenny Smith is the author of *Egon* and *Wait a Minute*, *Harriet*. She writes poems and takes pictures and is currently trying very hard to find an inexpensive tuba so that she can play the tuba, too. Please find a tuba in your basement and sell it to her.

--

David A. Kirschenbaum, editor and publisher

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

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495. **Christopher Leland Winks**
Re: Film about Sor Juana Inez de la Cruz
Fri 21 Apr 2006

I also enjoyed the film a lot -- and in fact, it was based in large part on Octavio Paz's biography. Sor Juana's "Letter to Sor Filotea" (available in the Penguin anthology) is required reading, as is "Primero sueño" (available, I believe, in Alan Trueblood's translation and edition of a selection of Sor Juana's poetry, published by Harvard UP).

If Ilan Stavans was the editor of the Penguin anthology, caveat lector in any case.

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

From: "Walter K. Lew" <[REDACTED]>
Date: Thursday, April 20, 2006 10:42 pm
Subject: Film about Sor Juana Inez de la Cruz

In regard to Sor Juana's relation to contemporary feminism--and queer cinema--if you haven't already, you shd check out the film "Yo, la peor de todas" (I, the Worst of All), dir. Maria Luisa Bemberg (Argentina, 1990). Beautifully acted, starkly framed and lit, and a controversial interpretation (the editor of the Penguin edition of Sor Juana's writings, for example, argues against it).

--Walter K. Lew

*Date: Thu, 20 Apr 2006 10:53:29 -0500
From: furniture_press <[REDACTED]>
Subject: Rhetoric/Proto-Feminism Help!*

Hi, y'all,

I need some help:

I'm looking for good ideas for my argument:

*I am positing two rhetors (Sor Juana Inez de la Cruz and
Christine, de
Piza=
n) and their concept of ethos.=20*

*That's about it! Please write me and suggest books and articles
concerning =
the above, and if anyone has any ideas about example texts that
would
illum=
inate how proto-feminism shaped modern feminism.*

Cheers (Sorry if this doesn't make sense!)

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

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496. **Christopher Leland Winks**

Re: St. John of the Cross

Fri 21 Apr 2006

I don't think there is a single English translation of St. John of the Cross that would be remotely acceptable to poetry lovers. Best to read the Spanish with a good dictionary and stay away from the likes of Roy Campbell and John Frederick Nims and Willis Barnstone.

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

From: Ian VanHeusen <[REDACTED]>

Date: Thursday, April 20, 2006 10:31 pm

Subject: St. John of the Cross

*I saw that St. John was mentioned in connection with Sor Juana,
but I was
wondering if anyone knew of a collection of St. John's poetry. I
am only
familiar with Dark Night, Ascent of Mount Caramel, and one poem
whose name I
kind of forgot at the moment. Thanks,
Ian*

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497. **Stephen Vincent**

Donner Party Redux!

Fri 21 Apr 2006

Want to suggest, what I think is a great read, and a genuinely great experience in "close reading" by forensic archeologists:

What Happened at Alder Creek?

Archeologists investigate the Donner Party.

Dana Goodyear

This one goes right down to the unearthed bones and artifacts at the Donner Lake - as a way of not only getting at the domestic character and structure of the Donner family site, but a way of examining the chronos of what became the notorious cannibalism (the panic of starvation). The piece is also a good re-history of the events preceding and the stories by both survivors and mythologizers in the subsequent eras up to the present.

It's also hard not to come away from reading this piece as somehow - without anyway being explicit - as a totally captivating legend of the present. Perhaps it is the frightening sense that we - as a nation - are stuck inside this ice bound, frozen presidency, one apparently intent and bent on devouring its every conceivable asset - whether financial, environmental, educational, etc. - where it's gotten to the point where it feels like the nation has begun to eat itself alive.

Well, with that cheery thought, it's a great essay. Interesting, I was thinking this morning, Edgar Allan Poe's darkest tales of America were being written and first read during the 1840's, not too distinct in time from the news of the fate of the Donner Party - "noir sur noir", or nothing resembling a country's desired paradise.

Stephen

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

Currently home of Tenderly,

A work in progress.

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498. **Haas Bianchi**

Re: St. John of the Cross

Fri 21 Apr 2006

Keirin Cavanaugh who is a Carmelite from Ireland and poet and a scholar of Spanish did a collected I is available from ICS press and the Dark Night poems are passable. I agree on the translations below

R

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Christopher Leland Winks
Sent: Friday, April 21, 2006 11:11 AM
To: ██████████
Subject: Re: St. John of the Cross

I don't think there is a single English translation of St. John of the Cross that would be remotely acceptable to poetry lovers. Best to read the Spanish with a good dictionary and stay away from the likes of Roy Campbell and John Frederick Nims and Willis Barnstone.

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Date: Thursday, April 20, 2006 10:31 pm
Subject: St. John of the Cross

I saw that St. John was mentioned in connection with Sor Juana, but I was wondering if anyone knew of a collection of St. John's poetry. I am only familiar with Dark Night, Ascent of Mount Caramel, and one poem whose name I kind of forgot at the moment. Thanks, Ian

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499. **Stephen Vincent**
Oops! Donner Party Redux!

Fri 21 Apr 2006

Oops - forgot to say this is in the current New Yorker!
S

Want to suggest, what I think is a great read, and a genuinely great experience in "close reading" by forensic archeologists:

What Happened at Alder Creek?
Archeologists investigate the Donner Party.
Dana Goodyear

This one goes right down to the unearthed bones and artifacts at the Donner Lake - as a way of not only getting at the domestic character and structure of the Donner family site, but a way of examining the chronos of what became the notorious cannibalism (the panic of starvation). The piece is also a good re-history of the events preceding and the stories by both survivors and mythologizers in the subsequent eras up to the present.

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Stephen

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

Currently home of Tenderly,

A work in progress.

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500. **Scott Michael Pierce**

Skanky Possum and Effing Press reading / party tomorrow night

Fri 21 Apr 2006

This is a late announcement for any lurking poetry-heads in and around Austin.

SKANKY POSSUM AND EFFING PRESS READING

Saturday April 22, 7pm at 12th STREET BOOKS (12th and Lamar):

David Hadbawnik reads from his new Skanky Possum book, SF SPLEEN.

And local effing magazine contributors Kris Bronstad, Meagan Evans, Friedrich Kerksieck, Judith Kroll, and Andrew Nuendorf read from the latest issue.

take a brochure:

<http://osnapper.typepad.com/.shared/image.html?/photos/uncategorized/epsflyer1.jpg>

Afterwards at 9:30 up the street at Effing Press HQ (703 W 11th Street, backyard):

an EFFING STUDIO WARMING PARTY

Come see the new space and kick back with us in the shade of night.

with art by Philip Trussell, Mark Garrison, and J Faulkner

music by The Dolly Partners and Big Volume Perkins

film projection by Dale Smith and Reno Lauro.

and a whole lot of Effing Press books and broadsides on display.

keg beer? yes.

this party is weather permitting. (if it rains we'll do it next weekend.)

taste the rainbow:

<http://osnapper.typepad.com/.shared/image.html?/photos/uncategorized/effstudioflyer.jpg>

Scott Pierce

www.effingpress.com

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501. **Dan Waber**

Performance Tonight Barbara DeCesare & Alan Semerdjian

Fri 21 Apr 2006

Paper Kite Press Presents: Third Friday at the Mansion

156 S. Franklin St.

Wilkes-Barre, PA 18702

April 21st, tonite!

7 p.m.

Featuring Poet & Songwriter Alan Semerdjian
and

Poet Barbara DeCesare

\$5 suggested donation @ the door

(all money from the door goes to our featured performers!)

OPEN MIC to follow. Arrive early to sign up - 8 slots available for open mic.

Alan is a published singer/songwriter (ASCAP) with film and television credits. His album, "When There Was Something Wrong With You," was released in the fall of 2005. Recently, Alan had poems appear in Lyric Review and Ararat, an essay in Chain, film reviews in Aitia, and a music column for thelongislandmusicscene.com. Alan has given readings in a wide variety of settings, hosted open mic nights, and organized and featured at literary events in Long Island and New York City. He recently released a chapbook of poetry entitled *An Improvised Device* with Lock n Load Publishing in NYC. He can be found on the web at: <http://www.alanarts.com>

Barbara DeCesare is a 2003 Pushcart nominee. She is the Poet Laureate of 98 Rock WIYY Baltimore. Her work has appeared in over forty American journals, including Poetry, Alaska Quarterly Review and Birmingham Poetry Review. Her

first collection of poetry is titled, "jigsaweyesore." You can find her on the web at <http://www.emster.com/barbara>.

For more information call: [REDACTED]

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502. **Gary Sullivan**

Marathon: Anne Boyer, Michael Magee, K. Silem Mohammad, Rod Smith, etc.

Fri 21 Apr 2006

Flarf Marathon Reading & afterparty at Bar Nine

TONIGHT: Friday, April 21, 8:00 p.m.

Medicine Show, 549 West 52nd Street, NYC.

\$8.00

Performances by:

Stan Apps

Jim Behrle

Anne Boyer

Jordan Davis

Katie Degentesh

Drew Gardner

Nada Gordon

Mitch Highfill

Rodney Koenek

Michael Magee

Sharon Mesmer

K. Silem Mohammad

Mel Nichols

Tim Peterson

Rod Smith

Gary Sullivan

After party at Bar Nine (53rd & 9th Avenue) to watch Jim Behrle in "Can't Get a Date" (midnight, and again at 1:30 a.m.)

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503. **Gabriel Gudding**

Re: St. John of the Cross

Sat 22 Apr 2006

Not sure if this collection's been mentioned yet, but, after scanning the digest of today's posts in my inbox, I don't see it.

The Collected Works of St. John of the Cross, rev. ed. Kieran Kavanaugh and Otilio Rodriguez (trans.), (Washington: ICS, 1991).

The translations are sometimes not very energetic, but if memory serves the book is facing page bilingual. The purpose of his work is to aid a person in seeking union with God. Though I'm not a theist, I am attracted to his work principally because of this, inasmuch as his description of his method of achieving this union weirdly resembles the practice of Vipassana as outlined in, among other places, the Mahasatipatthana Sutta. Whether energetic in this translation or not, San Juan de la Cruz shines thru either way:

To reach satisfaction in all
desire satisfaction in nothing.
To come to possess all
desire the possession of nothing.
To arrive at being all
desire to be nothing.
To come to the knowledge of all
desire the knowledge of nothing.
To come to enjoy what you have not
you must go by a way in which you enjoy not.
To come to the knowledge you have not
you must go by a way in which you know not.
To come to the possession you have not
you must go by a way in which you possess not.
To come to be what you are not
you must go by a way in which you are not. (p. 42)

- Gabriel

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504. **PR Primeau**

New addresses

Sat 22 Apr 2006

Snail:

PR Primeau
5 Long Meadow Drive
East Greenwich, Rhode Island
02818

Electronic:



Thanks.

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505. **Charles Bernstein**

Columbia Reading 4/25

Sat 22 Apr 2006

Dupee-Koch Poetry of the American Avant-Garde
Reading Series
Columbia University

Charles Bernstein & Mary Rising Higgins

Tues. April 25, 2006, 8:30pm in Hamilton, room 602

Presented by the Columbia Department of English and Comparative Literature
and organized by Michael Golston

<http://epc.buffalo.edu/authors/bernstein>
<http://epc.buffalo.edu/authors/bernstein/blog>

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506. **Fulcrum Annual**

Kapovich, Mazer, Nikolayev, Sturgeon reading April 26

Sat 22 Apr 2006

Katia Kapovich
Ben Mazer
Philip Nikolayev
Stephen Sturgeon

Weds. April 26, 2006 at 7 pm
Lame Duck Books
12 Arrow Street, Harvard Sq.
Cambridge, MA
Admission Free

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507. **Fulcrum Annual**

Landis Everson & Bill Berkson reading at Harvard on April 27

Sat 22 Apr 2006

Landis Everson & Bill Berkson
Poetry Reading
Thursday, April 27, 7 p.m.

Woodberry Poetry Room
Lamont Library, Level 5
Harvard University
Free Admission

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508. **Jim Andrews**

Jig-Sound

Sat 22 Apr 2006

Here's an interactive audio piece-in-progress. Jig-Sound:
<http://vispo.com/jig>

I sang these sounds, recorded and mixed them in Sonar, and smithied them in Sound Forge. And wrote the software that links the sounds in Director.

1. Click a sound to play it.
2. Click and drag the middle of an icon
to drag the icon
3. Click the left or right edge of an icon
and drag to link two sound icons sequentially.
4. Click the top or bottom of an icon and
drag to link two sound icons simultaneously.

More than you want to know about it at <http://vispo.com/rhizome> which is a proposal to hopefully get funding for this project; Rhizome.org is funding net.art projects up to \$3k, so I put a proposal in there.

Some of you may recall the Nio project I did in 2000 (<http://vispo.com/nio>). I've done a few since then, but they've all been building toward this one which, as noted, is still in-progress.

ja
<http://vispo.com>

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509. **Susan Webster Schultz**

Tinfish 16 / trout 13 Please forward!

Sat 22 Apr 2006

I'm pleased to announce a collaborative issue of Tinfish with trout, an on-line journal out of Honolulu and New Zealand, edited by Robert Sullivan, Anne Kennedy, Tony Murrow, and Brian Flaherty (www.trout.auckland.ac.nz). Both journals specialize in Pacific poetries; some of the authors have appeared in both publications, but most are new to one or the other.

This issue features work by Hinemoana Baker, Cherie Barford, Linh Dinh, Murray Edmond, Kari Edwards, David Eggleton, Glenn Mott, Eileen Myles, Kit Robinson, Hazel Smith, Juliana Spahr, Richard von Sturmer, and Mark Wallace, as well a review of John Kinsella by John Rieder. And much more! Wonderful translations from the Chinese of Huang CanRan, Shang Qin and others.

Each cover of the Tinfish paper version is unique, a slipcover map. Centerfold by Thomas Wasson, designer of our roofing paper cover issue.

Yours for \$8 or subscription to three issues of Tinfish: Tinfish Press, 47-728 Hui Kelu Street #9, Kaneohe, HI 96744. Also call it up for free on the trout site--the versions are not exactly the same, so you'll need both!

aloha, Susan

Susan M. Schultz
Professor
Department of English
University of Hawai`i-Manoa
Honolulu, HI 96822

http://stlouis.cardinals.mlb.com/NASApp/mlb/index.jsp?c_id=stl Go Cards!!!

now available: *A Poetics of Impasse in Modern and Contemporary American Poetry*, University of Alabama Press

<http://www.uapress.ua.edu/NewSearch2.cfm?id=132788>

<http://tinfishpress.com>

<http://epc.buffalo.edu/authors/schultz/>

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510. **Peter Ciccariello**

Re: Jig-Sound

Sat 22 Apr 2006

Jim.

That is simply incredible!

Fascinating.

Couldn't stop playing with it...

-Peter Ciccariello

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

On 4/22/06, Jim Andrews <[REDACTED]> wrote:

>

> Here's an interactive audio piece-in-progress. Jig-Sound:

> <http://vispo.com/jig>

>
> I sang these sounds, recorded and mixed them in Sonar, and smithied them
> in
> Sound Forge. And wrote the software that links the sounds in Director.
>
> 1. Click a sound to play it.
> 2. Click and drag the middle of an icon
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> 3. Click the left or right edge of an icon
> and drag to link two sound icons sequentially.
> 4. Click the top or bottom of an icon and
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>
> More than you want to know about it at <http://vispo.com/rhizome> which is a
> proposal to hopefully get funding for this project; Rhizome.org is funding
> net.art projects up to \$3k, so I put a proposal in there.
>
> Some of you may recall the Nio project I did in 2000 (
> <http://vispo.com/nio>). I've done a few since then, but they've all been
> building toward this one which, as noted, is still in-progress.
>
> ja
> <http://vispo.com>
>
--

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511. **C Daly**

Notes from the Palm Springs Book Festival

Sat 22 Apr 2006

Dear all:

The Palm Springs Book Festival - not a hurricane, but certainly a brilliantly sunny, very windy, and decidedly chilly day - wind strong enough in the unsheltered poetry area to whistle across the mic as we read. In any case, I could go on about Palm Springs (last time I spent time there was five years ago) then and now, but I know I've been forwarding things about poetryfoundation and the NEA, and here's the worst thing:

Our current CA governor gutted the CAC upon assuming office. This, in turn, affected CPITS (CPITS is a nonentity here in LA where I live due to LAUSD, but remained fairly active in the Bay area). CPITS went ahead and created a

canned poetry writing curriculum with standard tests! and bar charts as deliverables, leaving the poetry written in answer to the vetted exercises as sort of an "extra" deliverable. Hey, it is what they could do.

In any case, along comes Poetry Out Loud, which is a coop program between the NEA and poetryfoundation, led by just my favorite advocates for the oral and the performative in poetry ever. While NEA won't fund any creative writing outside of "art" (for example, in the English or writing programs of schools), apparently they will fund an oral poetry program with standardized tests, NO creative writing, but optional CRITICAL writing, any time, any where.

<http://www.nea.gov/news/news05/POLAnnounce.html>

http://poetryfoundation.org/foundation/release_111705.html

this is not really JUST a high school poem memorization contest; it is the most accessible way, apparently, for interested administrators and teachers to get any poetry at all into the public schools (through CPITS or other orgs) into the CA classroom (i.e., hiring poets to prepare students to compete, etc.), and through a legislative grant match, a way to get enough money into the budgets in order to spend on the arts, since every other avenue was nearly eliminated

<http://www.cac.ca.gov/?id=308>

anyhow, while CPITS is urging CA poets to support poetry out loud since every dollar of outside money means the opportunity to raise 10 dollars (this is a pretty typical fund raising ratio), i.e., so much money that despite the reprehensible Out Loud program, perhaps the ghost of poets in the classroom could be summoned.

All best,

Catherine Daly



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512. **noah eli gordon**

Denver reading: Eric Baus & Joshua Marie Wilkinson

Sun 23 Apr 2006

Copper Nickel, a journal of art and literature at UCDHSC, presents a poetry reading with:

Eric Baus & Joshua Marie Wilkinson

Tuesday, April 25th at 7:30pm

Auraria Campus, University of Colorado

in Tivoli 640

Click below for a campus map:

<http://www.ahec.edu/parking/parking.htm>

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* and the 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 Drones* (Katalanche). He has published poems in *Verse*, *Hambone*, *First Intensity*, *Colorado Review*, and other journals. He currently lives in western Massachusetts.

Explaining the award selection, Gander wrote, "The variously formal, often epistolary poems of Eric Baus' *'The To Sound'* slide open uncanny sideways logics, a sequence of shoji screens in the house of lyric. There are lovely, subtle shifts in the lexicon, too, words replacing the words that context suggests, as pyrite can replace bone. The implications radiate into rich fields of emotive nuance. The book is a sustained, swerving, humming pleasure."

"Eric Baus has channeled the consciousness of migratory animals, of a collective self, of others, of objects," poet Peter Gizzi wrote. "He has written an open letter from a marvelous land just beside this one, a place of interior wonder and intimate noise. It's *'The To Sound'* of course: bent, exuberant notes that will wake you up wherever you are."

Hear Eric reading a poem: <http://tinyurl.com/kt2ql>

Joshua Marie Wilkinson was born and raised in Seattle's Haller Lake neighborhood. He earned degrees in English & Secondary Education (BA--WWU), Poetry (MFA--U of Arizona), and Film (MA--U College Dublin). His first film--a tour documentary about the band Califone entitled *Made a Machine by Describing the Landscape* and co-directed with Solan Jensen--will be released in 2007 by Thrill Jockey Records. He is also the author of two book-length poems: *Suspension of a Secret in Abandoned Rooms* (Pinball Publishing, 2005) and *Lug Your Careless Body out of the Careful Dusk* (University of Iowa Press, 2006). New Michigan Press recently released a chapbook entitled *A Ghost as King of the Rabbits* (with illustrations by J'Lyn Chapman).

Drawing from the paintings of Susan Rothenberg, Gwyneth Scally, and Eric Fischl as well as from the photography of Allison Maletz, Wilkinson's *Lug Your Careless Body out of the Careful Dusk* is a book-length poem written in small fragments. Comprised of seven sections, the poem is formed as much by the poet's travels through Turkey, the Baltics, and Eastern Europe as it is by the movies of Fassbinder, Kieslowski, and Bill Morrison. The painters Francis Bacon and Lucian Freud are here alongside whispers of Emily Dickinson and

Wallace Stevens. *Lug Your Careless Body out of the Careful Dusk* is a book of cinematic images and fragments, of small stories overheard and quickly abandoned, of hidden letters and phone booths, and of ghosts who return with questions.

"Like the precisionist photographs of Charles Sheeler, Wilkinson's delightful lyric fragments are notable for their wit and pathos, their exactitude and wry self-irony. His tales of displacement are verbal equivalents of Sheeler's realistic-yet wholly surreal-images: we respond to these settings and situations with a shock of recognition, especially since Wilkinson's control of sound and visual prosody displays a nearly perfect pitch. A very sophisticated and original book!"-Marjorie Perloff

Hear Joshua read a poem: <http://tinyurl.com/orhft>

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513. **Benjamin Basan**
Four Factorial ! Now (finally) available!

Sun 23 Apr 2006

Four Factorial is now available!

Featuring Speed Round + Translations from Contemporary Japanese Poetry!

Purchase your copy in St. Marks Bookstore, NYC, or by sending an e- mail to  that includes your name, address, order info.

* \$10 (including shipping)

or

Order both Three and Four Factorial together for \$16 with free shipping

Japanese poets featured in this issue:

Kasuya Eiichi | Fujiwara Akiko | Nishimoto Naoko | Abe Hinako | Yoshioka Minoru | Hirata Toshiko | Ogasawara Chorui

...many of whose work you may not be familiar with. All the more reason to grab a copy now!

Translators:

D.W. Wright | Malinda Markham | Sawako Nakayasu | Jeffrey Angles | Eric Seland

Speed Round winners: Jill Darling | Conan Kelly & Jen Tynes | Stacy Szymaszek & Brenda Iijima | Dante Alighieri (trans. Susan Landers) | Robert Quillen Camp | Sally Oswald | Dana Ward

Other contributors:

Jennifer Lowe & Tim Ramick | George Kalamaras

For information on past issues, visit Factorial online:

<http://www.factorial.org/journal.htm>

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514. **Jim Andrews**

Re: Jig-Sound

Sun 23 Apr 2006

*Jim.
That is simply incredible!
Fascinating.
Couldn't stop playing with it...*

Ha. Thanks. I hope the Rhizomers agree with you. It's kind of interesting, the way they're going about their funding of net art projects. <http://rhizome.org> , by the way, is a New York internet art org. Members vote on the proposals. There are about 250 Rhizome members, last time I heard, and they received about 190 proposals. So everyone is wading through 190 proposals, voting online. Kinda cool but mind numbing to try to wade through 190 proposals for internet art. The members vote and then a small jury decides among the most popular proposals.

I always have a very hard time writing these proposals when I don't have any software or media to demo. And the more original the idea, the harder it is to do well in a proposal, it seems. But this time I have some media *and* software to demo that are part of the project; hopefully that will do the trick (if they get that far). It seems that in these sorts of proposals, you're best to have the project half-finished before applying for funding or no one will get it unless it's going to save the whales or creates world peace etc. What can be conveyed in a written proposal strongly about a media art project is who/what the project will serve and other things, but it is hard to convey the value of a project such as Jig-Sound without being able to experience it since it unfortunately saves no whales and is merely about experiencing sound and the visual representation of sonic pieces in a different way that hopefully sheds some light on how we can listen actively, meditatively, playfully, constructively, and create new forms of music and audio experience with the help of a software instrument/player.

ja

-Peter Ciccariello
<http://invisiblenotes.blogspot.com/>

On 4/22/06, Jim Andrews <[REDACTED]> wrote:

Here's an interactive audio piece-in-progress. Jig-Sound:
<http://vispo.com/jig>

I sang these sounds, recorded and mixed them in Sonar, and smithied them in Sound Forge. And wrote the software that links the sounds in Director.

1. Click a sound to play it.
2. Click and drag the middle of an icon to drag the icon
3. Click the left or right edge of an icon and drag to link two sound icons sequentially.
4. Click the top or bottom of an icon and drag to link two sound icons simultaneously.

More than you want to know about it at <http://vispo.com/rhizome> which is a proposal to hopefully get funding for this project; Rhizome.org is funding net.art projects up to \$3k, so I put a proposal in there.

Some of you may recall the Nio project I did in 2000 (<http://vispo.com/nio>). I've done a few since then, but they've all been building toward this one which, as noted, is still in-progress.

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515. **Geoffrey Gatza**
The Devil in Kent Johnson
Sun 23 Apr 2006

Subject: The Devil in Kent Johnson

Great radio!

Now available at:

<http://thejeunessedoree.libsyn.com/>

Kent Johnson Comes Back!

America's most beloved poet returns with a new poem -- Thirty Three Rules of Poetry for Poets Twenty Three and Under -- and with many new epigrams.

Epigrams for Josh Corey, Stephanie Young, Galway Kinnell, Ryan Daley, George Bowering, Bob Perlman, Joe Amato, Dan Borzytski and others.

Recorded on the same Radio Shack tape Kent received for Christmas in 1978 or thereabouts!

The Devil in Kent Johnson-- Part One Exorcism on a wet afternoon. Join me as I travel to Castle Dracula on the express invitation of Andrei Codresceau and am trapped into witnessing the Exorcism of Kent Johnson by Franz Wright, Charles Bernstein, Rob Silliman, the Flarf Gang, Louise Gluck, Ted Kooser and other great Pezzonovantes, Poobahs and Bonzes of American poetry. Appearances by Jim Behlre and Curtis Faville and many others!

WARNING: This podcast contains some of the most frightening conversations ever heard.

The Devil in Kent Johnson -- Part Two
The Exorcism continues and then...transcendence! And more.

Yahoo! Messenger with Voice. Make PC-to-Phone Calls to the US (and 30+ countries) for 2¢/min or less.

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516. **Stephen Baraban**
Re: The Devil in Kent Johnson
Sun 23 Apr 2006

Check out "The Epigrams that *Ought* to be The Talk of The Town"--the first post on my new blog "The Earth With A City In Her Hair". The post is about Bernadette Mayer.

www.earthwithcity.blogspot.com

--- Geoffrey Gatz <[REDACTED]> wrote:

Subject: The Devil in Kent Johnson

Great radio!

Now available at:

<http://thejeunessedoree.libsyn.com/>

Kent Johnson Comes Back!

Do You Yahoo!?

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

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517. **amy king**
After American Idol ...
Sun 23 Apr 2006

America has voted -- Please listen to the top ten most-selected broadcasts on MiPORadio (<http://www.miporadio.net/top10.html>). No downloading required~

Enjoy!

Amy King

MiPOesias -- <http://www.mipoesias.com>

MiPORadio -- <http://www.miporadio.net/index1.html>

Reading Series -- <http://miporeadingseries.blogspot.com/>

Talk is cheap. Use Yahoo! Messenger to make PC-to-Phone calls. Great rates starting at 1¢/min.

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518. **C Daly**
Reading at the Smell, APRIL 30th
Sun 23 Apr 2006

Smell Last Sunday Reading Series

Come to the next readin of the year at THE SMELL
Sunday, April 30, 2006

Reading will begin at 6:30 pm.

5 dollars at the door to support visiting writers.

247 S. Main Street,
Between 2nd and 3rd streets in Downtown, Los Angeles
Enter in the alley, more or less behind Jalisco's

Readers will be:

Mary Burger
Dolores Dorantes
Vanessa Place

Mary Burger is the author of *Sonny* (Leon Works, 2005) and the co-editor of *Biting the Error: Writers Explore Narrative*, a collection of critical essays on experimental fiction (Coach House Books, 2004). She edits *Second Story Books*, featuring works by innovative narrative writers. *An Apparent Event: A Second Story Books Anthology* has just been published.

Dolores Dorantes was born in Córdoba, Veracruz in 1973. Her most recent books include *SexoPUROsexoVELOZ* (Cuadernos del flodecaballo, 2002), *Para Bernardo: un eco* (MUB editoraz, 2000) and *Poemas para niños* (Ediciones El Tucán de Virginia, 1999). She is a founding editor of Editorial Frugal, which counts among its activities publication of the monthly broadside series *Hoja Frugal*, printed in editions of 4000 and distributed free throughout Mexico. Translations of her poems into English have been published in the anthology *Sin puertas visibles* (ed. and trans. Jen Hofer, University of Pittsburgh and Ediciones Sin Nombre, 2003), in the Seeing Eye chapbook *PUREsexSWIFTsex* (also translated by Jen Hofer), and in the journals *Aufgabe* and *kenning*.

Vanessa Place is a writer and lawyer. She is the author of *Dies: A Sentence*, a 50,000-word, one-sentence novel; other work has appeared in *Northwest Review*, *Northridge Review*, *Film Comment*, *Contemporary Literary Criticism*, *4th Street: A Poetry Bimonthly*, *LA Weekly Literary Supplement*, *Five Fingers Review*, and *n/Oulipo*. Place represents indigent sex offenders and sexually violent predators on appeal, her nonfiction book about sex crimes and the morality of guilt is to be published by Other Press. She is a co-founder of *Les Fignes Press*, publisher of the *TrenchArt* series of experimental literature.

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519. **Mark DuCharme**

Re: Notes from the Palm Springs Book Festival

Sun 23 Apr 2006

This makes me violently ill. How sad for students (and poets) in California.

Mark DuCharme

From: C Daly <[REDACTED]>

To: [REDACTED]

Subject: Notes from the Palm Springs Book Festival

Date: Sat, 22 Apr 2006 20:40:25 -0700

Dear all:

The Palm Springs Book Festival - not a hurricane, but certainly a brilliantly sunny, very windy, and decidedly chilly day - wind strong enough in the unsheltered poetry area to whistle across the mic as we read. In any case, I could go on about Palm Springs (last time I spent time there was five years ago)

then and now, but I know I've been forwarding things about poetryfoundation and the NEA, and here's the worst thing:

Our current CA governor gutted the CAC upon assuming office. This, in turn, affected CPITS (CPITS is a nonentity here in LA where I live due to LAUSD, but remained fairly active in the Bay area). CPITS went ahead and created a canned poetry writing curriculum with standard tests! and bar charts as deliverables, leaving the poetry written in answer to the vetted exercises as sort of an "extra" deliverable. Hey, it is what they could do.

In any case, along comes Poetry Out Loud, which is a coop program between the NEA and poetryfoundation, led by just my favorite advocates for the oral and the performative in poetry ever. While NEA won't fund any creative writing outside of "art" (for example, in the English or writing programs of schools), apparently they will fund an oral poetry program with standardized tests, NO creative writing, but optional CRITICAL writing, any time, any where.

<http://www.nea.gov/news/news05/POLAnnounce.html>

http://poetryfoundation.org/foundation/release_111705.html

this is not really JUST a high school poem memorization contest; it is the most accessible way, apparently, for interested administrators and teachers to get any poetry at all into the public schools (through CPITS or other orgs) into the CA classroom (i.e., hiring poets to prepare students to compete, etc.), and through a legislative grant match, a way to get enough money into the budgets in order to spend on the arts, since every other avenue was nearly eliminated

<http://www.cac.ca.gov/?id=308>

anyhow, while CPITS is urging CA poets to support poetry out loud since every dollar of outside money means the opportunity to raise 10 dollars (this is a pretty typical fund raising ratio), i.e., so much money that despite the reprehensible Out Loud program, perhaps the ghost of poets in the classroom could be summoned.

All best,

Catherine Daly



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520. **Alexander Jorgensen**
Lawrence Durrell and Manchuria
Sun 23 Apr 2006

Was in northern part of China, what used to be called Manchuria, over weekend, on work assignment. Anyway, was reading, fingering though often, a wonderful collection of Paris Review interviews, something found on Ebay, yes, before the glut, and was moved, me being simple like that, by these two thoughts I'd like to share:

Lawrence Durrell

'To write a poem is like trying to catch a lizard without its tail falling off.'

...and something from Balthazar

'I write so slowly, with such pain...landlocked in spirit as all writers are...like a ship in a bottle sailing nowhere.'

For those of us who write, because we have to, and who do not feign the skill of painters (as it is the comfort of words we have), and who try our best-est to not settle for mediocrity in this task to glean acuity for purpose of clarifying witness,

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 goes everywhere you do. Get it on your phone.

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521. **mIEKAL aND**
Owner evicted, thousands of books thrown out at Gaithersburg shop
Mon 24 Apr 2006

Popular Russian bookstore sees its final chapter
Owner evicted, thousands of books thrown out at Gaithersburg shop
Wednesday, Feb. 15, 2006

by Jaime Ciavarra
Staff Writer

http://gazette.net/stories/021506/montnew203830_31948.shtml

Dila Stepanov said it reminded her of Nazi Germany.

Thousands of books— torn, tattered, spines broken—were lumped into literary mountains on a Gaithersburg parking lot, men shoveling them into two green, 10-ton Dumpsters.

“I won’t let my children watch,” Stepanov said, pointing to her toddler son, facing the opposite way in the back seat of her car. “It is horrible. It’s like Hitler.”

A Russian bookstore that has long been a haven for immigrants, researchers, and—some say—even spies and CIA agents during the Cold War, unexpectedly closed its doors last week when the owner was evicted.

Thousands of books, all in Russian and some still in plastic packaging, were taken to the trash transfer station at Shady Grove to be recycled.

Victor Kamkin Inc., one of the largest Russian book distributors in the United States, was nearly six months overdue in rent at the brick building at 220 Girard Street in Olde Towne, the property manager said.

Last week, when the store owner had not moved the books from the site, First Potomac Realty Trust began the eviction process, removing nearly 400,000 of the estimated 600,000 Russian books as customers watched, and tried to salvage some titles, in the bitter cold.

Skip Dawson, executive vice president and chief operating officer of First Potomac Realty Trust called the incident unfortunate, but necessary.

“We did make efforts over a long period of time to work with the store owner,” he said. “Unfortunately, the remnants had to be moved and we followed the [county] sheriff’s requirements.”

Because of the enormous volume of books, he said, almost 150,000 are still in the store. Dawson said he has had offers by others to buy the books or sell them at reduced prices.

“We want to be sure to make the right move before we go forward on anything,” he said. “We hope they don’t get thrown out. We hope they can benefit someone.”

Igor Kalageorgi, owner of the more than 50-year-old bookseller, could not be reached for comment.

Contact numbers on the store’s Web site for Gaithersburg and New York have been disconnected.

A person replying from the company’s e-mail wrote to The Gazette that Victor Kamkin Inc. holds books “in the highest regard,” and that attempts to work with the property manager to have the books moved were unsuccessful. The person did not give his or her name.

The bookstore, which was previously housed in Rockville, came close to meeting a similar fate in 2002 when Kalageorgi fell nearly \$200,000 behind in rent.

The store and books were saved when a going out of business sale raised record revenue, and some politicians, including County Executive Douglas M. Duncan, and the Library of Congress, moved to stop the eviction. Kamkin Books moved to the Gaithersburg site in mid 2002, Dawson said.

The store's Web site says their books will now be sold exclusively online.

For many in the Russian immigrant community, the closing of the store is a dispirited ending to years of tradition, said some who watched the eviction process Wednesday morning.

The sight of books being destroyed was particularly disheartening to those from Russia, a culture that holds books in high regard, said Gayl Gutman, president of The Friends of Rockville Library, a nonprofit voluntary organization.

"If this was jewelry, it wouldn't be shoveled into the trash that way," said Gutman, who is also a member of the Russian book initiative, a group that is pushing to get a 2,000-book collection at the library's renovation reopening in September.

"That's how Russians think of their books. They love them, they value them," she said. "They think of them as a primary means of being in touch with their world."

The piles in the store's back parking lot will soon meet their fate: they'll be shredded, beaten into a fibrous pulp and then mixed with chemicals and water to create recycled paper.

Those who once visited the store weekly are now planning to frequent another Russian bookseller in Kensington, or buy them online. The transition won't be easy, they said.

"This is trash?" asked Vladimir Novikovs of Gaithersburg, holding up a Russian children's pop-up book he salvaged from the rubble.

He and a half dozen others watched the working crew crane more into a Dumpster Wednesday morning.

"This is not trash," he said.

24/7 PROTOMEDIA BREEDING GROUND

JOGLARS CROSSMEDIA BROADCAST

(collaborative text & media)

<http://www.joglars.org>

SPIDERTANGLE

International Network of VisPoets

<http://www.spidertangle.net>

XEXOXIAL EDITIONS

Appropriate Scale Publishing since 1980

<http://www.xexoxial.org>

INTERNATIONAL DICTIONARY OF NEOLOGISMS

research | reference | ongoing collection

<http://www.neologisms.us>

Dreamtime Village

Hypermedia Permaculture EcoVillage in Southwest Wisconsin

<http://www.dreamtimevillage.org>

"The word is the first stereotype." Isidore Isou, 1947.

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522. **Morgan Schuldt**

CUE: A Journal of Prose Poetry

Mon 24 Apr 2006

CUE: A Journal of Prose Poetry, Issue 4 is now available, and includes new work by Michael Palmer, David Lehman, Lisa Jarnot, G.C. Waldrep, Brian Clements, Stephanie Balzer, Andrew Zawacki, Dan Hoy, and Brandon A. Wayant, among others.

Future issues of CUE already include John Ashbery, Rosmarie Waldrop, Carolyn Forché, Karen Volkman, Peter Jay Shippey, Shanna Compton, Boyer Rickel, Michael Schiavo, Michael Rerick, Joshua Marie Wilkinson, Steve Timm, Christophe Casamassima, and many others.

For subscription and submission information, or to see sample poems, interviews, or essays, go to: <http://www.u.arizona.edu/~mschuldt/CUE.html>

-morgan lucas schuldt, editor

CUE: A Journal of Prose Poetry

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523. **Evan Escent**

"John Tranter's new book Urban Myths"

Mon 24 Apr 2006

John Tranter's new book

Urban Myths: 210 poems

... will be published by the University of Queensland Press in May 2006.
(322 pages. ISBN-0-7022-3557-1, paperback)
UQP's Internet site: <http://www.uqp.uq.edu.au/>

Publisher's cover blurb: Urban Myths: 210 Poems brings the best work to date from a poet considered one of the most original of his generation in Australia, together with a generous selection of new work. Smart, wry and very stylish, John Tranter's poems investigate the vagaries of perception and the ability of language to converge life, imagination and art so that we arrive, unexpectedly, at the deepest human mysteries.

The book will be launched in Sydney by Pam Brown
at Gleebooks, 49 Glebe Point Road, Glebe NSW 2037
on Friday May 19, 2006. --- Time: 6 for 6.30pm --- Cost: Free and
open to all
To reserve a place, visit:
http://www.gleebooks.com.au/default.asp?p=events/launches4_hm#John_Tranter

Extensive notes to the poems in the book have been posted on the Internet:
<http://johntranter.com/notes/um.shtml>

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

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524. **Alexander Jorgensen**

Re: "John Tranter's new book Urban Myths"

Mon 24 Apr 2006

John Tranter's
absolutely
essential
important and
fuckn knows
that catching
a lizard
without losing its tail.

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.

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525. **Wald Reid**

Reading in Somerville, MA, 4/27/06

Mon 24 Apr 2006

Reading

Thursday, April 27, 7:30 pm

Cervena Barva Press will be celebrating its one year anniversary with a poetry/fiction reading featuring Diane Wald, Dzvinia Orlowsky, Rebecca Seiferle, Victor Pavlenkov, Jennifer Barber, and Gloria Mindock.

McIntyre & Moore Booksellers, 255 Elm St. in Davis Square, Somerville, MA, near the Red Line. Free and wheelchair accessible. 15% book discount* for all those attending [*discount available for day of event only]. For information call McIntyre & Moore Booksellers [REDACTED] or log onto www.mcintyreandmoore.com.

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526. **Ram Devineni**

Rattapallax and Audible.com Partner

Mon 24 Apr 2006

Dear Friends:

Rattapallax and Cypher Books partner with Audible.com to sell on Apple itunes ...

Audible is the Internet's leading premium spoken-audio source. Content from Audible is downloaded and played back on personal computers, CDs, or AudibleReady computer-based mobile devices. Audible has more than 70,000 hours of audio programs from more than 220 content partners that include leading audiobook publishers, broadcasters, entertainers, magazine and newspaper publishers, and business information providers. Audible.com is Amazon.com's and the Apple iTunes Music Store's preeminent provider of spoken-word products for downloading or streaming via the Web.

More info at audible.com and Rattapallax.com

Cheers

Ram

Please send future emails to

██████████ for press

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527. **Ram Devineni**

Alabanza event tonight: Yusef, Hirsch & Vicuna + screening

Mon 24 Apr 2006

Dear Friends:

Please join us tonight for a Fundraiser for Alabanza film. April 24, 2006 at 7 PM. Jonathan Shorr Gallery, 109 Crosby St. (off Prince St.) in SOHO, NYC. Please RSVP at ██████████

Featuring Yusef Komunyakaa, Edward Hirsch & Cecilia Vicuna. With special screening of an early cut of the film. \$20 entrance fee, but will get \$15 worth of books. Co-sponsor: Pampero Rum.

Edward Hirsch is the author of six books of poems including *Wild Gratitude*, which received the National Book Critics Circle Award; and *For the Sleepwalkers*, which received the Lavan Younger Poets Award from The Academy of American Poets and the Delmore Schwartz Memorial Award. Hirsch is currently the president of the John Simon Guggenheim Memorial Foundation. Yusef Komunyakaa is the author of *Neon Vernacular: New & Selected Poems 1977-1989*, for which he received the Pulitzer Prize and the Kingsley Tufts Poetry Award and other collections. His honors include the William Faulkner Prize from the Universite de Rennes and the Bronze Star for his service in Vietnam. Cecilia Vicuña recently exhibited her work at the Palais des Beaux Arts in Belgium, at the Castello di Rivoli in Italy, and in the 1997 Whitney Biennial. Her book, *Instan* appeared from Berkeley's Kelsey St. Press, and she is currently co-editing the anthology *500 Years of Latin American Poetry* for Oxford University.

Alabanza is the story of a poet's attempt to speak for the silenced and the missing, made in heartfelt praise

of Pablo Neruda and the victims of two September 11ths.

Rattapallax, Inc. is a not-for-profit organization. By contributing to the post-production costs in completing the film, your contribution will be tax-deductible. Contribute and get special gifts like Pablo Neruda Arpillera and wool/cloth card hand made by the families of the missing in Chile (Fundacion Solidaridad) and signed copies of Martín Espada's Alabanza: New and Selected Poems; and credit in the film.

More info at

http://www.rattapallax.com/alabanza_reading.htm

Cheers

Ram Devineni

Rattapallax

Please send future emails to

██████████ for press

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528. **Charles Bernstein**

Ulla Dydo on Stein Scholarship

Mon 24 Apr 2006

Ulla Dydo has put together a very useful summary of what needs to be done in Stein scholarship. Working with her, I have added an earlier summary, originally published on the Poetics List a couple of years ago:

<http://epc.buffalo.edu/authors/stein/dydo.html>

Dydo recently edited a Stein page for PennSound. She is the author of

Gertrude Stein: The Language that Rises 1923-1934

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529. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 4-24-06

Mon 24 Apr 2006

ORBITAL SERIES

MARJORIE NORRIS

Poetry reading/book release

Wednesday, April 26, 2006, 7 p.m., Talking Leaves, Main St.

PATRICIA SPEARS JONES AND DENNIS MALONEY

Poetry Reading

Thursday, April 27, 2006, 7 p.m., Big Orbit Gallery

COMMUNIQUE: FLASH FICTION

DAWN RAFFEL AND ERIN GAY

Friday, April 28, 2006, 7 p.m., Big Orbit Gallery

For details, go to <http://www.justbuffalo.org/events/orbital.shtml>

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.

THIS SATURDAY!!!

Boost Your Freelance Writing Income

Saturday, April 29, 12 - 4 p.m.

This workshop is for writers with a desire to seek other challenges and learn how to advance freelance writing careers by tackling lucrative projects. You'll receive professional feedback from your instructor who has enjoyed the freelance life for more than 25 years. Updated for today's marketplace, this workshop provides clear, practical instruction and includes an estimated fee schedule of what to charge, marketing tips, model sales letters and press releases, and expanded instructions on how to generate leads, follow up and satisfy clients. This fun, fast-paced workshop broken into sections - from small projects to larger ones - provides an excellent overview for both the beginner and skilled writer.

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.

THE BIG READ IS ALMOST HERE -- HERE'S THE SCHEDULE OF EVENTS FOR MAY

SCHEDULE OF EVENTS

Please join Just Buffalo Literary Center in our month-long celebration of community reading and discussion of the classic Fahrenheit 451

by Ray Bradbury!

ALL EVENTS ARE FREE AND OPEN TO THE PUBLIC. For more information, or to request the free Reader's Guide, contact Just Buffalo Literary Center at



Tuesday, May 2

10 a.m., City Hall Steps

Kick-off with Mayor Byron Brown at City Hall. Join Buffalo's new Mayor as he proclaims May "Fahrenheit 451 month" in Buffalo. The mayor will be joined by Buffalo students, who will read passages from the book.

Wednesday, May 3

5 p.m.-7 p.m., Market Arcade Film and Arts Center, Downtown Buffalo

Labor Reads: A reading and discussion of Fahrenheit 451 hosted by union members and staff from Local 1199. All are welcome and encouraged to attend.

7 p.m., Market Arcade Film and Arts Center, Downtown Buffalo

Screening: Fahrenheit 451 (1966), by Francois Truffaut. Introduced by Buffalo Film Seminar curators Bruce Jackson and Diane Christian, to be followed by a discussion of the film.

Tuesday, May 9

7:30-9 p.m., Lockport Library, 23 East Ave., Lockport

Discussion of Fahrenheit 451 hosted by the Lockport Book Club.

Saturday, May 13

1-5 p.m. Central Library, Downtown Buffalo

Read It While You Can: A Celebration of the Book

1 p.m. Welcome: Mike Mahaney, Director of Buffalo and Erie County Public Libraries

1:10 Screening of "See it Now" about Edward R. Murrow, introduced by Bruce Jackson

1:50 Panel: Examining Censorship, Celebrating Free Speech

Panelists

Prof. Bruce Jackson, SUNY at Buffalo

Chris Finan, American Booksellers Association

John Curr, NY ACLU

Rich Kellman, Channel 2 News

Moderator, Pat Martin, Irish Classical Theater

3:00 Buffalo Authors Coffeehouse, featuring readings of the winning student essays from the Big Read essay contest. Local Authors: Julian Montague, Kari Wintner, Hershini Bhana, Ted Pelton, Christopher Fritton

4:30 Booksignings and reception

Friday, May 19

3-10 p.m. Fahrenheit All Night at the Albright-Knox Art Gallery

3 p.m. Screening: The Beast From 20,000 Fathoms

5 p.m. Screening: It Came From Outer Space

7 p.m. Teen rock bands in Clifton Hall

8 p.m. Predicting the Past, Remembering the Future: The Birth of Fahrenheit 451, with Sam Weller, Ray Bradbury's Biographer, and featuring a teleconference with Ray Bradbury.

9:30 p.m. Book Signing with Sam Weller

Saturday, May 27

12-4 p.m., Buffalo Fire Historical Society, 1850 William St., in Buffalo, N.Y

Fireman's Barbecue, Closing Party for the Big Read.

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 THE BIG READ, PART 1, April 30 & MAY 1 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

Urban Epiphany - April 30

3 to 8 p.m. Sunday, April 30 at Unitarian Universalist Church, 695 Elmwood Ave. Buffalo: 5th Annual Urban Epiphany, a poetry marathon in which all local poets are invited to participate; every poet reads for 2 minutes, and there are a few slots open each hour for unscheduled poets. Please reply with your preferred hour (between 3 and 8 p.m.) and organizers will try to accommodate all requests.

UNSUBSCRIBE

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

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203

██████████
██████████ (fax)
www.justbuffalo.org
██████████

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530. **Ian VanHeusen**

Human Liberation: Christianity, Islam, Buddhism, and Marxism

Mon 24 Apr 2006

I am beginning to think about my student teaching unit and I have decided to develop a theme of Human Liberation as the vehicle to investigate Christianity, Islam, Buddhism, and Marxism. Now I need to do some reading in order to develop a picture of the basic tenets of each of these. I am familiar with all of them, but I want to be specific. In this vein, the books should be kind of resource based. In addition, a book of Islamic poetry (orthodox) would also help. For example, I have a good place to start with Sufi poetry (thanks to Murat), but I want to counter balance it. So if y'all could recommend a basic book for everything on the list but Christianity (I have a good grasp on that) I would greatly appreciate it. Thanks for your continued support. Peace, Ian

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531. **Ron Silliman**

Silliman's Blog

Mon 24 Apr 2006

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

RECENT POSTS

A survey of poets
their reading and publishing habits
online and in print

The Poet Laureate of the Blogosphere

Rethinking aura
in front of the Enola Gay,
the Space Shuttle and Sandra Day O'Connor

Insider vs. outsider art
Andi Olsen's film
Where the Smiling Ends
at the American Visionary Art Museum

Be Here to Love Me
A film about Townes Van Zandt

Ten years of poetry at the Washington Post

16 grand pianos, 4 drums, 3 xylophones
one gong, assorted alarms and a piercing siren -
George Antheil makes everyone jump
at Dada in DC

A selected poems for Louis Zukofsky
The Library of America volume

Publishers Weekly
on poetry and the web

Redell Olsen and Drew Milne
The place of English

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

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532. **Rob McLennan**

post festival notes

Mon 24 Apr 2006

post-festival notes from the ottawa international writers etcetera:

on paul william roberts, paul muldoon, george elliot clark, aj levin, alayna munce, allison pick, leah mclaren + other kinds of sudden explosions...

<http://robmcclennan.blogspot.com>

rob

-- poet/editor/pub. ... ed. STANZAS mag & side/lines: a new canadian poetics
(Insomniac)...pub., above/ground press ...coord., SPAN-O + ottawa small press
fair ...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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533. **ALDON L NIELSEN**

every blog has its bay

Mon 24 Apr 2006

Recent breakings and entries at the Heatstrings blog:

- * LORENZO THOMAS - "But Which Way Is Redemption?"
- * COMMENTS ON ROD SMITH AND AMIRI BARAKA
- * MIXAGE
- * SCREENING NOIR
- * BAREFOOT NECKLACE
- * Aswelay
- * PENN STATE: HOROWITZ'S IDEAL CAMPUS
- * THE ICNOCLAST'S CLOSET

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

[illegible]

"Breaking in bright Orthography . . ."

--Emily Dickinson

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

Aldon L. Nielsen

Kelly Professor of American Literature

The Pennsylvania State University

116 Burrowes

University Park, PA 16802-6200

██████████

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534. **Mark Truscott**

Christakos and Davis this Wednesday

Mon 24 Apr 2006

The second installment of the Test Reading Series.

MARGARET CHRISTAKOS and BRIAN JOSEPH DAVIS

April 26, 7:30 p.m.

Mercer Union, a Centre for Contemporary Art

37 Lisgar Street, Toronto

pwyc (\$5 recommended), all of which benefits the readers

(We acknowledge the support of the Toronto Arts Council and the League of Canadian Poets for Margaret Christakos's reading.)

And as if that's not enough, you can thrill to the visual stylings of Karen Azoulay's the Evening Canopy and the Sunset Hour and marvel at Brian Joseph Davis's Yesterduh.

Coming May 24: STEPHEN CAIN and LISA ROBERTSON

More info: www.testreading.org

Audio files of past readings available at

www.testreading.org/recordings.html

If you're in the area, I hope to see you there.

Mark

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535. **Wanda Phipps**

Wanda Phipps, David Kirschenbaum and Dan Wilcox at ABC No Rio

Mon 24 Apr 2006

The ABC No Rio Reading Series

Celebrating Area Presses & Venues

Celebrates Boog City.

Featuring Boog City editor/publisher David Kirschenbaum,
and

contributors Wanda Phipps and Dan Wilcox.

Sunday, April 30, 2006, 7:00 p.m.

ABC No Rio

156 Rivington St., @Clinton/Suffolk

\$5

www.abcnorio.org



Subway: F to Delancey, J/M/Z to Essex

--

Wanda Phipps

Check out my website MIND HONEY

<http://www.mindhoney.com>

and my latest book of poetry

Wake-Up Calls: 66 Morning Poems available at:

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

and

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

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536. **derekrogerson**

Assistant Professor of Literature

Mon 24 Apr 2006

Mahwah, New Jersey

Ramapo College seeks Assistant Professor of Literature for non-tenure track, one-year temporary appointment commencing Fall 2006.

Specialization in American and British poetry is required.

Successful candidates will be expected to teach Modern American Poetry, British Romantic Poetry, Victorian Poetry, and Readings in Poetry. One section of College English will be taught each semester.

Ph.D. in Literature preferred, ABD with imminent completion date considered. College teaching experience preferred.

Call [REDACTED], Dr. Donald Fucci, Search Committee Chair.

Faculty members are expected to maintain active participation in research, scholarship, college governance, service, academic advisement and professional development activities. Review of applications will begin immediately and continue until the positions are filled. Positions offer excellent state benefits. www.ramapojobs.com ee/aa

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537. **derekrogerson**

Assistant Professors + Instructor of English (3 positions)

Tue 25 Apr 2006

Cleveland, Mississippi

Delta State University seeks two single-year, full-time, tenure-track Assistant Professors of English -and- one Instructor of English starting Fall 2006.

12-credit-hour teaching load per semester with a combination of freshman composition, intro to literature, American lit, 18th century British, modern poetry, poetry and creative non-fiction writing.

- PhD or MFA preferred
- experience working in a writing center
- desktop publishing skills a plus

Salary commensurate with experience and qualifications.

Send letter of application, c.v., and 3 references to:

Dr. Bill Hays, Chair
Division of Languages & Literature
Delta State University
DSU Box 3215
Cleveland, MS 38733
mailto: [REDACTED]
[REDACTED]

Deadline to apply is May 15, 2006. ee/aa

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538. **Jason Nelson**

Submissions Wanted for Where we Create

Tue 25 Apr 2006

All,

Submissions wanted for the first project of the developing digital art and writing portal newformsreview.com.

The project: Where We Create.

What: An open access wordpress blog engine (at least to those participating) where artists and writers will write entries describing where they create. Each entry will include a photo or two, as well as a short description, fiction or poetics (or combination of those) of the space(s) in which you create your glorious creatures. Links to your other digital work can also be included. As well as other creative bits and gizmos

If you are interested in participating send an e-mail to this address:



NOTE: PLEASE don't e-mail the list or the from address
And instead use the address above, otherwise I become lost
So so lost.

Then I will send you the details for ftping images
and the username and password for the blog to enter
your work.

The other requirements are that you agree not
to deface others entries or to include more than
one entry. And you have to know how to ftp
and to use wordpress. (brief instructions will be
provided though)

cheers, Jason Nelson

How low will we go? Check out Yahoo! Messenger's low PC-to-Phone call rates.

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539. **Dan Waber**

NEW BOOK - My Dance is Mathematics by JoAnne Growney

Tue 25 Apr 2006

It is true that a mathematician, who is not somewhat of a poet,
will never be a perfect mathematician.

--Karl Weierstrass (1815-97)

Paper Kite Press is pleased to announce our newest title:

My Dance is Mathematics
by JoAnne Growney

"My Dance is Mathematics" is a chapbook-length collection of poems that dance
in and around mathematical ideas and formulae. Japanese stab binding. 24
pages.

Orders available online:

<http://www.wordpainting.com/paperkitepress/pkpshop.html>

From the book:

Can a Mathematician See Red?

Consider the sphere --
a hollow rounded surface
whose points seen from outside
are the very same points
insiders see.

If red paint spills
all over the outside,
is the inside red?

The mathematician says NO,
the layer of paint
forms a new sphere
that is outside the outside
and not a bit inside.

A mathematician
takes safe pleasure
in surface mysteries.

A poet
sees red
inside.

- JoAnne Growney

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540. **Marcus Bales**
Work, Wine, and Beer

Tue 25 Apr 2006

Found Poem: Work, Wine, and Beer

A dangerous virus is being spread
By email and face to face
Called WORK:

Worm-Overload-Recreational-Killer

If you receive WORK from any of your colleagues,
your boss, or anyone else
by any means
do not touch it -- this virus will wipe out
your private life completely.

If WORK-avoidance fails
and you are given WORK,
put your jacket on

and take two good friends to the nearest bar
that sells the antidote: WINE:

Work Isolated Neutralizing Extractor

Enough WINE will eliminate WORK from your system.

I've found that an alternative solution, BEER,

Best Equivalent Extractor Remedy.

will work as well as WINE,
but extensive testing has shown
that BEER usually requires
a more generous application.

Forward this warning to 5 friends.

If you do not have 5 friends
you have already been infected,
and WORK may be controlling your life.

Meet me at the bar.

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541. **justin sirois**

audio by Cathy Eisenhower

Tue 25 Apr 2006

a section of
Homage to Cornell
by Cathy Eisenhower
on the index page of
www.
narrow
house
recordings
.com

read at the ie reading series in Baltimore Maryland

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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>

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542. **Adam Fieled**

"Waxing Hot": New Poetics Dialogue up at PFS Post!

Tue 25 Apr 2006

New on PFS Post (www.artrecess.blogspot.com): "Waxing Hot", a Poetics Dialogue, with Adam Fieled & Chicago's Steve Halle. Among topics covered: Keats & L=A=N=G=U=A=G=E poetry, Byron & po-mo, Stevens & Keats, Warhol & Byron, "Negative Capability", "first thought, best thought", "egotistical sublime", the Net, e-books, blogs, Bill Allegrezza, "po-biz", "investigative poetics", JACKET, Silliman's blog, Centrist poetry, post-avant, Ray Bianchi, avant-jazz, Ted Kooser, "Poems for the Millenium", "Seven Corners", "PFS Post", Neo-Formalism, Picasso, Matisse, Braque, Creeley, O'Hara, "seriality".

Check it out! If you want to argue any points, send me a response & I'll post it!

Also, there's always Stoning the Devil: www.adamfieled.blogspot.com

Celebrate Earth Day everyday! Discover 10 things you can do to help slow climate change. Yahoo! Earth Day

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543. **furniture_press**

PO25centEM update - Deadline moved back

Tue 25 Apr 2006

Due to the amount of submissions I have received this year, I am pushing back the deadline for the PO25centEM project to:

April 30

If anyone cannot make the deadline, but is still interested in sending me work, please send me a note.

Thank you!

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

--

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

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544. **Thomas savage**

Re: Human Liberation: Christianity, Islam, Buddhism, and Marxism

Tue 25 Apr 2006

The Dhammapada is a good place to begin with Buddhism. Another book called Cutting Through Spiritual Materialism by Chogyam Trungpa Rinpoche is also good but may be more geared to the potential practitioner than to students in a college.

Ian VanHeusen <[REDACTED]> wrote: I am beginning to think about my student teaching unit and I have decided to develop a theme of Human Liberation as the vehicle to investigate Christianity, Islam, Buddhism, and Marxism. Now I need to do some reading in order to develop a picture of the basic tenets of each of these. I am familiar with all of them, but I want to be specific. In this vein, the books should be kind of resource based. In addition, a book of Islamic poetry (orthodox) would also help. For example, I have a good place to start with Sufi poetry (thanks to Murat), but I want to counter balance it. So if y'all could recommend a basic book for everything on the list but Christianity (I have a good grasp on that) I would greatly appreciate it. Thanks for your continued support. Peace, Ian

Love cheap thrills? Enjoy PC-to-Phone calls to 30+ countries for just 2¢/min with Yahoo! Messenger with Voice.

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545. **Bill Marsh**

New on the Assassin's blog

Tue 25 Apr 2006

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

Recently Added:

Tarred, Feathered, Forced, and Clubbed
reports on "renewed activity" from across the country

[Augustine vs. Kropotkin, round two]:

Harmonious Association

vs.

Incoherent Mass

vs.

Depraved and Inveterate Opinions

vs.

The Precious Kernel

Stamp Out the Pest
on anarchy as doctrine

The Color of Doctrine
Emma Goldman portrait

Fever in His Brain
on the risks of attending "socialist" gatherings

The Slippery Brink
on McKinley as cosmic creator

Stamp Him An Anarchist
on the prisoner's manner, appearance and declarations in the execution
room

[http://www.factoryschool.org/btheater/works/2cities/assassin/=](http://www.factoryschool.org/btheater/works/2cities/assassin/)

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546. **Aryanil Mukherjee**

Re: Human Liberation: Christianity, Islam, Buddhism, and Marxism

Tue 25 Apr 2006

If you plan to begin with Dhammapada, you might consider touching upon its literary sequels like Charyapada and Tripitak.

Charyapada for example is a literary tradition (poetic) that was practised for more than 5 centuries by Buddhism-influenced writers and poets in Eastern Indian languages like Bengali , Assamese etc. Deeply insightful compositions were made using a mystic language form called "Sandhyabhasa" (language of the dusk or twilight language). It was believed by the writers of this form that "twilight" represented a daily time slot, a short pause between work and repose, when insight,emotion and reason bring out the best in the human mind. Charyapada had a lasting influence on these languages and their literature until colonialization began in the 18th-19th centuries.

Aryanil

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

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

Behalf Of Thomas savage

Sent: Tuesday, April 25, 2006 10:49 AM

To: ██████████

Subject: Re: Human Liberation: Christianity, Islam, Buddhism, and Marxism

The Dhammapada is a good place to begin with Buddhism. Another book called Cutting Through Spiritual Materialism by Chogyam Trungpa Rinpoche is also good but may be more geared to the potential practitioner than to students in a college.

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547. **Daniel Kane**

Michael McClure contact info

Tue 25 Apr 2006

If anyone could backchannel me with an email for M. McClure, that would be terrific. I'm at ██████████.

--daniel

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548. **Steve Halle**

Re: "Waxing Hot": New Poetics Dialogue up at PFS Post!

Tue 25 Apr 2006

Adam,
Everything looks "super-terrific." Thanks.
Best,
Steve

On 4/25/06, Adam Fieled <[REDACTED]> wrote:

>
> New on PFS Post (www.artrecess.blogspot.com): "Waxing Hot", a Poetics
> Dialogue, with Adam Fieled & Chicago's Steve Halle. Among topics covered:
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> Post", Neo-Formalism, Picasso, Matisse, Braque, Creeley, O'Hara,
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>
> Check it out! If you want to argue any points, send me a response & I'll
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>
> Also, there's always Stoning the Devil: www.adamfieled.blogspot.com
>
>
> -----
> Celebrate Earth Day everyday! Discover 10 things you can do to help slow
> climate change. Yahoo! Earth Day
>

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549. **amy king**

MiPOesias - Friday @ Stain Bar in Brooklyn -- Tynes, Hamm, & Firestone

Tue 25 Apr 2006

7PM on Friday, April 28th @ Stain Bar in Williamsburg, Brooklyn

Jen Tynes (http://www.mipoesias.com/Shorts/tynes_jen.html)

Christine Hamm (http://www.mipoesias.com/Poetry/hamm_christine.html)

Jennifer Firestone (http://www.mipoesias.com/Poetry/firestone_jennifer.html)

stain

766 grand street

brooklyn, ny 11211

(L to Grand, 1 block west)

718/

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

STAIN is a unique arts lounge dedicated to local products and talent.

Jen Tynes lives in Providence, Rhode Island, where she teaches writing and edits horse less press. She is the author of one book of poetry, *The End Of Rude Handles* (Red Morning Press). Her writing has recently appeared or is forthcoming in *Kulture Vulture*, *Diagram*, *Typo*, *The Cultural Society*, *CutBank*, *jubilat*, *No Tell Motel*, *Octopus* and *H_NGM_N*. Visit her web to track her recent collaboration-in-progress with Erika Howsare.

Christine Hamm is a graduate of Reed College and has an MFA in creative writing. Her work has been published in over 70 journals, including *The Adirondack Review*, *Pebble Lake Review*, *Lodestar Quarterly*, *Poetry Midwest*, *Rattle*, *Snow Monkey*, and the *Absinthe Literary Review*. In 2006, she has two chapbooks coming out: *The Animal Husband*, Dancing Girl Press; and *The Salt Daughter*, Little Poem Press, and one full-length book; *The Transparent Dinner*, Mayapple Press. She is on the editorial board of several literary journals, including *Vernacular*. She teaches literature at the College of New Rochelle and poetry writing at Women's Studio Center in Queens, NY. For more about her, go to chamm.blogspot.com

Jennifer Firestone is a Brooklyn-based poet from San Francisco. She teaches poetry at Eugene Lang College (The New School for Liberal Arts), where she was recently appointed Poet In Residence. Jennifer's chapbook, *snapshot*, was published by Sona Books. She has also received grant-supported writing residencies at The Ragdale Foundation, Constance Saltonstall Foundation for the Arts and the Vermont Studio Center. Currently, she is in the process of editing a book called *Letters To Poets: Conversations about Poetics, Politics and Community*, which includes such writers as Anne Waldman, Leslie Scalapino, Victor Cruz, Eileen Myles and Quincy Troupe. Her work can be found in the following journals: *Lungfull!* magazine, *Poetry Salzburg Review*, *Can We Have Our Ball Back*, *Fourteen Hills*, *Interim*, *moria*, *The Cortland Review*, *Phoebe*, *Karamu*, *Connecticut Poetry Review* and others.

Hope to see you there!

Amy King & Didi Menendez

MiPOesias -- <http://www.mipoesias.com>

MiPORadio -- <http://www.miporadio.net/index1.html>

Reading Series -- <http://miporeadingseries.blogspot.com/>

New Yahoo! Messenger with Voice. Call regular phones from your PC and save big.

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550. **David Harrison Horton**

Bob Grenier at Anthology

Tue 25 Apr 2006

Did anyone catch Robert Grenier at Anthology (New York) on April 16th? If so could you write a couple paragraphs about it for the rest of us? Thanks.

David Harrison Horton

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551. **C Daly**

10 harmful books

Tue 25 Apr 2006

Human Events recently listed their "ten most harmful books." Here is the link:

<http://www.humaneventsonline.com/article.php?id=7591>

The summaries are especially rousing, like blaming FDR's reading of Keynes for our current war-driven budget deficit.

All best,

Catherine Daly

1. The Communist Manifesto Authors: Karl Marx and Freidrich Engels

Summary: Marx and Engels, born in Germany in 1818 and 1820, respectively, were the intellectual godfathers of communism. Engels was the original limousine leftist: A wealthy textile heir, he financed Marx for much of his life. In 1848, the two co-authored <[http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma neventson-20&creative=9325&path=tg/detail/-/0451527100/qid=1117547503/sr=1-1/ref=sr_1_1?v=glance%26s=books](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/0451527100/qid=1117547503/sr=1-1/ref=sr_1_1?v=glance%26s=books)> The Communist Manifesto as a platform for a group they belonged to called the Communist League. The Manifesto envisions history as a class struggle between oppressed workers and oppressive owners, calling for a workers' revolution so property, family and nation-states

can be abolished and a proletarian Utopia established. The Evil Empire of the Soviet Union put the Manifesto into practice.

2. Mein Kampf Author: Adolf Hitler Summary:

<[http://www.amazon.com/exec/obidos/redirect?](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/1410102033/qid=1117547652/sr=1-2/ref=sr_1_2?v=glance%26s=books)

[link_code=ur2&camp=1789&tag=huma+neventson-](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/1410102033/qid=1117547652/sr=1-2/ref=sr_1_2?v=glance%26s=books)

[20&creative=9325&path=tg/detail/-/1410102033/qid=1117547652/sr=1-2](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/1410102033/qid=1117547652/sr=1-2/ref=sr_1_2?v=glance%26s=books)

[/ref=sr_1_2?v=glance%26s=books](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/1410102033/qid=1117547652/sr=1-2/ref=sr_1_2?v=glance%26s=books)> Mein Kampf (My Struggle) was initially published in two parts in 1925 and 1926 after Hitler was imprisoned for leading Nazi Brown Shirts in the so-called "Beer Hall Putsch" that tried to overthrow the Bavarian government. Here Hitler explained his racist, anti-Semitic vision for Germany, laying out a Nazi program pointing directly to World War II and the Holocaust. He envisioned the mass murder of Jews, and a war against France to precede a war against Russia to carve out "lebensraum" ("living room") for Germans in Eastern Europe. The book was originally ignored. But not after Hitler rose to power. According to the Simon Wiesenthal Center, there were 10 million copies in circulation by 1945.

3. Quotations from Chairman Mao Author: Mao Zedong Summary: Mao, who died in 1976, was the leader of the Red Army in the fight for control of China against the anti-Communist forces of Chiang Kai-shek before, during and after World War II. Victorious, in 1949, he founded the People's Republic of China, enslaving the world's most populous nation in communism. In 1966, he published <[http://www.amazon.com/exec/obidos/redirect?](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/B0007AFWEW/qid=1117547854/sr=1-1/ref=sr_1_1?v=glance%26s=books)

[link_code=ur2&camp=1789&tag=huma+neventson-](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/B0007AFWEW/qid=1117547854/sr=1-1/ref=sr_1_1?v=glance%26s=books)

[20&creative=9325&path=tg/detail/-/B0007AFWEW/qid=1117547854/sr=1-1](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/B0007AFWEW/qid=1117547854/sr=1-1/ref=sr_1_1?v=glance%26s=books)

[/ref=sr_1_1?v=glance%26s=books](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/B0007AFWEW/qid=1117547854/sr=1-1/ref=sr_1_1?v=glance%26s=books)> Quotations from Chairman Mao Zedong, otherwise known as The Little Red Book, as a tool in the "Cultural Revolution" he launched to push the Chinese Communist Party and Chinese society back in his ideological direction. Aided by compulsory distribution in China, billions were printed. Western leftists were enamored with its Marxist anti-Americanism. "It is the task of the people of the whole world to put an end to the aggression and oppression perpetrated by imperialism, and chiefly by U.S. imperialism," wrote Mao.

4. The Kinsey Report Author: Alfred Kinsey Summary: Alfred Kinsey was a zoologist at Indiana University who, in 1948, published a study called

<[http://www.amazon.com/exec/obidos/redirect?](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/0253334128/qid=1117547966/sr=1-2/ref=sr_1_2?v=glance%26s=books)

[link_code=ur2&camp=1789&tag=huma+neventson-](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/0253334128/qid=1117547966/sr=1-2/ref=sr_1_2?v=glance%26s=books)

[20&creative=9325&path=tg/detail/-/0253334128/qid=1117547966/sr=1-2](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/0253334128/qid=1117547966/sr=1-2/ref=sr_1_2?v=glance%26s=books)

[/ref=sr_1_2?v=glance%26s=books](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/0253334128/qid=1117547966/sr=1-2/ref=sr_1_2?v=glance%26s=books)> Sexual Behavior in the Human Male,

commonly known as <[http://www.amazon.com/exec/obidos/redirect?](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/0253334128/qid=1117547966/sr=1-2/ref=sr_1_2?v=glance%26s=books)

[link_code=ur2&camp=1789&tag=huma+neventson-](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/0253334128/qid=1117547966/sr=1-2/ref=sr_1_2?v=glance%26s=books)

[20&creative=9325&path=tg/detail/-/0253334128/qid=1117547966/sr=1-2](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/0253334128/qid=1117547966/sr=1-2/ref=sr_1_2?v=glance%26s=books)

/ref=sr_1_2?v=glance%26s=books> The Kinsey Report. Five years later, he published Sexual Behavior in the Human Female. The reports were designed to give a scientific gloss to the normalization of promiscuity and deviancy.

"Kinsey's initial report, released in 1948 . . . stunned the nation by saying that American men were so sexually wild that 95% of them could be accused of some kind of sexual offense under 1940s laws," the Washington Times reported last year when a movie on Kinsey was released. "The report included reports of sexual activity by boys--even babies--and said that 37% of adult males had had at least one homosexual experience. . . . The 1953 book also included reports of sexual activity involving girls younger than age 4, and suggested that sex between adults and children could be beneficial."

5. Democracy and Education Author: John Dewey Summary: John Dewey, who lived from 1859 until 1952, was a "progressive" philosopher and leading advocate for secular humanism in American life, who taught at the University of Chicago and at Columbia. He signed the Humanist Manifesto and rejected traditional religion and moral absolutes. In

<[http://www.amazon.com/exec/obidos/redirect?](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/0684836319/qid=1117548361/sr=1-1/ref=sr_1_1?v=glance%26s=books)

[link_code=ur2&camp=1789&tag=huma neventson-](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/0684836319/qid=1117548361/sr=1-1/ref=sr_1_1?v=glance%26s=books)

[20&creative=9325&path=tg/detail/-/0684836319/qid=1117548361/sr=1-1](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/0684836319/qid=1117548361/sr=1-1/ref=sr_1_1?v=glance%26s=books)

/ref=sr_1_1?v=glance%26s=books> Democracy and Education, in pompous and opaque prose, he disparaged schooling that focused on traditional character development and endowing children with hard knowledge, and encouraged the teaching of thinking "skills" instead. His views had great influence on the direction of American education--particularly in public schools--and helped nurture the Clinton generation.

6. Das Kapital Author: Karl Marx Summary: Marx died after publishing a first volume of this massive book, after which his benefactor Engels edited and published two additional volumes that Marx had drafted.

<[http://www.amazon.com/exec/obidos/redirect?](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/089526711X/qid=1117548592/sr=1-1/ref=sr_1_1?v=glance%26s=books)

[link_code=ur2&camp=1789&tag=huma neventson-](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/089526711X/qid=1117548592/sr=1-1/ref=sr_1_1?v=glance%26s=books)

[20&creative=9325&path=tg/detail/-/089526711X/qid=1117548592/sr=1-1](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma+neventson-20&creative=9325&path=tg/detail/-/089526711X/qid=1117548592/sr=1-1/ref=sr_1_1?v=glance%26s=books)

/ref=sr_1_1?v=glance%26s=books> Das Kapital forces the round peg of capitalism into the square hole of Marx's materialistic theory of history, portraying capitalism as an ugly phase in the development of human society in which capitalists inevitably and amorally exploit labor by paying the cheapest possible wages to earn the greatest possible profits. Marx theorized that the inevitable eventual outcome would be global proletarian revolution. He could not have predicted 21st Century America: a free, affluent society based on capitalism and representative government that people the world over envy and seek to emulate.

7. The Feminine Mystique Author: Betty Friedan Summary: In

<[http://www.amazon.com/exec/obidos/redirect?](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma neventson-20&creative=9325&path=tg/detail/-/0393322572/qid=1117548774/sr=1-1/ref=sr_1_1?v=glance%26s=books)

[link_code=ur2&camp=1789&tag=huma neventson-](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma neventson-20&creative=9325&path=tg/detail/-/0393322572/qid=1117548774/sr=1-1/ref=sr_1_1?v=glance%26s=books)

[20&creative=9325&path=tg/detail/-/0393322572/qid=1117548774/sr=1-1](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma neventson-20&creative=9325&path=tg/detail/-/0393322572/qid=1117548774/sr=1-1/ref=sr_1_1?v=glance%26s=books)

[/ref=sr_1_1?v=glance%26s=books](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma neventson-20&creative=9325&path=tg/detail/-/0393322572/qid=1117548774/sr=1-1/ref=sr_1_1?v=glance%26s=books)> The Feminine Mystique, Betty Friedan, born in 1921, disparaged traditional stay-at-home motherhood as life in "a comfortable concentration camp"--a role that degraded women and denied them true fulfillment in life. She later became founding president of the National Organization for Women. Her original vocation, tellingly, was not stay-at-home motherhood but left-wing journalism. As David Horowitz wrote in a review for Salon.com of Betty Friedan and the Making of the Feminine Mystique by Daniel Horowitz (no relation to David): The author documents that "Friedan was from her college days, and until her mid-30s, a Stalinist Marxist, the political intimate of the leaders of America's Cold War fifth column and for a time even the lover of a young Communist physicist working on atomic bomb projects in Berkeley's radiation lab with J. Robert Oppenheimer."

8. The Course of Positive Philosophy Author: Auguste Comte Summary: Comte, the product of a royalist Catholic family that survived the French Revolution, turned his back on his political and cultural heritage, announcing as a teenager, "I have naturally ceased to believe in God." Later, in the six volumes of

<[http://www.amazon.com/exec/obidos/redirect?](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma neventson-20&creative=9325&path=tg/detail/-/0404082092/qid=1117549502/sr=1-7/ref=sr_1_7?v=glance%26s=books)

[link_code=ur2&camp=1789&tag=huma neventson-](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma neventson-20&creative=9325&path=tg/detail/-/0404082092/qid=1117549502/sr=1-7/ref=sr_1_7?v=glance%26s=books)

[20&creative=9325&path=tg/detail/-/0404082092/qid=1117549502/sr=1-7](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma neventson-20&creative=9325&path=tg/detail/-/0404082092/qid=1117549502/sr=1-7/ref=sr_1_7?v=glance%26s=books)

[/ref=sr_1_7?v=glance%26s=books](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma neventson-20&creative=9325&path=tg/detail/-/0404082092/qid=1117549502/sr=1-7/ref=sr_1_7?v=glance%26s=books)> The Course of Positive Philosophy, he coined the term "sociology." He did so while theorizing that the human mind had developed beyond "theology" (a belief that there is a God who governs the universe), through "metaphysics" (in this case defined as the French revolutionaries' reliance on abstract assertions of "rights" without a God), to "positivism," in which man alone, through scientific observation, could determine the way things ought to be.

9. Beyond Good and Evil Author: Freidrich Nietzsche Summary: An oft-scribbled bit of college-campus graffiti says: "'God is dead'--Nietzsche" followed by "'Nietzsche is dead'--God." Nietzsche's profession that "God is dead" appeared in his 1882 book, The Gay Science, but under-girded the basic theme of <[http://www.amazon.com/exec/obidos/redirect?](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma neventson-20&creative=9325&path=tg/detail/-/0679724656/qid=1117549960/sr=1-1/ref=sr_1_1?v=glance%26s=books)

[link_code=ur2&camp=1789&tag=huma neventson-](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma neventson-20&creative=9325&path=tg/detail/-/0679724656/qid=1117549960/sr=1-1/ref=sr_1_1?v=glance%26s=books)

[20&creative=9325&path=tg/detail/-/0679724656/qid=1117549960/sr=1-1](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma neventson-20&creative=9325&path=tg/detail/-/0679724656/qid=1117549960/sr=1-1/ref=sr_1_1?v=glance%26s=books)

[/ref=sr_1_1?v=glance%26s=books](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma neventson-20&creative=9325&path=tg/detail/-/0679724656/qid=1117549960/sr=1-1/ref=sr_1_1?v=glance%26s=books)> Beyond Good and Evil, which was published four years later. Here Nietzsche argued that men are driven by an amoral "Will to Power," and that superior men will sweep aside religiously inspired moral rules, which he deemed as artificial as any other moral rules, to

craft whatever rules would help them dominate the world around them. "Life itself is essentially appropriation, injury, overpowering of the strange and weaker, suppression, severity, imposition of one's own forms, incorporation and, at the least and mildest, exploitation," he wrote. The Nazis loved Nietzsche.

10. General Theory of Employment, Interest and Money Author: John Maynard Keynes Summary: Keynes was a member of the British elite--educated at Eton and Cambridge--who as a liberal Cambridge economics professor wrote <[http://www.amazon.com/exec/obidos/redirect?](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma neventson-20&creative=9325&path=tg/detail/-/1573921394/qid=1117550218/sr=1-1/ref=sr_1_1?v=glance%26s=books)

[link_code=ur2&camp=1789&tag=huma neventson-20&creative=9325&path=tg/detail/-/1573921394/qid=1117550218/sr=1-1/ref=sr_1_1?v=glance%26s=books](http://www.amazon.com/exec/obidos/redirect?link_code=ur2&camp=1789&tag=huma neventson-20&creative=9325&path=tg/detail/-/1573921394/qid=1117550218/sr=1-1/ref=sr_1_1?v=glance%26s=books)> General Theory of Employment, Interest and Money in the midst of the Great Depression. The book is a recipe for ever-expanding government. When the business cycle threatens a contraction of industry, and thus of jobs, he argued, the government should run up deficits, borrowing and spending money to spur economic activity. FDR adopted the idea as U.S. policy, and the U.S. government now has a \$2.6-trillion annual budget and an \$8-trillion dollar debt.

Honorable Mention

The Population Bomb by Paul Ehrlich

What Is To Be Done by V.I. Lenin

Authoritarian Personality by Theodor Adorno

On Liberty by John Stuart Mill

Beyond Freedom and Dignity by B.F. Skinner

Reflections on Violence by Georges Sorel

The Promise of American Life by Herbert Croly

The Origin of Species by Charles Darwin

Madness and Civilization by Michel Foucault

Soviet Communism: A New Civilization by Sidney and Beatrice Webb

Coming of Age in Samoa by Margaret Mead

Unsafe at Any Speed by Ralph Nader

Second Sex by Simone de Beauvoir

Prison Notebooks by Antonio Gramsci

Silent Spring by Rachel Carson

Wretched of the Earth by Frantz Fanon

Introduction to Psychoanalysis by Sigmund Freud

The Greening of America by Charles Reich

The Limits to Growth by Club of Rome

Descent of Man by Charles Darwin

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552. **charles alexander**

Re: 10 harmful books

Tue 25 Apr 2006

Let's hope that readers of Human Events go out and read all of the books on the list, and read them with open minds.

charles

At 12:11 PM 4/25/2006, you wrote:

> Human Events recently listed their "ten most harmful books." Here is the
>link:

>

><http://www.humaneventsonline.com/article.php?id=7591>

>

>1. The Communist Manifesto

>Authors: Karl Marx and Freidrich Engels

>

>2. Mein Kampf

>Author: Adolf Hitler

>

>3. Quotations from Chairman Mao

>Author: Mao Zedong

>

>4. The Kinsey Report

>Author: Alfred Kinsey

>

>5. Democracy and Education

>Author: John Dewey

>

>6. Das Kapital

>Author: Karl Marx

>

>7. The Feminine Mystique

>Author: Betty Friedan

>

>8. The Course of Positive Philosophy

>Author: Auguste Comte

>

>9. Beyond Good and Evil

>Author: Freidrich Nietzsche

>

>10. General Theory of Employment, Interest and Money

>Author: John Maynard Keynes

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- >Honorable Mention
- >
- >The Population Bomb by Paul Ehrlich
- >What Is To Be Done by V.I. Lenin
- >Authoritarian Personality by Theodor Adorno
- >On Liberty by John Stuart Mill
- >Beyond Freedom and Dignity by B.F. Skinner
- >Reflections on Violence by Georges Sorel
- >The Promise of American Life by Herbert Croly
- >The Origin of Species by Charles Darwin
- >Madness and Civilization by Michel Foucault
- >Soviet Communism: A New Civilization by Sidney and Beatrice Webb
- >Coming of Age in Samoa by Margaret Mead
- >Unsafe at Any Speed by Ralph Nader
- >Second Sex by Simone de Beauvoir
- >Prison Notebooks by Antonio Gramsci
- >Silent Spring by Rachel Carson
- >Wretched of the Earth by Frantz Fanon
- >Introduction to Psychoanalysis by Sigmund Freud
- >The Greening of America by Charles Reich
- >The Limits to Growth by Club of Rome
- >Descent of Man by Charles Darwin
- >
- >

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553. **Jerome Rothenberg** ***new New York visit***

Tue 25 Apr 2006

a message to our E-list

From April 28 to May 16, Diane Rothenberg and I will again be in New York City, for another round of activities at this year's People's Poetry Gathering (May 5-7) and for a chance to visit with old & new friends and to spend time in old & new neighborhoods of our native city. Among the several events at People's Poetry are the following:

Saturday, May 6, 1:00 - 2:15, reading with Cecilia Vicuña, Anselm Berrigan, & others: "The New York Poem," at City University of New York Graduate Center, 365 Fifth Avenue, Breakout Room 2.

Saturday, May 6, 3:30-4:45, performing & talking on "Distant Languages, Real and Imagined," with Pierre Joris, at City University of New York, Breakout Room 5.

Sunday, May 7, 2:00-3:30, Panel on "Poetry Across Languages," at Bowery Poetry Club, 308 Bowery at Bleecker.

Also, on Saturday, May 6, 7:00 p.m., reading in collaboration with collages by Nancy Tobin, Spoken Word and Visual Arts Series, Center for Performing Arts, DeBaun Auditorium, Edwin A. Stevens Hall, 5th & Hudson Sts., Hoboken, N.J.

As before we expect to be picking up e-mail at the present address - jrothenberg at cox.net - but also at Diane Rothenberg's e-mail address - jdrothenberg at aol.com - & at our hotmail address: jeromerothenberg at hotmail.com.

Our address and numbers in New York are:

Emily Harvey Gallery
537 Broadway

New York, NY 10012

Tel. [REDACTED]

Cell: [REDACTED]

Also, for those of you in or near New York, if you're around and want to get together during that time, please get back to us by email now or by phone following our arrival. We'll also try to be in touch from our end.

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554. **andrews**
this thursday

Tue 25 Apr 2006

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555. **konrad**
Re: Bob Grenier at Anthology

Tue 25 Apr 2006

*Did anyone catch Robert Grenier at Anthology
(New York) on April 16th? If so
could you write a couple paragraphs about it for
the rest of us? Thanks.*

David Harrison Horton

I'm not sure what Anthology had planned and i can't tell from the description, but i will say Bob's presentations are great.

After having seen him project his notebook poems at Small Press Traffic in 2004 (on a reading with David Bromige where they heckled each other in comradely fashion), i wanted to have his work seen in the context of cinema. There was a wonderful exhibit at Mariane Boeksy Gallery called POetry Plastique which put poetry in the context of visual art, and even published some film related artifacts.

Last spring SF Cinematheque and The Poetry Center had Bob to Yerba Buena Center for the Arts (in SF) for a show with some of Stan Brakhage's 35mm handpainted films which i selected.

One reason i was so interested in relating Bob's projected work to film is that it makes reading into a process that *takes time* and even is a theatrical event: audience here was encouraged to attempt to read the scrawled projections out loud -- to shout out their 'interpretations' of Bob's script on the screen. It worked better at SPT because the heckling gave people license, but the film audience was a little more uptight. I hope those at Anthology were loud-mouthed New Yorkers in the best sense! It brings the kind of orality of a "poetry reading" to the actual Reading of poetry.

The reason to specifically relate it to Brakhage was that both their work pushes back against the transparency of their medium (word/page, image/screen) that usually goes with 'reading,' because it brings the tension between reading and seeing into the open.

Brakhage's work does this with the reading of an image, and Grenier's with the word. The competition between those two modes of using

your eyebrian is usually resolved quickly in favor of one or the other, but in these works there is no anxiety over *not-settling* into one mode or the other, of needing to translate a scratch into a representation, or a word into an image. Indeed there's pleasure in the suspense.

Mind altering stuff.

konrad

^Z

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556. **Tom Beckett**
new at e-x-c-h--n-g-e-v-a-l-u-e-s

Tue 25 Apr 2006

My interview with Jim McCrary is up at <http://willtoexchange.blogspot.com>

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557. **Tarpaulin Sky Press**
Jenny Boully's [one love affair] available from Tarpaulin Sky Press*

Tue 25 Apr 2006

New from Tarpaulin Sky Press

[one love affair]*
by Jenny Boully

*A million wallowing anemones, a thousand eyes peeping through, a thousand spies shivering, unnamable endless flowerings, countless empty bottles, twelve flowers, eleven trees, eight fruits, four vegetables, four peppers, two enemas, two kidnappings, one accident, one suicide, one soothsayer, one drowning, one nightclub called Juicy.

ISBN 0-9779019-0-4

5x7, perfect-bound, 76 pages.

\$12 List

\$11 (w/free shipping) from Tarpaulin Sky Press

<http://www.tarpaulinsky.com/Press/index.html>

[one love affair]* meditates on mud daubers, Duras, and the deaths of mentally ill and drug-addicted lovers, blurring fiction, essay, and memoir in an extended prose poem that is as much a study of how we read as it is a treatise on the language of love affairs: a language of hidden messages, coded words, cryptic gestures, and suspicion.

As with Jenny Boully's debut book *The Body* (Slope Editions, 2002), [one love affair]* is full of gaps and fissures and "seduces its reader by drawing unexpected but felicitous linkages between disparate citations from the history of literature," a work that is "filled with the exegetical projection of our own imagination" (Christian Bok, *Maisonneuve*). Told through fragments that accrete through uncertain meanings, romanticized memories, and fleeting moments rather than clear narrative or linear time, [one love affair]* explores the spaces between too much and barely enough, fecundity and decay, the sublime and the disgusting, wholeness and emptiness, love and loneliness in a world where life can be interpreted as a series of love affairs that are "unwilling to complete."

Jenny Boully is the author of *The Body* (Slope Editions, 2002). Her work has been anthologized in *The Best American Poetry 2002*, *Great American Prose Poems: From Poe to the Present*, and *The Next American Essay* and has appeared in *Boston Review*, *Seneca Review*, *Tarpaulin Sky*, *Coconut*, and *Conjunctions*. Her *Book of Beginnings and Endings* is forthcoming from *Sarabande*. Born in Thailand and reared in Texas, she has studied at *Hollins University* and the *University of Notre Dame* and is pursuing a Ph.D. at the *Graduate Center of the City University of New York*. She divides her time between *Brooklyn* and a small town in *Texas*.

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558. **Jonathan Skinner**

Re: 10 harmful books

Wed 26 Apr 2006

And an "honorable mention" to Charles Darwin . . . !

JS

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559. **Nico Vassilakis**

SuBtExT/sEaTtLe = Jules BOYKOFF and Kaia SAND

Wed 26 Apr 2006

Subtext continues its monthly series of experimental writing with readings by Jules BOYKOFF and Kaia SAND at Richard Hugo House on Wednesday, May 3, 2006. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Jules BOYKOFF is the author of *_Once Upon a Neoliberal Rocket Badge_* (Edge Books, 2006), *_The Suppression of Dissent: How the State and Mass Media Squelch USAmerican Social Movements_* (Routledge, 2006), and *_Philosophical*

Investigations Inna Neo-Con Roots-Dub Styley_ (Interrupting Cow Press, 2004).
He lives in Portland, Oregon where he teaches political science at Pacific
University and co-edits the Tangent, a zine of politics and the arts
<www.thetangentpress.org>.

Frederick "Toots" Hibbert Meets U.S. Secretary of Defense Donald Rumsfeld in
the
Kingston, Jamaica Hilton to
discuss their swervingly divergent views on "Old Europe," the fading charade
of
sex symbology, & the
ever-unfolding handcuffery of trumped up charges

I want you to believe every word I say.
I want you to believe everything I do.
A familiar song of Jamaican
nuptials always in a foreign tongue.
Night is a sweet & dandy
numb-bodied multiplication table
a pressure dropped threat
treadmill exploding into massivity
an alphabet of promises
for your theoretical inventory.
The glimmer of a distant trove.
The cartography of debt.
Surveillance is just a fragrance
just a silent handshake in 1983
just a de-mimeographed tragedy
of also but not additionally
of sweet & dandy pressure
drop come home to say hi.

Kaia SAND is the author of *_Interval_* (Edge Books 2004), as well as several
chapbooks. She is the co-editor of the Tangent, a zine, pamphlet, and chapbook
press with a dormant radio show. She is currently working on a manuscript
called why this body decided to be left-handed. She lives and writes and learns
in Portland, and she writes and learns and teaches elsewhere, including, this
summer, in Bulgaria.

heart on a tripod

cagey lungs, I forgot about you
until my photographic heart snapped
with a shutter your negative
exposed breath, not a stutter
but three notes, a glance in, &
breath held like a tarn
in a fell, & breath out
a hem on fire, a dark skirt
raising red, fire rising
on the threads, every vein
trafficking blood, arteries
export for the heart that shoots
the slabby liver in successive
stills, moving in, moving toxic
& out & impossibly so

=====

The future Subtext 2006 schedule is:

June 7, 2006 Ethan Fugate & Daniel Comiskey
July 5, 2006 Ed Roberson (Pittsburgh) & April Denonno
August 2, 2006 Stephen Paul Martin (San Diego) & John Olson

For info on these & other Subtext events, see our website:
<http://www.speakeasy.org/~subtext>

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560. **Jesse Glass**

Correction Regarding Kent Johnson's Reading

Wed 26 Apr 2006

Kent Johnson states that we both were in the MA program at UW-Milwaukee. I obtained by M.A. from the Johns Hopkins Writing Seminars in Baltimore in 1979. Jesse Glass

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561. **Kristine Leja**

TONIGHT-Literary Community & Cross Genre Panel -7:30pm

Wed 26 Apr 2006

Literary Panel on the Bay Area Literary Community

Wednesday, April 26 @ 7:30pm

San Francisco State University

www.sfsu.edu/~poetry/index.html

Poetry Center

www.sfsu.edu/~sfsumap

Humanities Building, Room 512

1600 Holloway Ave.

The Bay Area Literary Community:

What small presses, literary journals, MFA programs, bloggers, and reading series are doing to foster cross genre work, support collaboration, & grow the literary community.

Featuring Panelists:

- * Jack Boulware from Litquake
- * Page McBee & Michael co-curators of Go. A reading series
- * Brent Foster Jones & Youmna Chlala co-editors of eleven eleven {1111}
- * Bucky Sinister of Last Gasp
- * Stephanie Young, Blogger & Mills College Administrator

www.litquake.org/

Litquake-Jack Boulware

Litquake Mission Statement: Litquake galvanizes the Bay Area's thriving literary scene by bringing emerging, mid-career and established authors together with fans of the written word for a week of readings, performances, cross-media events, and panel discussions. We strive to foster interest in literature, to perpetuate a sense of community by making the solitary social, and to publicize San Francisco's literary heritage, present and future. Litquake represents an ideal complement to the city's music, film, and cultural festivals – and is unique as the only literary festival in the city. All Litquake events are open to the public and free or low-cost (\$5-\$10), so that all fans of the written word, from children to seniors, are able to attend.

Jack Boulware: Grew up in rural Montana. He has written two nonfiction social history books, *Sex, American Style* and *San Francisco Bizarro*, and has appeared in anthologies and won a few journalism awards. From 1989-1995 I was founding editor of the satirical investigative *Nose* magazine, and for several years wrote a column for *SF Weekly*. I currently contribute regularly to a wide variety of publications, and have traveled to many countries and

throughout the U.S. in search of a cool story. Occasionally I do live readings and panel discussions, and appear on Air America Radio and in television documentaries. I'm also the co-founder and director of San Francisco's annual Litquake literary festival.

www.myspace.com/gocollaborative

Go. Reading Series-Page McBee & Michael Braithwaite

Go. - a monthly, curated, cross-media collaboration series. Go. focuses on bringing together a visual artist, writer, and audio artist/ musician and charges them to come up with something completely new. Go. participants only have a theme and a very short time line to guide them, and the entire exhibition is up for one night only. Go.'s primary focus is to bring together artists across lines of culture, gender, sexuality, race, and generation, to create an experience that truly blends issues of identity and medium. The first Friday of every month, three Bay Area artists will work together to transcend categorization.

Michael Braithwaite is a painter originally from Nashville, TN. She attended Massachusetts College of Art, where she received her Bachelor of Fine Arts in 2003. Her work has been shown in Nashville's Cumberland Gallery, the Nashville Public Library, Boston's Bakalar Gallery, Boston's Oni Gallery, and Somerville's The Someday Gallery. She also has worked on public art projects at the Travellers Rest Plantation and Museum in Nashville, and the Children's Floating Hospital in Boston. She is currently the co-curator and co-organizer of the monthly cross media collaborative arts event series entitled Go.

www.cca.edu/academics/mfawriting/1111.php

Eleven Eleven {1111}-Brent Foster Jones & Youmna Chlala

Founded in 2004 as an annual journal of literature and art, Eleven Eleven {1111} is a test-site for writers and artists to risk and experiment. A primary goal is to serve as a forum of exchange about the creative process. The forthcoming 2006 issue will feature work by artists Mark Bradford, Tim Davis, and Yoon Lee; writings by Chris Tokar, Charles Mcleod, and Gemini Wahhaj; and interviews with artist Wangechi Mutu and writer Daniel Alarcorn.

Youmna Chlala is a writer and visual artist. She is the founder and co-editor of Eleven Eleven {1111}, Journal of Literature and Art, and a faculty member at California College of the Arts. Nominated for a Ruth Lilly Poetry Prize, she has been published in the MIT of Middle Eastern Studies, among others. She is the recipient of a Headlands Center for the Arts Residency, where she will be working on her novel about architecture and fate in Beyrouth and Los Angeles.

Brent Foster Jones is a writer and teacher and is co-editor of Eleven Eleven {1111}, Journal of Literature and Art. He lectures in the writing programs at

California College of the Arts and teaches for the San Francisco Arts Education Project. He is at work on a collection of stories set in Louisiana.

<http://www.lastgasp.com>
Last Gasp-Bucky Sinister

Last Gasp is one of the largest and oldest publishers and purveyors of underground comic books in the world, as well as being a distributor of all sorts of weird 'n' wonderful subversive literature, graphic novels, tattoo and art books.

<http://stephanieyoung.org/blog/#>
Stephanie Young-Blogger & Mills College Administrator

Stephanie Young lives and works in Oakland, at Mills College, where she is the program coordinator for the English Graduate Program and teaches in the undergraduate program. Her first book of poetry, *Telling the Future Off*, appeared from Tougher Disguises Press in 2005, and she is the editor of *Bay Poetics*, forthcoming from Faux Press in 2006. Her blog, *The Well Nourished Moon*, (now at www.stephanieyoung.org/blog) has been up and running since 2003.

For more information visit www.14hills.net

Yahoo! Messenger with Voice. Make PC-to-Phone Calls to the US (and 30+ countries) for 2¢/min or less.

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562. **Jen Linden**

Re: Jenny Bouilly's [one love affair]* available from Tarpaulin Sky Press

Wed 26 Apr 2006

New from Tarpaulin Sky Press

[one love affair]
by Jenny Bouilly*

--I heard Jenny read last fall at the Four-Faced Liar -- this kid is hot!

Best,

Jen

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

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563. **Thomas savage**

Re: 10 harmful books

Wed 26 Apr 2006

Anti-sex, anti-Socialist, anti-Nietzsche, what a collection of anti-intellectual, right-wing, proto-neo-Fascists came up with this? The fact that Hitler's tome is on their list makes no difference whatsoever. Why was this worth reading at all? Perhaps to know who the enemies of free thought are, if we didn't know this already?

C Daly <[REDACTED]> wrote: Human Events recently listed their "ten most harmful books." Here is the link:

<http://www.humaneventsonline.com/article.php?idu91>

The summaries are especially rousing, like blaming FDR's reading of Keynes for our current war-driven budget deficit.

All best,

Catherine Daly

1. The Communist Manifesto Authors: Karl Marx and Freidrich Engels

Summary: Marx and Engels, born in Germany in 1818 and 1820, respectively, were the intellectual godfathers of communism. Engels was the original limousine leftist: A wealthy textile heir, he financed Marx for much of his life. In 1848, the two co-authored

neventson-20&creative="25&path=tg/detail/-/0451527100/qid17547503/sr=1-1 /ref=sr_1_1?v=glance%26s=books> The Communist Manifesto as a platform for a group they belonged to called the Communist League. The Manifesto envisions history as a class struggle between oppressed workers and oppressive owners, calling for a workers' revolution so property, family and nation-states can be abolished and a proletarian Utopia established. The Evil Empire of the Soviet Union put the Manifesto into practice.

2. Mein Kampf Author: Adolf Hitler Summary: neventson-

20&creative="25&path=tg/detail/-/1410102033/qid17547652/sr=1-2

/ref=sr_1_2?v=glance%26s=books> Mein Kampf (My Struggle) was initially published in two parts in 1925 and 1926 after Hitler was imprisoned for leading Nazi Brown Shirts in the so-called "Beer Hall Putsch" that tried to overthrow the Bavarian government. Here Hitler explained his racist, anti-Semitic vision for Germany, laying out a Nazi program pointing directly to World War II and the Holocaust. He envisioned the mass murder of Jews, and a war against France to precede a war against Russia to carve out "lebensraum" ("living room") for Germans in Eastern Europe. The book was originally ignored. But not after Hitler rose to power. According to the Simon Wiesenthal Center, there were 10 million copies in circulation by 1945.

3. Quotations from Chairman Mao Author: Mao Zedong Summary: Mao, who died in 1976, was the leader of the Red Army in the fight for control of China against the anti-Communist forces of Chiang Kai-shek before, during and after World War II. Victorious, in 1949, he founded the People's Republic of China, enslaving the world's most populous nation in communism. In 1966, he published

neventson-20&creative="25&path=tg/detail/-/B0007AFWEW/qid17547854/sr=1-1 /ref=sr_1_1?v=glance%26s=books> Quotations from Chairman Mao Zedong, otherwise known as The Little Red Book, as a tool in the "Cultural Revolution" he launched to push the Chinese Communist Party and Chinese society back in his ideological direction. Aided by compulsory distribution in China, billions were printed. Western leftists were enamored with its Marxist anti-Americanism. "It is the task of the people of the whole world to put an end to the aggression and oppression perpetrated by imperialism, and chiefly by U.S. imperialism," wrote Mao.

4. The Kinsey Report Author: Alfred Kinsey Summary: Alfred Kinsey was a zoologist at Indiana University who, in 1948, published a study called neventson-20&creative="25&path=tg/detail/-/0253334128/qid17547966/sr=1-2 /ref=sr_1_2?v=glance%26s=books> Sexual Behavior in the Human Male, commonly known as

neventson-20&creative="25&path=tg/detail/-/0253334128/qid17547966/sr=1-2 /ref=sr_1_2?v=glance%26s=books> The Kinsey Report. Five years later, he published Sexual Behavior in the Human Female. The reports were designed to give a scientific gloss to the normalization of promiscuity and deviancy.

"Kinsey's initial report, released in 1948 . . . stunned the nation by saying that American men were so sexually wild that 95% of them could be accused of some kind of sexual offense under 1940s laws," the Washington Times reported last year when a movie on Kinsey was released. "The report included reports of sexual activity by boys--even babies--and said that 37% of adult males had had at least one homosexual experience. . . . The 1953 book also included reports of sexual activity involving girls younger than age 4, and suggested that sex between adults and children could be beneficial."

5. Democracy and Education Author: John Dewey Summary: John Dewey, who lived from 1859 until 1952, was a "progressive" philosopher and leading advocate for secular humanism in American life, who taught at the University of Chicago and at Columbia. He signed the Humanist Manifesto and rejected traditional religion and moral absolutes. In neventson-20&creative="25&path=tg/detail/-/0684836319/qid17548361/sr=1-1 /ref=sr_1_1?v=glance%26s=books> Democracy and Education, in pompous and opaque prose, he disparaged schooling that focused on traditional character development and endowing children with hard knowledge, and

encouraged the teaching of thinking "skills" instead. His views had great influence on the direction of American education--particularly in public schools--and helped nurture the Clinton generation.

6. Das Kapital Author: Karl Marx Summary: Marx died after publishing a first volume of this massive book, after which his benefactor Engels edited and published two additional volumes that Marx had drafted. neventson-20&creative="25&path=tg/detail/-/089526711X/qid17548592/sr=1-1/ref=sr_1_1?v=glance%26s=books> Das Kapital forces the round peg of capitalism into the square hole of Marx's materialistic theory of history, portraying capitalism as an ugly phase in the development of human society in which capitalists inevitably and amorally exploit labor by paying the cheapest possible wages to earn the greatest possible profits. Marx theorized that the inevitable eventual outcome would be global proletarian revolution. He could not have predicted 21st Century America: a free, affluent society based on capitalism and representative government that people the world over envy and seek to emulate.

7. The Feminine Mystique Author: Betty Friedan Summary: In neventson-20&creative="25&path=tg/detail/-/0393322572/qid17548774/sr=1-1/ref=sr_1_1?v=glance%26s=books> The Feminine Mystique, Betty Friedan, born in 1921, disparaged traditional stay-at-home motherhood as life in "a comfortable concentration camp"--a role that degraded women and denied them true fulfillment in life. She later became founding president of the National Organization for Women. Her original vocation, tellingly, was not stay-at-home motherhood but left-wing journalism. As David Horowitz wrote in a review for Salon.com of Betty Friedan and the Making of the Feminine Mystique by Daniel Horowitz (no relation to David): The author documents that "Friedan was from her college days, and until her mid-30s, a Stalinist Marxist, the political intimate of the leaders of America's Cold War fifth column and for a time even the lover of a young Communist physicist working on atomic bomb projects in Berkeley's radiation lab with J. Robert Oppenheimer."

8. The Course of Positive Philosophy Author: Auguste Comte Summary: Comte, the product of a royalist Catholic family that survived the French Revolution, turned his back on his political and cultural heritage, announcing as a teenager, "I have naturally ceased to believe in God." Later, in the six volumes of neventson-20&creative="25&path=tg/detail/-/0404082092/qid17549502/sr=1-7/ref=sr_1_7?v=glance%26s=books> The Course of Positive Philosophy, he coined the term "sociology." He did so while theorizing that the human mind had developed beyond "theology" (a belief that there is a God who governs the universe), through "metaphysics" (in this case defined as the French revolutionaries' reliance on abstract assertions of "rights" without a God), to

"positivism," in which man alone, through scientific observation, could determine the way things ought to be.

9. Beyond Good and Evil Author: Freidrich Nietzsche Summary: An oft-scribbled bit of college-campus graffiti says: "'God is dead'--Nietzsche" followed by "'Nietzsche is dead'--God." Nietzsche's profession that "God is dead" appeared in his 1882 book, *The Gay Science*, but under-girded the basic theme of neventson-20&creative="25&path=tg/detail/-/0679724656/qid17549960/sr=1-1 /ref=sr_1_1?v=glance%26s=books> *Beyond Good and Evil*, which was published four years later. Here Nietzsche argued that men are driven by an amoral "Will to Power," and that superior men will sweep aside religiously inspired moral rules, which he deemed as artificial as any other moral rules, to craft whatever rules would help them dominate the world around them. "Life itself is essentially appropriation, injury, overpowering of the strange and weaker, suppression, severity, imposition of one's own forms, incorporation and, at the least and mildest, exploitation," he wrote. The Nazis loved Nietzsche.

10. General Theory of Employment, Interest and Money Author: John Maynard Keynes Summary: Keynes was a member of the British elite--educated at Eton and Cambridge--who as a liberal Cambridge economics professor wrote neventson-20&creative="25&path=tg/detail/-/1573921394/qid17550218/sr=1-1 /ref=sr_1_1?v=glance%26s=books> *General Theory of Employment, Interest and Money* in the midst of the Great Depression. The book is a recipe for ever-expanding government. When the business cycle threatens a contraction of industry, and thus of jobs, he argued, the government should run up deficits, borrowing and spending money to spur economic activity. FDR adopted the idea as U.S. policy, and the U.S. government now has a \$2.6-trillion annual budget and an \$8-trillion dollar debt.

Honorable Mention

The Population Bomb by Paul Ehrlich

What Is To Be Done by V.I. Lenin

Authoritarian Personality by Theodor Adorno

On Liberty by John Stuart Mill

Beyond Freedom and Dignity by B.F. Skinner

Reflections on Violence by Georges Sorel

The Promise of American Life by Herbert Croly

The Origin of Species by Charles Darwin

Madness and Civilization by Michel Foucault

Soviet Communism: A New Civilization by Sidney and Beatrice Webb

Coming of Age in Samoa by Margaret Mead

Unsafe at Any Speed by Ralph Nader

Second Sex by Simone de Beauvoir
Prison Notebooks by Antonio Gramsci
Silent Spring by Rachel Carson
Wretched of the Earth by Frantz Fanon
Introduction to Psychoanalysis by Sigmund Freud
The Greening of America by Charles Reich
The Limits to Growth by Club of Rome
Descent of Man by Charles Darwin

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564. **Edmund Hardy**

I-Space: new poems, reviews, essays

Wed 26 Apr 2006

(apologies for multiple sendings)

New at <http://intercapillaryspace.blogspot.com/>
a collective poetry blogzine

POEMS

New Poems by Lisa Samuels

REVIEWS

Peter Riley, Excavations

Anthony Hawley, The Concerto Form

POEM ENCOUNTERS

On John Ashbery, The Couple in the Next Room

"the fumes of three / different blooms" - John Kinsella

ESSAYS

Ruinography: Hip-Hop Lyric I (N.W.A.)

Aristotle's Styles: On Memory

Allen Fisher Linkages

(an exhaustive set of 48 Allen Fisher links)

Three leaves of Moniza Alvi ("I might have spent too long with Moniza Alvi's poems. Behind their popular tales, childlike appeals, helium fantasies, I hear a

567. **C Daly**
new poetry reading blog
 Wed 26 Apr 2006

581

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

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568. **LOUIS CABRI**

Ashbery question

Wed 26 Apr 2006

Hi,

Does anyone know when the poem "Chinese Whispers" was first published? There's about twenty magazines listed in the acknowledgements for the book by the same name published in 2002.

Or at least does anyone know of this poem as published before 2002?

Thanks,

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569. **Tarpaulin Sky Press**

Reading Saturday, April 29, in NYC - Eléna Rivera, Jonathan Skinner, Jane Sprague, James Wagner

Wed 26 Apr 2006

Tarpaulin Sky / Frequency Series Spring Readings in NYC

<http://www.tarpaulinsky.com/READINGS/index.html>

Featuring Eléna Rivera, Jonathan Skinner, Jane Sprague, and James Wagner

2PM Saturday, April 29

@ The Four-Faced Liar

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

Eléna Rivera is the author of *_Suggestions at Every Turn_* (Seeing Eye Books, 2005), *_Unknowne Land_* (Kelsey St. Press, 2000), *_Wale; or, the Corse_* (Leave Books, 1995), and a recent pamphlet entitled *_Disturbances in the Ocean of Air_* (Phylum Press, 2006). Recent work appears in *Five Fingers Review*, *The Poker* and the *Poetry Salzburg Review*.

Jonathan Skinner was born in Santa Fe, New Mexico, in 1967, and has lived in Mexico, England, Italy, France and, most recently, New York State. His book, *_Political Cactus Poems_*, was published by Palm Press in 2005. He edits the review *ecopoetics* in Buffalo, NY, where he curated the Steel Bar reading series and where he continues to misidentify birds along the Niagara River. He teaches at the State University of New York and in the Buffalo public schools.

Jane Sprague's poems have been published in many print and online magazines including *How2*, *Kiosk*, *Columbia Poetry Review*, *Barrow Street*, *Tinfish*,

ecopoetics, kultureflash, Bird Dog, and others. Her chapbooks include *_monster: a bestiary_*, *_break / fast_*, *_The Port of Los Angeles_* and *_Fuck Your Pastoral_*. The recipient of numerous grants and awards (NYSCA, NYFA, among others), she has worked as a teaching artist in the public schools of New York, an NYFA Artist in the School Community at Cornell University and Tompkins Cortland Community College, and for Bank Street College at Bedford Hills Correctional Facility for Women, a maximum-security prison for women in New York. Sprague began and curated the West End Reading Series in Ithaca, NY before relocating to Long Beach, California, where she currently lives with her family. She publishes Palm Press: PalmPress.org.

James Wagner is the author of *_the false sun recordings_* (3rd bed, 2003) and *_Trilce_* (Calamari Press, 2006). His poetry, fiction, non-fiction, and reviews have appeared or will appear in *The American Poetry Review*, *Antennae*, *BlazeVOX*, *Boston Review*, *Denver Quarterly*, *Fence*, *5_Trope*, *jubilat*, *McSweeney's*, *Mississippi Review*, *6x6*, and many other places. He lives in Chico, California.

www.tarpaulinsky.com

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570. **Matt Henriksen**

***Burning Chair: Donnelly, Hart, Manguso, Nadelberg, Ostashevsky :
Fri 4/28, Sun 4/30***

Wed 26 Apr 2006

Slope Editions: Matt Hart & Amanda Nadelberg

Friday, April 28th, 8PM

Pierogi Gallery

177 North 9th Street

Between Bedford & Driggs

L to Bedford

Williamsburg, Brooklyn

Timothy Donnelly, Sarah Manguso, & Eugene Ostashevsky

Sunday, April 30th, 4PM

238 East 9th Street

Between 2nd & 3rd Avenues

East Village, NYC

Questions? Contact Matt Henriksen



Amanda Nadelberg grew up in Boston, Massachusetts.
Some of her poems have appeared in *Unpleasant Event*

Schedule, can we have our ball back?, Typo, and McSweeney's. She currently lives in Minneapolis, where she works in an ice cream store.

Matt Hart was born in Evansville, Indiana in 1969. He studied philosophy at Ball State University and Ohio University before going on to receive his MFA in poetry from the Warren Wilson College MFA Program. His poems have been published in numerous journals including The Canary, Conduit, Ploughshares, Salt Hill and Spinning Jenny. Online his work can be seen in such journals as Diagram, H_NGM_N, Octopus, Stirring and Typo. A chapbook, *Revelated*, was released in 2005 by Hollyridge Press. Twice nominated for a Pushcart Prize, and in 2003 for The Best American Poetry, he has also been awarded fellowships from both the Bread Loaf Writer's Conference and the Warren Wilson MFA Program for Writers. He is a co-founder and editor of *Forklift, Ohio: A Journal of Poetry, Cooking, & Light Industrial Safety*. In addition, he is also managing editor of *Incliner*, a student-run journal of visual and literary arts out of the Art Academy of Cincinnati, where he teaches writing, literature and aesthetics. A twenty year veteran of the punk rock music scene, his music has appeared in major motion pictures and on MTV. He lives in Cincinnati with his wife Melanie, their dog, Daisy, and cat, Jackson.

~

Timothy Donnelly's first book of poetry, *Twenty-seven Props for a Production of Eine Lebenszeit*, was published by Grove Press in 2003. His poems have appeared in such journals as *Crowd*, *The Denver Quarterly*, *Fence*, *jubilat*, *The Paris Review*, *Verse*, *Volt*, and many others, and they have also appeared in such anthologies as *Isn't It Romantic: 100 Love Poems* by Younger American Poets, *Poetry Daily: Poems from the World's Most Popular Website*, and *Legitimate Dangers: American Poets of the New Century*. He has been poetry editor of *Boston Review* since 1995 and teaches at Columbia University and lives in Brooklyn, New York.

Sarah Manguso is the author of the poetry collections *Siste Viator* (Four Way Books) and *The Captain Lands in Paradise* (Alice James Books), which was named a Village Voice Favorite Book of the Year. She is also the author of the story collection *Hard to Admit* and *Harder to Escape*, forthcoming from McSweeney's Books. Her writing has won a Pushcart Prize and been anthologized in three volumes of the Best American Poetry series. It has also appeared in *The Believer*, *The Paris Review*, *The New Republic*, *Ploughshares*, and *The London Review of Books*. Born and raised in Massachusetts, Manguso lives in Brooklyn and teaches at the Pratt Institute.

Eugene Ostashevsky is the author of *Iterature* (Ugly Duckling Presse). His poems appear in *Jubilat*, *The Germ*, *Octopus*, and elsewhere. He lives in Brooklyn and is currently translating the poetry of 1930s Russian absurdism.

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571. **Peter Grant**

Re: most harmful books

Thu 27 Apr 2006

C Daly <[REDACTED]> wrote: Human Events recently listed their "ten most harmful books." Here is the link:

<http://www.humaneventsonline.com/article.php?id=7591>

What the hell's Mein Kampf doing on that list?

What goes up must come down.

That's not my department,

Says Werner von Braun.

-- Tom Lehrer

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572. **Sabyasachi Sanyal**

Novice work

Thu 27 Apr 2006

Hi,

I am just learning. Being a non-English speaking entity doesn't help either. There was no necessity to write in English though, however, can't avoid the occasional thoughts that come essentially in English. Please feel free to criticize the works below (as harsh as you would like) and any suggestions on reading materials will be deeply appreciated. I have read very little. Want to read, learn.

Regards

Sabyasachi

Crestfallen weathercocks

Strings tied to the sky

snap

And weathercocks

Fall from their crests

Are you tired ? here, have some goat cheese

A becoming beckons; a deep one in essence and
chemistry lessons smother my turbidity

("Melting point" is a process for melting a point)

someone said--

coherence is a jerky goat

never sleeping

in anticipation of an extinct sabretooth

I saw tigers shedding from their sabers

In a riot of crestfallen weathercocks

Meaning of Moths

Moths flew towards July

Their meanings towards November

Notations of my personal deer

bubbled through water

As if Monoliths were hewn from empty people

Transmitting a recurrence

As if recurrence was the first lamentation
And canopy became an essential utterance
Lost, for lost is the word
We could identify our shirts
Only in dialects of broken mirrors
And time became a night-cream
We put on our faces..... went to sleep.
Think of a magic that has no wings
A reality that has no magic
And a barber offering castration to broken mirrors
Think, It just takes the fear
blown into a pair of scissors
for our granaries to moult
and heaving enormous diaphragms
coruscating wings..... the meanings of moth
Fly into a surgical table

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573. **Roger Day**
flarf in piccies and sound

Thu 27 Apr 2006

<http://youtube.com/results?search=flarf>

Bruce Sterling, no less, on flarf:

<http://wiredblogs.tripod.com/sterling/index.blog?start=1145078476>

including - blimey - Jordan Davis and a host of other names which I recognise,
including K.Silem Mohammed, Drew Gardner, Gary Sullivan.

Come in Flarf, your fifteen minutes of fame is here...

Roger

--

<http://www.badstep.net/>

<http://www.cb1poetry.org.uk/>

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574. **Thomas Orange**
teaching from spahr/rankine
Thu 27 Apr 2006

hi listfolks,

would very much appreciate hearing from anyone who has taught a college course using the "american women poets in the 21st century" anthology (edited for wesleyan UP by juliana spahr and claudia rankine). i'm grappling with ways of presenting/sequencing the poets in question over the course of a semester.

much thanks,
tom orange

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575. **Dan Coffey**
looking for Pam Rehm email contact
Thu 27 Apr 2006

Anybody got it? Pls backchannel...

thanks

dc

--

<http://hyperhypo.org>

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576. **Geoffrey Gatza**
Re: Correction Regarding Kent Johnson's Reading
Thu 27 Apr 2006

Jesse is right. My confusion.

He was a Ph.D. candidate in Creative Writing at UWM when I was in the MA program there.

My apologies to Jesse and to the venerable Johns Hopkins University.

Best, Geoffrey

Geoffrey Gatza

BlazeVOX [books]

www.blazevox.org

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

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

Sent: Wednesday, April 26, 2006 4:25 AM

To: [REDACTED]

Subject: Correction Regarding Kent Johnson's Reading

Kent Johnson states that we both were in the MA program at UW-Milwaukee. I obtained by M.A. from the Johns Hopkins Writing Seminars in Baltimore in 1979. Jesse Glass

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577. **Haas Bianchi**

Re: most harmful books

Thu 27 Apr 2006

I would agree that all of these books have been harmful but I would add to the list the following that Human Events

Would not include

The Bible

The Koran

Capitalism and Freedom, Milton Freedman (the basis for Neo Liberal economics)

Any book by Ayn Rand

Gone With the Wind

The Journals of Lewis and Clark

Lets agree that all the books they site have resulted in many deaths but how many people have died from the books above?

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

From: UB Poetics discussion group [mailto:[REDACTED]] On Behalf Of Peter Grant

Sent: Thursday, April 27, 2006 12:10 AM

To: [REDACTED]

Subject: Re: most harmful books

C Daly <[REDACTED]> wrote: Human Events recently listed their "ten most harmful books." Here is the link:

<http://www.humaneventsonline.com/article.php?id=7591>

What the hell's Mein Kampf doing on that list?

What goes up must come down.

That's not my department,

Says Werner von Braun.

-- Tom Lehrer

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578. **Minky Starshine**
Re: most harmful books
Thu 27 Apr 2006

"I like songs about drifters, books about the same, they all help to make me feel a little less insane." --Modest Mouse

[↑ Contents](#)

579. **David A. Kirschenbaum**
Boog's First 15th Anniversary Event
Thu 27 Apr 2006

hi all,

boog's turning 15 on august 5, and here's the first of a few events we'll be holding to celebrate.

we were fortunate enough for the good folks at abc no rio to extend us an invite to this swell series. i'm going to break out a few boog history pieces, as well as some new daily poems, and we'll have two poets, people i really dig, dan wilcox, the poet-photographer of albany, n.y., who was there when the press began; and wanda phipps, whose poems and songs have appeared in so many boog publication and events over the past nine years, and who does a mean a crossword puzzle, too.

hope you can make it.

as ever,
david

The ABC No Rio Reading Series
Celebrating Area Presses & Venues

Celebrates Boog City

Sun. April 30, 7:00 p.m., \$5

ABC No Rio
156 Rivington St. (@Clinton/Suffolk)
NYC

Featuring readings from
Boog City editor/publisher
David Kirschenbaum

and contributors
Wanda Phipps

and

Dan Wilcox

Call 212-842-BOOG(2664) or [REDACTED], email [REDACTED], or visit www.abcnorio.org for further information. For more on Wanda Phipps visit www.mindhoney.com.

Subway: F to Delancey, J/M/Z to Essex

David Kirschenbaum is the editor and publisher of Boog City, a New York City-based community newspaper and small press now in its 15th year. His work has appeared in, among others, Chain, canwehaveourballback.com, unpleasanteventschedule.com, the Brooklyn Review Online, and The Village Voice.

Wanda Phipps is a writer living in Brooklyn, NY and the author of Wake-Up Calls: 66 Morning Poems (Soft Skull Press), Your Last Illusion or Break Up Sonnets (Situations), Lunch Poems (Boog Literature), the e-chapbook After the Mishap and the CD-Rom Zither Mood (Faux Press). Her poetry has appeared in over 60 publications including the anthologies Verses that Hurt: Pleasure and Pain From the Poemfone Poets (St. Martin's Press) and The Boog Reader (Boog Literature). She was a co-recipient of a Meet the Composer/International Creative Collaborations Program Grant and has received awards from the New York Foundation for the Arts, Agni, the National Theatre Translation Fund and the New York State Council on the Arts. She's also curated several reading and performance series at the Poetry Project at St. Mark's Church as well as other venues and written about the arts for Time Out New York, Paper Magazine, and About.com.

Dan Wilcox is the host of the open mic at Lark Street Bookshop in Albany, N.Y. on the third Thursday of each month and is a member of the poetry performance group "3 Guys from Albany" (www.3guysfromalbany.com). As a photographer, he claims to have the world's largest collection of photos of unknown poets. He has been a featured reader at all the important poetry venues in the Capital District & throughout the Hudson Valley and is an active member of Veterans for Peace.

He also publishes poetry under the imprint, A.P.D. (albany's poetic device, another pleasant day, etc.), the alternative press for Albany's poets, including such poets as Anthony Bernini, Rachel Zitomer, Don Levy & Dina Pearlman. His own poems have been published in Out of the Catskills, The Second Word Thursday Anthology, We Speak for Peace, Chronogram, in numerous small press journals and anthologies, and on the internet (recently on

www.mrzine.org; also, www.albanypoets.com), and he was a finalist for the 1998 Allen Ginsberg Poetry Awards.

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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580. **Chris Stroffolino**

Re: Boog's First 15th Anniversary Event

Thu 27 Apr 2006

Happy 15th!

>From: "David A. Kirschenbaum" <[REDACTED]>

>To: [REDACTED]

>Subject: Boog's First 15th Anniversary Event

>Date: Thu, Apr 27, 2006, 10:28 AM

>

hi all,

boog's turning 15 on august 5, and here's the first of a few events we'll be holding to celebrate.

we were fortunate enough for the good folks at abc no rio to extend us an invite to this swell series. i'm going to break out a few boog history pieces, as well as some new daily poems, and we'll have two poets, people i really dig, dan wilcox, the poet-photographer of albany, n.y., who was there when the press began; and wanda phipps, whose poems and songs have appeared in so many boog publication and events over the past nine years, and who does a mean a crossword puzzle, too.

hope you can make it.

*as ever,
david*

*The ABC No Rio Reading Series
Celebrating Area Presses & Venues*

Celebrates Boog City

Sun. April 30, 7:00 p.m., \$5

*ABC No Rio
156 Rivington St. (@Clinton/Suffolk)
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Featuring readings from

*Boog City editor/publisher
David Kirschenbaum*

*and contributors
Wanda Phipps*

and

Dan Wilcox

*Call 212-842-BOOG(2664) or [REDACTED], email [REDACTED], or visit
www.abcnorio.org for further information. For more on Wanda Phipps visit
www.mindhoney.com.*

Subway: F to Delancey, J/M/Z to Essex

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Wanda Phipps is a writer living in Brooklyn, NY and the author of Wake-Up Calls: 66 Morning Poems (Soft Skull Press), Your Last Illusion or Break Up Sonnets (Situations), Lunch Poems (Boog Literature), the e-chapbook After the Mishap and the CD-Rom Zither Mood (Faux Press). Her poetry has appeared in over 60 publications including the anthologies Verses that Hurt: Pleasure and Pain From the Poemfone Poets (St. Martin's Press) and The Boog Reader (Boog Literature). She was a co-recipient of a Meet the Composer/International Creative Collaborations Program Grant and has received awards from the New York Foundation for the Arts, Agni, the National Theatre Translation Fund and the New York State Council on the Arts. She's also curated several reading and performance series at the

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He also publishes poetry under the imprint, A.P.D. (albany's poetic device, another pleasant day, etc.), the alternative press for Albany's poets, including such poets as Anthony Bernini, Rachel Zitomer, Don Levy & Dina Pearlman. His own poems have been published in Out of the Catskills, The Second Word Thursday Anthology, We Speak for Peace, Chronogram, in numerous small press journals and anthologies, and on the internet (recently on www.mrzine.org; also, www.albanypoets.com), and he was a finalist for the 1998 Allen Ginsberg Poetry Awards.

--

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

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581. **Gary Sullivan**

Flarf Festival: Reports and Video

Thu 27 Apr 2006

A number of reading reports and video from the Flarf Festival last weekend are now online:

Video:

http://youtube.com/results?search=flarf&search_type=search_videos

Reading Reports:

<http://asaddayforsadbirds.blogspot.com/2006/04/some-thoughts-on-flarf-fest.html>

<http://ululate.blogspot.com/2006/04/post-festival-musings-jazz-combos.html>

<http://odalisqued.blogspot.com/2006/04/draft-what-happened-at-flarf-festival.html>

http://garysullivan.blogspot.com/2006/04/notes-from-flarf-festival-its_23.html

http://mappemunde.typepad.com/mappemunde/2006/04/im_thoroughly_e.html

http://mappemunde.typepad.com/mappemunde/2006/04/the_flarf_festi.html

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

Thanks to everyone who came out for this,

Gary

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582. **C Daly**

Re: most harmful books

Thu 27 Apr 2006

Book of Mormon

Malleus Maleficarum

95 Theses

another list I'm on (where I heard about the harmful books) started adding by mentioning the Koran and Bible, GWTW (although, surprisingly, no Ayn Rand) and then got into a knock down on 1) religious tolerance, 2) body counts

but aside from these adds, the original list sounds like the book lists in the freshman seminars at the college I attended, or any sort of generic, "books to read the summer before college," or any "great books" list -- though I will see there seems (I didn't count) to be a higher percentage of harmful books by women than there are great books by women

or ar the books mostly nonfiction which is easy to misinterpret and/or can be read a number of ways, whereas with GWTW and Ayn Rand aren't "harmful" because they're fiction?

The Bible

The Koran

Capitalism and Freedom, Milton Freedman (the basis for Neo Liberal economics)

Any book by Ayn Rand

Gone With the Wind

The Journals of Lewis and Clark

Catherine Daly

[↑ Contents](#)

583. **George Bowering**

Re: most harmful books

Thu 27 Apr 2006

Ayn Rand?

Isn't that just silly?

On 27-Apr-06, at 1:55 PM, C Daly wrote:

- > Book of Mormon
- > Malleus Maleficarum
- > 95 Theses
- >
- > another list I'm on (where I heard about the harmful books) started
- > adding
- > by mentioning the Koran and Bible, GWTW (although, surprisingly, no Ayn
- > Rand) and then got into a knock down on 1) religious tolerance, 2) body
- > counts
- >
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- > lists in
- > the freshman seminars at the college I attended, or any sort of
- > generic,
- > "books to read the summer before college," or any "great books" list --
- > though I will see there seems (I didn't count) to be a higher
- > percentage of
- > harmful books by women than there are great books by women
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- > or ar the books mostly nonfiction which is easy to misinterpret and/or
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- > be read a number of ways, whereas with GWTW and Ayn Rand aren't
- > "harmful"
- > because they're fiction?
- >
- > The Bible
- > The Koran
- > Capitalism and Freedom, Milton Freedman (the basis for Neo Liberal
- > economics)
- > Any book by Ayn Rand
- > Gone With the Wind
- > The Journals of Lewis and Clark
- >
- > Catherine Daly
- >

>

G. Bowering

A very slow time traveller.

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584. **Catherine Daly**

pinsky in slate on npm and insult poetry

Thu 27 Apr 2006

<http://www.slate.com/id/2140565/fr/nl/>

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585. **Poetry Project**

Events at the Poetry Project 5/1 - 5/3

Thu 27 Apr 2006

Hi Loves,

We are very excited for the coming week. We hope you are too.

Love,

The Poetry Project

Monday, May 1, 8:00pm

Jen Benka & Devin Johnston

Jen Benka's collection of one poem for each of the 52 words in the preamble to the Constitution, *A Box of Longing With Fifty Drawers*, was recently published by Soft Skull Press. She works as the managing director of Poets & Writers. Devin Johnston is the author of two books of poetry, *Aversions* and *Telepathy*, as well as a book of critical prose, *Precipitations: Contemporary American Poetry as Occult Practice*. With Michael O'Leary, he directs Flood Editions.

Wednesday, May 3, 8:00pm

Ecstatic Peace Poetry Journal Reading: Byron Coley, Elisa Ambrogio, Charles Plymell, Christina Carter, Richard Hell & Thurston Moore

Ecstatic Peace Poetry Journal is a stapled 8 1/2 X 11 photocopied magazine of poetry from poets solicited by editor Thurston Moore. The journal has published work from a wide range of contemporary writers such as Eileen Myles, Lee Ranaldo, Rick Moody, Clark Coolidge, Chan Marshall, Ira Cohen, Kathleen Hanna, Gerard Malanga, Anne Waldman and more. This event will feature the publication of issue #7. Byron Coley has been co-editor of Ecstatic Peace Poetry Journal, is a renowned rock writer, and a published poet. Elisa Ambrogio is a writer and she plays guitar and sings for the band The Magik Markers. Charles Plymell is the author of over ten books and was the first printer of Robert

Crumb's Zap Comix. Christina Carter is a member of the bands Charalambides and Scorses. Richard Hell is a vanguard poet and a songwriter/musician who made the world exciting again. Thurston Moore is the editor of Ecstatic Peace Poetry Journal and a member of avant garde NYC rock 4tet Sonic Youth.

Medicine Show presents FIRE EXIT
a verse play by V.R. Lang
Directed by Obie Award Winner Barbara Vann

April 27th through May 21st
Tuesdays-Saturdays at 8 PM, Sundays at 4 PM
Medicine Show Theatre, 549 West 52nd St.

****ST. MARKS POETRY PROJECT:** Use code "BUNNY" when you order your tickets and get them for just \$14! Tickets are available through Smarttix at [REDACTED] or via the web at <http://www.smarttix.com/show.aspx?showCode=FIR2>

Join us for this by-turns comic and affecting verse play by poet/playwright V.R. LANG that resets the classical Greek myth of Eurydice and Orpheus to a colorful mid-20th century American world of circuses and burlesque shows! Not seen since its original production in 1952.

V.R. ³BUNNY² LANG (1924-1956) is most well-known as the subject of a famous poem by Frank O' Hara. She was one of the founders and guiding forces of the renowned Poets Theatre in Cambridge, Massachusetts, which launched the careers of O' Hara as well as such luminaries as Edward Gorey, Kenneth Koch and Richard Wilbur. Tragically struck down by cancer at the age of 32, Ms. Lang's other works include a variety of poems as well as her play ³I Too Have Lived In Arcadia

For more information about Medicine Show, please log onto their website at www.MedicineShowTheatre.org

REFUSING SILENCE: The Life and Poetry of Huang Xiang
Tuesday, May 2, 2006, 1pm

Reading and documentary film.

SUNY Stonybrook
Wang Lecture Hall 1
Free and Open to the Public
Reception to follow

For more information call [REDACTED] or [REDACTED].
And on the web, please check out both: www.sunysb.edu/sb/wang/events.shtml
and
www.movementone.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.

██████████

www.poetryproject.com

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

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

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586. **Haas Bianchi**

Re: most harmful books

Thu 27 Apr 2006

Neo Conservatism and as founded by Irving Kristol is based on Ayn Rand and her works

R

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

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

Behalf Of George Bowering

Sent: Thursday, April 27, 2006 4:04 PM

To: ██████████

Subject: Re: most harmful books

Ayn Rand?

Isn't that just silly?

On 27-Apr-06, at 1:55 PM, C Daly wrote:

> Book of Mormon

> Malleus Maleficarum

> 95 Theses

>

> another list I'm on (where I heard about the harmful books) started

> adding by mentioning the Koran and Bible, GWTW (although,

> surprisingly, no Ayn

> Rand) and then got into a knock down on 1) religious tolerance, 2)

> body counts

>
> but aside from these adds, the original list sounds like the book
> lists in the freshman seminars at the college I attended, or any sort
> of generic, "books to read the summer before college," or any "great
> books" list -- though I will see there seems (I didn't count) to be a
> higher percentage of harmful books by women than there are great books
> by women
>
> or ar the books mostly nonfiction which is easy to misinterpret and/or
> can be read a number of ways, whereas with GWTW and Ayn Rand aren't
> "harmful"
> because they're fiction?
>
> The Bible
> The Koran
> Capitalism and Freedom, Milton Freedman (the basis for Neo Liberal
> economics)
> Any book by Ayn Rand
> Gone With the Wind
> The Journals of Lewis and Clark
>
> Catherine Daly
>
>
G. Bowering
A very slow time traveller.

[↑ Contents](#)

587. **David-Baptiste Chirot**

Re: most harmful books

Thu 27 Apr 2006

actually almost any book, with some imagination, can be dangerous (or with little imagination--think of the Brothers Grimm!) Beatrix Potter's THE TALE OF TWO BAD MICE gave my brother and i when small many great ideas for creating mayhem wherever we went--first introduction to guerrilla warfare--

*From: George Bowering <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: most harmful books
Date: Thu, 27 Apr 2006 14:03:45 -0700*

Ayn Rand?

Isn't that just silly?

On 27-Apr-06, at 1:55 PM, C Daly wrote:

*Book of Mormon
Malleus Maleficarum
95 Theses*

another list I'm on (where I heard about the harmful books) started adding by mentioning the Koran and Bible, GWTW (although, surprisingly, no Ayn Rand) and then got into a knock down on 1) religious tolerance, 2) body counts

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*The Bible
The Koran
Capitalism and Freedom, Milton Freedman (the basis for Neo Liberal economics)
Any book by Ayn Rand
Gone With the Wind
The Journals of Lewis and Clark*

Catherine Daly

*G. Bowering
A very slow time traveller.*

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<http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/>

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588. **Stephen Baraban**
"*actually almost any book*"

Thu 27 Apr 2006

--- David-Baptiste Chirot <[REDACTED]>
wrote:

*actually almost any book, with some imagination, can
be dangerous*

A soon-to-be-released book by someone named Steven F. Sage claims that Adolf Hitler based his career on three plays by Ibsen. I first read about this in the weekly Forward, but below are the editorial reviews from amazon.com.

Also, according to a biography, Pol Pot is said to have based his policies partly on his reading of Kropotkin; K.'s book on the French Revolution had said that there was too much indulgence of the bourgeoisie during that revolution, and so P.P. was determined not to be soft.

I would have thought that Ibsen & Kropotkin would be *salutory* influences on historical figures.

Sage, a former research fellow at the U.S. Holocaust Memorial Museum, reveals that Hitler's life followed a "script" based on his reading of three Ibsen plays—An Enemy of the People, The Master Builder and Emperor and Galilean. Sage argues that these were "systematically adapted by the Führer over the course of decades. He paraphrased their lines and restaged highlights of their plots while assigning himself the starring role in this grand drama. Sage pays lip service to the influence of Wagner on Hitler, but it was the Norwegian Ibsen, he says, whose words Hitler cribbed. Sometimes, Sage nails his target, and he is always interesting on the Nazis' obsession with paganism, but there are moments when his examples of Hitler's reliance on the playwright seem stretched (e.g., "when the script called for a death the real life character would perish," including six million Jews)—while ignoring the extent to which the dictator acted opportunistically or reacted instinctively to

events. Even so, the book is well placed to benefit from this year being the centenary of Ibsen's death and the increased attention that entails. (June)
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Book Description

Steven Sage, research fellow at the U.S. Holocaust Memorial Museum, reveals that among Hitler's first crimes was a theft of intellectual property, until now unexamined. Sage illuminates an influence impelling Hitler's master plan: his culling of language and phrasing from one of Europe's greatest writers, Henrik Ibsen. The traces of this uncredited borrowing are found in the Führer's incendiary utterances, and in Mein Kampf. Indeed, Sage shows that the blueprint for the Third Reich was scripted from a trio of works by Henrik Ibsen who had a cult following in 1920s Germany. The author unveils a historical stunner that has been hiding in plain sight for decades, letting readers connect the dots with him through every step of an unprecedented historical and literary examination.

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589. **Alexander Jorgensen**
Re: "actually almost any book"

Thu 27 Apr 2006

Just a quick note!

Thanks for the good reads.

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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590. **David-Baptiste Chirot**
Re: "actually almost any book"

Thu 27 Apr 2006

Pol Pot's favorite poet was Paul Verlaine

*From: Stephen Baraban <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: "actually almost any book"
Date: Thu, 27 Apr 2006 17:08:52 -0700*

*--- David-Baptiste Chirot <[REDACTED]>
wrote:*

*actually almost any book, with some imagination, can
be dangerous*

*A soon-to-be-released book by someone named Steven F.
Sage claims that Adolf Hitler based his career on
three plays by Ibsen. I first read about this in the
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*Also, according to a biography, Pol Pot is said to
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*I would have thought that Ibsen & Kropotkin would be
salutory influences on historical figures.*

*Sage, a former research fellow at the U.S. Holocaust
Memorial Museum, reveals that Hitler's life followed a
"script" based on his reading of three Ibsen plays—An
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"systematically adapted by the Führer over the course
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Book Description

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

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591. **Susanna Lea**

unsubscribe

Fri 28 Apr 2006

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592. **Ian VanHeusen**

Re: harmful books

Fri 28 Apr 2006

I think the biggest problem with the bible is that people didn't actually read it.

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593. **George Bowering**

Re: harmful books

Fri 28 Apr 2006

On 27-Apr-06, at 10:07 PM, Ian VanHeusen wrote:

> I think the biggest problem with the bible is that people didn't
> actually read it.

>
>

I've just got to the end of Micah.

George Harry Bowering,

Lives with a groaning dog.

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594. **Derek White**

James Wagner: 3 Readings in NYC this weekend

Fri 28 Apr 2006

To celebrate the release of his new book Trilce, James Wagner will be coming out to NYC for a weekend of readings:

April 29 at 2 PM he will be at the Tarpaulin Sky/Frequency Series at the Four-faced Liar.

<http://www.thefour-facedliar.com/directions/directions.html>

Later that evening at 7 PM, he will be at Pete's Candy Store in Brooklyn.

http://www.petescandystore.com/petes_map.html

Then on Sunday April 30 at 7 PM, he will be at the Lungfull series at Zinc bar:

<http://lungfull.org/zinc/directions.html>

Hope you can make one of them. Copies of Trilce will be on hand for \$10 (normally \$12). For more on James Wagner's Trilce:

<http://calamaripress.com/Trilce.htm>

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595. **Haas Bianchi**

Helpful books

Fri 28 Apr 2006

Ok so what is a list of 10 helpful books? Here is mine

- 1) Bible (esp, genesis, Hosea and job)
- 2) Divina Commedia, Dante
- 3) Requiem, Anna Akhmatova
- 4) Cantos, Ezra Pound
- 5) Anything by Creeley
- 6) Seven Storey Mountain, Thomas Merton
- 7) Long Loneliness, Dorothy Day
- 8) Black Heralds, Vallejo (Sieferlie's Translations)
- 9) Guiseppe Ungaretti (Frisardi's Translations)
- 10) Stein, Tender Buttons

Hon Mention: Maximus Olson

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596. **kevin thurston**

Re: Helpful books

Fri 28 Apr 2006

thanks, i got to dodge work for a few minutes and compile this

Calligrams :: Apollinaire

Molloy :: Beckett

The Plague :: Camus

A Geology :: Coolidge

Abuses :: Lingis

Guernica & Other Plays :: Arrabal

Volatile Bodies :: Grosz

Conceptual Art: A Critical Anthology :: Alberro & Stimson

For the Voice :: Mayakovsky & Lissitzky (MIT box set thingy)

A Thousand Plateaus :: Deleuze & Guattari

On 4/28/06, Haas Bianchi <[REDACTED]> wrote:

>

> Ok so what is a list of 10 helpful books? Here is mine

>

> 1) Bible (esp, genesis, Hosea and job)

> 2) Divina Commedia, Dante

> 3) Requiem, Anna Akhmatova

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> 6) Seven Storey Mountain, Thomas Merton

> 7) Long Loneliness, Dorothy Day

> 8) Black Heralds, Vallejo (Sieferlie's Translations)

> 9) Guiseppe Ungaretti (Frisardi's Translations)

> 10) Stein, Tender Buttons

>

> Hon Mention: Maximus Olson

>

-- 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](#)

597. **David A. Kirschenbaum**

Re: Helpful books

Fri 28 Apr 2006

on 4/28/06 8:47 AM, Haas Bianchi at [REDACTED] wrote:

Ok so what is a list of 10 helpful books? Here is mine

1) Bible (esp, genesis, Hosea and job)

2) Divina Commedia, Dante

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9) Guiseppe Ungaretti (Frisardi's Translations)

10) Stein, Tender Buttons

Hon Mention: Maximus Olson

how are we defining helpful with these lists? books helpful with our poetry? or any books helpful with our lives? either way, then where are the biographies of artists and athletes, the graphic novels and comic strip compilations, the collections of a favorite columnist's work.

best,
david

[↑ Contents](#)

598. **kevin thurston**

Re: Helpful books

Fri 28 Apr 2006

<<where are the biographies of artists and athletes, the graphic novels and comic strip compilations, the collections of a favorite columnist's work.>>

perhaps they are to be found when you post your list (hence the possessive).

On 4/28/06, David A. Kirschenbaum <[REDACTED]> wrote:

> on 4/28/06 8:47 AM, Haas Bianchi at [REDACTED] wrote:

>

> >

> > Ok so what is a list of 10 helpful books? Here is mine

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> > 1) Bible (esp, genesis, Hosea and job)

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> > Hon Mention: Maximus Olson

>

> how are we defining helpful with these lists? books helpful with our poetry?

> or any books helpful with our lives? either way, then where are the

> biographies of artists and athletes, the graphic novels and comic strip

> compilations, the collections of a favorite columnist's work.

>
> best,
> david
>

-- 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.

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599. **amy king**

Please Expose Yourself Tonight

Fri 28 Apr 2006

To the amazing poetry and prose work of Jennifer Firestone, Christine Hamm, and Jen Tynes~

7PM on Friday, April 28th @ Stain Bar in Williamsburg, Brooklyn

Jen Tynes (http://www.mipoesias.com/Shorts/tynes_jen.html)

Christine Hamm (http://www.mipoesias.com/Poetry/hamm_christine.html)

Jennifer Firestone (http://www.mipoesias.com/Poetry/firestone_jennifer.html)

Stain Bar * 766 Grand Street * Brooklyn, NY 11211 * (L train to Grand Street stop, walk 1 block west) * 718/██████

STAIN is a unique arts lounge dedicated to local products and talent.

Jen Tynes lives in Providence, Rhode Island, where she teaches writing and edits horse less press. She is the author of one book of poetry, *The End Of Rude Handles* (Red Morning Press). Her writing has recently appeared or is forthcoming in *Kulture Vulture*, *Diagram*, *Typo*, *The Cultural Society*, *CutBank*, *jubilat*, *No Tell Motel*, *Octopus* and *H_NGM_N*. Visit her web to track her recent collaboration-in-progress with Erika Howsare.

Christine Hamm is a graduate of Reed College and has an MFA in creative writing. Her work has been published in over 70 journals, including *The Adirondack Review*, *Pebble Lake Review*, *Lodestar Quarterly*, *Poetry Midwest*, *Rattle*, *Snow Monkey*, and the *Absinthe Literary Review*. In 2006, she has two chapbooks coming out: *The Animal Husband*, Dancing Girl Press; and *The Salt Daughter*, Little Poem Press, and one full-length book; *The Transparent Dinner*, Mayapple Press. She is on the editorial board of several literary journals, including *Vernacular*. She teaches literature at the College of New Rochelle and poetry writing at Women's Studio Center in Queens, NY. For more about her, go to chamm.blogspot.com

Jennifer Firestone is a Brooklyn-based poet from San Francisco. She teaches poetry at Eugene Lang College (The New School for Liberal Arts), where she was recently appointed Poet In Residence. Jennifer's chapbook, *snapshot*, was published by Sona Books. She has also received grant-supported writing residencies at The Ragdale Foundation, Constance Saltonstall Foundation for the Arts and the Vermont Studio Center. Currently, she is in the process of editing a book called *Letters To Poets: Conversations about Poetics, Politics and Community*, which includes such writers as Anne Waldman, Leslie Scalapino, Victor Cruz, Eileen Myles and Quincy Troupe. Her work can be found in the following journals: *Lungfull!* magazine, *Poetry Salzburg Review*, *Can We Have Our Ball Back*, *Fourteen Hills*, *Interim*, *moria*, *The Cortland Review*, *Phoebe*, *Karamu*, *Connecticut Poetry Review* and others.

Hope to see you there!

Amy King & Didi Menendez

MiPOesias -- <http://www.mipoesias.com>

MiPORadio -- <http://www.miporadio.net/index1.html>

Reading Series -- <http://miporeadingseries.blogspot.com/>

[**Incidentally, this is quite an easy trek for you Manhattanites; don't be intimidated by that bold word, "Brooklyn." The L train is the grey train line on the NYC subway line that cuts across all of 14th street with stops along the way. Once the L train goes under the East River, you have three quick stops to hit before getting off the train at the fourth, Grand Street, which will take you a total of eight minutes once you've left the mother island. Be adventurous and come to the other side!)

<http://www.amyking.org/blog>

Talk is cheap. Use Yahoo! Messenger to make PC-to-Phone calls. Great rates starting at 1¢/min.

[↑ Contents](#)

600. **Christine Hamm**

Re: Please Expose Yourself Tonight

Fri 28 Apr 2006

Good Lord, Amy, I got this in my inbox and I thought there was a change to the program and I was being asked to take my clothes off.

I'd need to go to the gym a few more times before subjecting everyone to that!

Christine Hamm

Do You Yahoo!?

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

<http://mail.yahoo.com>

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601. **Marcus Bales**

TONIGHT - Friday at the Lit Center on the Fairhill Campus

Fri 28 Apr 2006

Poet's and Writer's League of Greater Cleveland

12200 Fairhill Road

Townhouse #3A

Cleveland, Ohio 44120

Phone: [REDACTED]

The Writers' Monthly Networking Party this month is hosted by Marcus Bales, a Board member of the PWLGC.

The gathering will be on Friday, April 28, 6:30 pm on, at the Literary Center, 12200 Fairhill Road, Townhouse #3A.

For directions, visit our website (www.pwlgc.com)

Networking, good conversation, beer, wine, and snacks - donation requested of \$5.

It's always a good time, and all money raised goes to support the Literary Center (<http://www.pwlgc.com>) Plan to attend!

The Poets' and Writers' League of Greater Cleveland (formerly Poets' League of Greater Cleveland) is a literary organization that promotes writers and their work throughout Northern Ohio. Since 1974, the League has invited readers to join writers in workshops, poetry readings, performances and classes. PWLGC also publishes Ohio Writer, a bi-monthly magazine linking writers throughout the state; poetry chapbooks; and a monthly literary calendar that is mailed to 3,000 arts patrons. In 2001, the League dedicated its efforts to establishing a Literary Center, a home for the writing arts on the North Coast. The Literary Center houses meeting and workshop space, a library consisting of literary journals and other publications of interest to writers seeking new markets, studio rooms and the PWLGC office. PWLGC produced its fifth biennial Writers and Their Friends Literary Showcase, a dramatic tribute to Northern Ohio's most talented writers, at the Cleveland Play House in May 2004. PWLGC provides a range of services to the community, including: · a monthly calendar of literary events; · an open-to-the-public monthly workshop where poets bring their work for discussion and constructive criticism; · Poetry:

Mirror of the Arts, a dramatic reading series that couples the work of area writers with other art forms; · the publication of Ohio Writer Magazine ·

Writers and Their Friends, a biennial literary showcase that features the work of poets, fiction writers, journalists, playwrights and children's writers; ·

First Stage, an opportunity for young adults to have their work dramatically read and performed; · The Performance Poetry Project that places leading area writers in the the Cleveland Public Schools to work with students on creative writing projects. PWLGC is a nonprofit, 501(c)(3), organization, supported by grants from the Ohio Arts Council, and project support from the Cleveland Foundation, Gund Foundation, Bruening Foundation, and Ohio Humanities Council. For membership information or an Ohio Writer subscription, follow the links or call [REDACTED] or email [REDACTED].

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602. **justin sirois**

Re: Helpful books

Fri 28 Apr 2006

slapdown!

nice one.

--- kevin thurston <[REDACTED]> wrote:

*<<where are the biographies of artists and athletes,
the graphic
novels and comic strip
compilations, the collections of a favorite
columnist's work.>>*

*perhaps they are to be found when you post your list
(hence the possessive).*

On 4/28/06, David A. Kirschenbaum

<[REDACTED]> wrote:

on 4/28/06 8:47 AM, Haas Bianchi at

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*Ok so what is a list of 10 helpful books? Here
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- 3) Requiem, Anna Akhmatova*
- 4) Cantos, Ezra Pound*
- 5) Anything by Creeley*

- 6) *Seven Storey Mountain*, Thomas Merton
- 7) *Long Loneliness*, Dorothy Day
- 8) *Black Heralds*, Vallejo (Sieferlie's Translations)
- 9) *Guisepppe Ungaretti* (Frisardi's Translations)
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Hon Mention: Maximus Olson

*how are we defining helpful with these lists?
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or any books helpful with our lives? either way,
then where are the
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novels and comic strip
compilations, the collections of a favorite
columnist's work.*

*best,
david*

--

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risk of fire is
serious. But when hot fluid hits someone in the
face, it can be even
more severe.*

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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>

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603. **Jesse Glass**

New Jesse Glass Page At Penn Sound

Fri 28 Apr 2006

Thanks to Daniel Sendeki for the tech. help and Charles Bernstein for the interest. <http://upenn.edu/pennsound/x/Glass.html>.

Readings and articulations from the Passion of Phineas Gage and Selected Poems (West House, 2006) and Man's Wows (Chax/Black Mesa, 1983).

The Passion of Phineas Gage and Selected Poems is available from SPD, Amazon, West House Books on-line and Ahadada Books on-line.

Jess

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604. **C Daly**

awp panel bios

Fri 28 Apr 2006

here are the guidelines for bios for the associated writing programs conference in Atlanta, which I feebly complain about here; the jobs being what you can list is particularly grim, since you can't list what you've published, so "it's all corporate, careerist mush. I'd much rather know if someone is a cat fancier than where they teach comp

Catherine Daly

A note on biographical statements: Biographical statements for event participants will appear in the conference program. The purpose of the biographical statement is to give potential event attendees a quick picture of the participant's experience and background. Statements should adhere to the following format:

â,¬ Your bio should comprise no more than 490 characters including spaces.

â,¬ Please observe the following style points: Do NOT use all-caps, underscores, or abbreviations. *what about book titles?*

â,¬ Your bio should begin with your first and last name, e.g. ³Jane Doe is an assistant professor of English at ²

â,¬ You may list your current school affiliation or place of work and your designation (professor, editor, etc.)

â,¬ Please do not mention high school, undergraduate, graduate, or

post-graduate alma maters. *might there be some writing programs that are better than others?*

â,¬ You may list up to three of your most recent works published.

Please specify the genre of your work. The name of your publisher may be noted parenthetically, e.g. Fear and Loathing in Austin (Full Court Press).

â,¬ Please do NOT list journal or magazine credits, unless you have no book credits listed in your bio, in which case you may list up to three journals or magazines in which your work has appeared.

â,¬ You may list a maximum of one national-level award, grant, or fellowship.

â,¬ Please do not list biographical miscellanea such as: qualifications of your work, descriptions of current projects (e.g., Â³currently working on a novel and a colletion of poemsÂ²), birthplace, hometown, place of residence, family members, pets, etc.

â,¬ Absolutely no promotional information or Web site listings may be included.

[↑ Contents](#)

605. **Joseph Thomas**

Re: awp panel bios

Fri 28 Apr 2006

--- C Daly <[REDACTED]> wrote:

> here are the guidelines for bios for the associated
> writing programs conference in Atlanta [...] I'd
much rather know if someone is a cat fancier than
where they teach comp

Catherine--

Yes, in effect, they're saying, "don't be creative."
What a sad state of affairs: a conference ostensibly
about writing and writing programs with bland,
instrumental and careerist panel biographies.

Best,
Joseph

Do You Yahoo!?

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<http://mail.yahoo.com>

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606. **Michael Rothenberg**

Re: awp panel bios

Fri 28 Apr 2006

surprise!

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

From: "Joseph Thomas" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, April 28, 2006 10:26 AM

Subject: Re: awp panel bios

--- C Daly <[REDACTED]> wrote:

*here are the guidelines for bios for the associated
writing programs conference in Atlanta [...] I'd
much rather know if someone is a cat fancier than
where they teach comp*

Catherine--

*Yes, in effect, they're saying, "don't be creative."
What a sad state of affairs: a conference ostensibly
about writing and writing programs with bland,
instrumental and careerist panel biographies.*

*Best,
Joseph*

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<http://mail.yahoo.com>

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607. **Brian Stefans**

Kluge: A Meditation (my MFA thesis) is online

Fri 28 Apr 2006

"Kluge: A Meditation and other work" is now online at:

http://www.arras.net/bks_kluge_thesis_disk/

I handed in a paper thesis including poems, the texts to the electronic writing pieces and a few essays. The web page above is basically the CD that I gave them this morning at 10 with the paper thesis. A pdf of the paper part is also online.

You'll wonder why I include posters and videos as part of an electronic writing thesis. Well, I include "regular" poems in the print part as well, so I suppose those are just opposite extremems of writing and graphic art, witch most of my stuff in between.

"Kluge" is getting really fun to play with. But I have a lot more functionality I am presently adding, as well as video that interacts with the text. I just didn't have time to have it done by this morning.

Brian

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608. **Jennifer Karmin**

May 1st RALLY FOR IMMIGRANT RIGHTS

Fri 28 Apr 2006

hey poetics friends....here's a good ny times article for discussion.

"Cost of Illegal Immigration May Be Less Than Meets the Eye"

<http://www.icirr.org/stories/nytimes416a.htm>

onwards,
jennifer karmin

May 1st 2006

Join immigrants, workers, and activists to make this
THE LARGEST MAY DAY RALLY & MARCH IN U.S. HISTORY

Full Equality for All Immigrants
National Day of Mobilization
No Work, No School, No Business as Usual!

The A.N.S.W.E.R. Coalition is working hard to build
an independent people's movement
to stop war, racism and all forms of oppression.

More info at:

<http://www.pephost.org/site/News2?page=NewsArticle&id=7696>

Do You Yahoo!?

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

<http://mail.yahoo.com>

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609. **Jack Kimball**

Bay Poetics, last call for pre-orders

Fri 28 Apr 2006

Last call for pre-orders on

BAY POETICS edited by Stephanie Young

496 pages of sumptuous writing from over 100 Bay Area poets

Order now thru Sunday, April 30 at the Faux Press website <<http://fauxpress.com>> -- your copy will ship next week, 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 Sunday, April 30.

"It is not unfair to say that a city is a collection of humans. Human beings. In their municipal trust they sit together in cities. They talk together in cities. They form groups." -- Jack Spicer

[↑ Contents](#)

610. **Haas Bianchi**

FW: May 1st RALLY FOR IMMIGRANT RIGHTS

Fri 28 Apr 2006

We are all immigrants. The illegal immigrants of today are the same as my
Parents who were called WOPS, Without Papers.

Rally with us for justice for all people

At all times

Raymond L Bianchi

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

From: Jennifer Karmin [mailto:██████████]

Sent: Friday, April 28, 2006 2:00 PM

To: [REDACTED]

Subject: May 1st RALLY FOR IMMIGRANT RIGHTS

May 1st 2006

Join immigrants, workers, and activists to make this THE LARGEST MAY DAY
RALLY IN U.S. HISTORY

Full Equality for All Immigrants

National Day of Mobilization

No Work, No School, No Business as Usual!

CHICAGO SCHEDULE

*10 AM: Rally and Program in Union Park
(Randolph and Ogden)

*12 Noon: March Begins
east on Randolph to Haymarket Square
turn right on Desplaines (South)
turn left on Jackson (East)
turn right on Columbus until Balbo

*2 PM: Program in Grant Park
(Lower Hutchison Field in South Grant Park)

The A.N.S.W.E.R. Coalition is working hard to build an independent people's
movement to stop war, racism and all forms of oppression.

<http://www.chicagoanswer.net>

Get involved!

Call: [REDACTED]

E-mail: [REDACTED].

Do You Yahoo!?

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

<http://mail.yahoo.com>

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611. **LOUIS CABRI**
Speak King question
Fri 28 Apr 2006

Hi,

Does anyone know when glossing where Tifle cited the "poemetrics" of "High Whiskers" was first published (and if so, which so) if there was about in laced stilettos the comforter "author-function" for the acknowledgements for a book by the same name published (and the run?) in 2002 that he was about to have known of this poem as published _before_ 2002 on a different (in a rubber dice collectibles that could explaining it ("hi ho duckies" in particular, and if that means the end)? I mean historical of course, frankly.

Thank for all your helps!

[↑ Contents](#)

612. **Evan Escent**

"Jacket 29 is slowly growing"

Fri 28 Apr 2006

Jacket 29 is slowly growing, and should be complete within a few weeks.

Meantime, you can click on this link

<http://jacketmagazine.com/29/index.shtml>

... to check out a couple of highlights: Mallarmé and Poland:

Mallarmé revisited

=== Chris Edwards: A Fluke

'A Fluke' is a mistranslation into English of Stéphane Mallarmé's 1897 poem 'Un coup de dés...' with parallel French text.

=== Rachel Blau DuPlessis: Draft 73: Vertigo - a response to Mallarmé's work.

=== David Brooks: Le Panier Fleuri: The Text and Texture of Les Délivrescences of Adoré Floupette

=== John Tranter: Desmond's Coupé

A partly homophonic mistranslation into English of 'Un coup de dés', using a nice, sensible even left margin.

=== John Tranter: a review of Musicopoematographoscope, by Australian poet Christopher Brennan, a manuscript parody of 'Un coup de dés' written within a few months of Mallarmé's poem being published in the May 1897 issue of the Paris journal "Cosmopolis".

POLAND

. . . and a selection of forty poems from twenty contemporary Polish poets, from "Altered State - The New Polish Poetry" edited by Rod Mengham, Tadeusz Pióro and Piotr Szymor (Tadmorden, UK: Arc Publications, 2003) with a supplement of recent work.

As well there are four interviews, a note on the late Barbara Guest, a Gilbert Sorrentino feature, a James Schuyler feature, two pieces on Flarf, eight poems by Margaret Avison, a 95-frame Dan Dactyl comic strip and dozens of articles, reviews and poems.

Don't just search. Find. Check out the new MSN Search!
<http://search.msn.com/>

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613. **Peter Ciccariello**

Re: Kluge: A Meditation (my MFA thesis) is online

Fri 28 Apr 2006

Many fantastic things happening there Brian, I'm going to go back leisurely and go through all of it.

Thanks for posting it.

-Peter Ciccariello

On 4/28/06, Brian Stefans <[REDACTED]> wrote:

>

> "Kluge: A Meditation and other work" is now online at:

>

>

>

> http://www.arras.net/bks_kluge_thesis_disk/

>

>

>

> I handed in a paper thesis including poems, the texts to the electronic
> writing pieces and a few essays. The web page above is basically the CD
> that

> I gave them this morning at 10 with the paper thesis. A pdf of the paper
> part is also online.

>

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> You'll wonder why I include posters and videos as part of an electronic
> writing thesis. Well, I include "regular" poems in the print part as well,
> so I suppose those are just opposite extremems of writing and graphic art,
> witch most of my stuff in between.

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>

>
> "Kluge" is getting really fun to play with. But I have a lot more
> functionality I am presently adding, as well as video that interacts with
> the text. I just didn't have time to have it done by this morning.
>
>
>
> Brian
>
>
>
--

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614. **Alexander Jorgensen**

CHINA: "What your mamma say...but what about papa..."

Fri 28 Apr 2006

Subterranean and Beijing School just round the corner, he said

Checkout Bookworm, Beijing, <http://www.beijingbookworm.com/> and Bob Marcacci XXXXXXXXXX

and 13Club (your find it in Korea town, Chungfu Lu, Beijing).

Best as ever,

Alexander Jorgensen, Endemic Conspirator

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

How low will we go? Check out Yahoo! Messenger's low PC-to-Phone call rates.

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615. **Jesse Glass**

Saturday's Guardian on The Passion of Phineas Gage and Selected Poems by Jesse Glass

Sat 29 Apr 2006

Food for thought

Sarah Crown on The Narrators | The Passion of Phineas Gage and Selected Poems

Sarah Crown

Saturday April 29, 2006

Guardian

The Narrators, by Nicholas Murray (Rack Press, £6) Food plays a central part in the lucid landscape poems of Nicholas Murray's latest collection. It features in treasured childhood memories of "ham and salad teas"; in the here-and-now of his life in Wales, where a "bowl of succulent beans / cools ... and a knife / slices another wall of cheese"; in an evocative Greek sequence, in which "dry, Samian wine" and "plate[s] of battered squid" give the landscape sensual texture. His quick, vivid snapshots of nature often suggest food, too; the sight of "berries on their rambling stalks" leads him to imagine "their oozing weight / dark beneath a sweet and sugared crust" with mouth-watering zest.

Away from the table, Murray's occasional tendency to overdo the whimsy (as in the rather mawkish image of old men "affecting gravity and beards / as a reproach to folly") is offset by the moments of real style that his clear sense of internal rhythm and strong feeling for the well-honed phrase produce. In "First Day of Summer", for example, the opening lines - "All day the sun had struggled with this paste / of lumpy cloud, occluded light and hampered heat. / Until, late afternoon, the curtain rolled away / and sunlight splashed the gravel yard" - cast a glow across the page.

The Passion of Phineas Gage and Selected Poems, by Jesse Glass (West House Books, £9.50)

In his latest volume, Jesse Glass prefaces a selection of poems from his 35-year career with a new, book-length sequence in which he considers the life of Phineas Gage, a figure exceptional enough to merit the attention of this accomplished experimental poet. Gage's story is justly famous. In 1848 an explosion shot a three-foot-long iron bar through the air into his brain. Incredibly, he survived, but his sense of morality was permanently erased. In a virtuoso evocation of Gage's life from that moment onwards, Glass intersperses contemporary accounts of the accident with a series of brilliant and moving poems. In those voiced by Gage, the painstaking fumble of his thoughts, perfectly evoked by Glass's insertion of a comma between each word, contrasts electrifyingly with his unexpectedly sublime language, which in turn contrasts with the far more constrained voices of the other speakers. The doctor's assessment of his patient ("Pulse 72; tongue red and dry; breath foetid ..."), for example, pales before Gage's description of his shattered head resembling a whale, "a, Nantucket, oil, well, / gushing, ambergris".

The selected poems provide further evidence of Glass's ability, but it is the remarkable opening sequence that stays in the mind.

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616. **Pierre Joris**

recent posts on nomadics

Sat 29 Apr 2006

Recent posts on Nomadics blog: <http://pjoris.blogspot.com>

Blake turns in his Grave

Kurt Gödel

The Precariat, a bookfair, a Nobel's take on entertainment

Amazigh celebrations

Poem du Jour

Breaking the silence

Brooklyn Wedding

apologies for cross posting (not the title of a post)

enjoy,

Pierre

=====
"Blasphemy is a victimless crime." -- a t-shirt sent to Salman
Rushdie in the days of the Satanic Verses fatwa.
=====

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 85

Euro cell: 011 33 6 79 368 446

email: [REDACTED]

<http://pierrejoris.com>

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

=====

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617. **Roger Day**

Re: harmful books

Sat 29 Apr 2006

I think this person has read it closer than most:

<http://www.washingtonpost.com/wp-dyn/content/article/2006/03/04/AR2006030401369.html>

On 4/28/06, Ian VanHeusen <[REDACTED]> wrote:

> I think the biggest problem with the bible is that people didn't actually
> read it.

>

--

<http://www.badstep.net/>

<http://www.cb1poetry.org.uk/>

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618. **Camille Martin**

Camille Martin reads at the Art Bar in Toronto

Sat 29 Apr 2006

if you're going to be in toronto on may 9, please come to my reading at the art bar. i'd love to see some friendly faces there!

among other things, i'll be reading my edgy sonnet series "sennets."

i've only written one other sonnet in my life (that i know of). then i move to toronto and write twenty sonnets. what does that mean? anyway, i've dedicated them to my new home. what the hell, i'm happy to be here . . .

8 pm Tuesday, May 9

The Art Bar at the Victory Cafe

581 Markham Street

Toronto

camille

camille martin

156 brandon avenue, #403

toronto, on m6h 2e4

[REDACTED]

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619. **James Fox**

CFP: Cixous, Theatre, Death (5/10/06; journal issue)

Sat 29 Apr 2006

PLEASE SUBMIT BY 10 MAY 2006

TO: [REDACTED] (mailto:[REDACTED])

OR:

JAMES FOX, EDITOR
THE STONEWRITERS' MEMORIAL
SUNY ALBANY
E-32022 CAPITAL HILL
EMPIRE COMMONS-7883
ALBANY, NY 12222

THIS SPECIAL ISSUE WILL FOCUS PRIMARILY ON THE THEATRE, IN PARTICULAR, THE WORK OF HÉLÈNE CIXOUS.

SUBMISSION GUIDELINES:

PHOTOGRAPHY, ARTWORK, AND PHOTOS OF PLASTIC ART SHOULD BE SUBMITTED IN TWO FORMATS: AN 8 X 10 B&W GLOSSY OR A PROFESSIONAL QUALITY PHOTOCOPY, AND A CD. FOR WRITTEN WORK, PLEASE SUBMIT NO MORE THAN:

SCREEN OR STAGE PLAY 30 PAGES MAX

ESSAY 10,000 WORDS

PLAY/FILM REVIEW 2,000 WORDS

CREATIVE-CRITICAL, MULTI-GENRE, AND INTERDISCIPLINARY WORKS ARE ENCOURAGED.

POSSIBLE TOPICS/THEMES MAY INCLUDE:

I.

THE PLAYS OF HELENE CIXOUS
THEATRE DU SOLEIL
ECRITURE FEMININE

II.

DEATH
MELANCHOLIA
FLUIDITY
WOMEN'S STUDIES
WRITING/ENGRAVING/GRAVES/GRAVITY

III.

COGNITIVE POETICS
TRANSGRESSION
BORDER CROSSING
THE BODY
DRAMATURGY, ACTING, DIRECTING, SET DESIGN, SCRIPT ANALYSIS
MARIONETTE THEATRE
NOH, KABUKI, KYOGEN, BUNRAKU

SHAKESPEARE
GREEK TRAGEDY (ESP. AESCHYLUS AND SOPHOCLES)

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620. **Andrew Burke**

Re: harmful books

Sat 29 Apr 2006

Thank you, Roger.

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

From: "Roger Day" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, April 30, 2006 1:12 AM

Subject: Re: harmful books

I think this person has read it closer than most:

<http://www.washingtonpost.com/wp-dyn/content/article/2006/03/04/AR2006030401369.html>

On 4/28/06, Ian VanHeusen <[REDACTED]> wrote:

> I think the biggest problem with the bible is that people didn't actually

> read it.

>

--

<http://www.badstep.net/>

<http://www.cb1poetry.org.uk/>

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621. **Holly Crawford**

Re: a Walt Whitman--Entropy Slices

Sun 30 Apr 2006

I have posted Entropy Slices--a very long poem that I have now finished. It consists of about 160 slices, some one line and others run for several pages. It is cultural and political commentary--Nixon tapes to your next vacation. It is one week repeat twice. It started it in 1994. Over the years I have sent it to several people and entered into several poetry contests. First book and all that. I reformatted to fit the rules. I was once told it was one of the runner up! That was a major contest that year. Several issues ago, one very long slice was published a Van Gogh's Ear. That was hard. I have sent out slices before, but it is looking at one very small part. It is a fragment of a string of fragments of multiple sources and voices. Slices were performed at the Bowery Poetry Club

with the help of 11 others that Dan Waber helped put together. I would send it to O, but there not looking for 2007. No reading toward based on recent published book. No poetry critics picking it. I could print the fancy multiple font version POD. If anyone wants one let me know.

Entropy Slices may be viewed at:
www.art-poetry.info/

Holly Crawford

And here's a slice....

{S} 024702

the Supreme Court
full net weight indicated
declines to review
Fifty Ways To Leave Your Lover
and
seven window pictures at once

Where are you? he asked,
I heard the sound of you in the garden
I was afraid because I was naked,
follow these instructions to display the main picture
if it does not appear full when opened,
it is because contents have settled during shipping and handling
visibility of the operation is poor
because the operator may be at a distance of 20 to 30 feet,
but your guide will enthrall you with history,
so I hid

Who told you that you were naked?
The Governor of New Hampshire

Have you been eating of the tree I forbade you to eat? there will be a brief stop
at the Moorea fruit juice distillery for the complimentary tasting of locally
made spirits and liqueurs depth perception is poor for the same reason

The case:
to stop a state grant to the magazine that had published
a poem
Castrating the Cat
so he starts hanging around the park
listening to Muskrat Love

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622. **C Daly**

FW: [Versification] The fate of Versification

Sun 30 Apr 2006

Dear List,

Last month Jody Tate informed me that he was leaving Oregon State University and that I would, therefore, need to find a new home for the Versification web page. At some point in the not very distant future, we shall have to move it or potentially lose it for good. I cannot bring Versification back to my current Japanese university because I face mandatory retirement in 2007. I had hoped that the Stoa Consortium might be able to adopt it, but they are worried about who will edit the page. I've not heard from my contact there in weeks, so I assume they are reluctant to undertake the work. Since most universities require web page owners to be members of the institution, I need to find a volunteer who can host the page and help with editorial duties. I will, of course, do all that I can on my end, but we need an owner ASAP.

I've had an offer by an individual who helps the Stoa Consortium with programming to put Versification on his personal web site, but I would prefer to keep it at a university if at all possible.

Any suggestions to solve this problem will be very gratefully received.

Jody has done a wonderful job in modernizing and streamlining the page. His departure will be sorely missed by all, but especially by me, who came to depend so much on his expertise. gratias tibi maximas ago!

Steven J. Willett

Steven J. Willett
Shizuoka University of Art and Culture
Department of International Culture Studies
1794-1 Noguchi-cho, Shizuoka Pref.
Hamamatsu City, Japan [REDACTED]
Email: [REDACTED]
Phone: 53-[REDACTED]

Versification mailing list

[REDACTED]
<http://mailman1.u.washington.edu/mailman/listinfo/versification>

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623. **Ian VanHeusen**

Re: roger day

Sun 30 Apr 2006

Wow, interesting tangeant. I think the biggest problem with the Washington Post article is that there is no attempt to show both sides. I mean it would have taken literally one afternoon for the reporter to find say a Catholic Scholar of the bible with a good reputation and who was familiar with this man's argument. For me personally, that would have been important. Not really a huge problem because anyone familiar with Christianity knows that Fundmentalism employs a whole line of thinking that is not hard to break apart. All I see is a Christian Fundmentalist who applied the logic of Fundmentalism. Doesn't really affect me, but worth thinking about for oh, say a half hour. Peace, Ian

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624. **Stephen Vincent**

Rational Anthems

Sun 30 Apr 2006

I suspect if the music industry gets things right, the USA is going to have a fun and financially profitable run of the National Anthem in the language of every migrant group in the Nation. In fact, yesterday in my local neighborhood pub, I swear I heard some Irish-Am guys coming up with a version in Gaelic. This could probably lead to competitions - Chinese, Japanese, German, French, Arabic, etc.

We've already many great country and western and African-American Anthem versions - Jimi Hendrix at Woodstock being my personal favorite.

What the hell, it might drive George Bush and a certain conservative cast of white Christian Evangelicals crazy - but it sounds infinitely more interesting than the alternative.

Stephen V

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

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625. **Haas Bianchi**

Atlanta Readings

Sun 30 Apr 2006

can someone forward to me who is animating readings in Atlanta?

Ray

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

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

Behalf Of Stephen Vincent

Sent: Sunday, April 30, 2006 9:43 PM

To: ██████████

Subject: Rational Anthems

I suspect if the music industry gets things right, the USA is going to have a fun and financially profitable run of the National Anthem in the language of every migrant group in the Nation. In fact, yesterday in my local neighborhood pub, I swear I heard some Irish-Am guys coming up with a version in Gaelic. This could probably lead to competitions - Chinese, Japanese, German, French, Arabic, etc.

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Stephen V

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