

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

November 2006

647 messages · Wed 1 Nov 2006 – Thu 30 Nov 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

November 2006 was the month politics broke into the room from three directions at once — the ballot box, the culture war, and the empty wallet — and the outside world, which had ignored the poets for years, suddenly seemed to notice them. Six hundred and forty-seven messages moved through the list as the midterm elections turned the Congress over and a cable host went hunting a Language poet on national television. But the truest politics of the month, it turned out, was neither the vote nor the villainy; it was the quiet business of poets keeping one another from going under.

The ballot came first. The midterm elections handed the Democrats both houses, and the war's chief architect resigned the very next day, and the room — which had spent years grieving on the losing side — allowed itself a wary, exhausted relief. A thread on political change and pessimism weighed how much a single election could really undo of what the decade had taught them to expect, and mostly concluded: less than one would hope, but not nothing.

Then came the spotlight, and it was hostile. Ron Silliman alerted the list that Bill O'Reilly meant to "*go after Bruce Andrews for assigning*" an antiwar book to his students — the astonishing spectacle of a Language poet, invisible to the mainstream for thirty years, hauled onto Fox as a national villain. George Bowering, writing from Canada, supplied the perfect measure of the distance with a single innocent question: "*who is Bill O'Reilly?*" The avant-garde and the culture that had suddenly found it worth attacking did not, it was clear, know each other at all.

And underneath the noise lay the plain fact of money. A thread for Poets In Need circulated Michael Rothenberg's mutual-aid fund, and David Meltzer, a grant recipient, testified to what this utopian experiment in mutual aid had done for him — it had, he wrote, "*bailed me out of a cold-sweat fiscal crisis.*" Beneath the election and the television and the theory, the poets were broke, most of them, and had built, quietly and without fanfare, a communitarian net to catch each other when the rent came due and the adjunct check did not.

That net was the month's real politics. The ballot changed the Congress and the cable host changed nothing, but a button on a website and a grant paid in time kept an actual poet housed — the solidarity no election delivers and no anchor can touch. I have set November down exactly as the archive delivered it — the

turned Congress, the hunted poet, and the fund that saved one — because it was the month the world at last noticed the poets, to vote near them and to denounce them, and the poets answered by noticing one another, having learned by 2006 that the only politics that reaches all the way down to the rent is the one they practice on themselves.

— *K. M. F.*

Contents

Every entry links to its message. 647 in all.

1 NOV 2006

1. Steve Dalachinsky — Re: Dirty Updates!
2. Bill Berkson — Frank O'Hara at 80
3. reJennifer Bartlett — New on SES Blog
4. Michael Kelleher — JUST BUFFALO CANCELLATION
5. Joshua Kotin — NEW CHICAGO REVIEW + + + + REXROTH
6. Fulcrum Annual — Poets
7. David A. Kirschenbaum — Brad Will Writing on Brazil in Boog City
8. Andy Gricevich — Re: Brad Will
9. David-Baptiste Chirot — FW: Sztuka Fabryka
10. Fulcrum Annual — Poets Nikolayev & Kapovich in NY Nov. 8 [corrected date & address]
11. heidi arnold — (no subject)
12. D. Wellman — Re: Brad Will and Oaxaca
13. Gabrielle Welford — Re: Poets Nikolayev & Kapovich in NY Nov. 8 [corrected date & address]
14. UbuWeb — UBUWEB :: Selected Resources, Nov-Dec 2006
15. UbuWeb — UBUWEB :: Selected Resources (Again - COMPLETE)
16. Pam Grossman — nyc events on november 20th?
17. Tisa Bryant — Latest from Oaxaca: First Hand Report [Re: Brad Will]
18. Hot Whiskey Press — The Meat Book w limited edition Lisa Jarnot broadside (hot whiskey pres...

2 NOV 2006

19. AG Jorgensen — Creeley Letters Online - Maybe useful / interesting
20. Nathaniel Siegel — you may want to email or phone CUE to reserve a seat for reading
21. Morgan Schuldt — CUE: A Journal of Prose Poetry
22. Pierre Joris — Recent Nomadics blog posts
23. Joshua Kotin — NEW CHICAGO REVIEW + + + 60th ANNIVERSARY
24. susan maurer — poetry reading and anna siano photos of the poets
25. Rod Smith — MICHAEL GOTTLIEB and ROD SMITH @ BOWERY POETRY CLUB NOVEMBER 4, 4 PM
26. Holly Crawford — Re: Holly Crawford's Found Punctuation Video on Google Video
27. Rod Smith — New @ Bridge Street: Berkson/Mayer, Bersenbrugge/Smith, Mullen, Degentesh, Beck...
28. Chris Stroffolino — A Rebuke to The John Kerry (Collins) In Me
29. Charlotte Mandel — Reading in NYC
30. Mark Weiss — Re: A Rebuke to The John Kerry (Collins) In Me
31. Carol Novack — FREDERIC TUTEN, DIANE WILLIAMS, & WANDA PHIPPS November 17th @ KGB Bar, NYC
32. amy king — THIS WEEKEND -- Baltimore and Washington D.C. -- RON PADGETT
33. Jason Quackenbush — Re: A Rebuke to The John Kerry (Collins) In Me
34. vulture protein — Re: A Rebuke to The John Kerry (Collins) In Me
35. Ron Silliman — Bill O'Reilly vs. Bruce Andrews
36. Jay Dougherty — Re: Creeley Letters Online - Maybe useful / interesting
37. Jay Dougherty — Anita Wynn on PoetryCircle
38. David-Baptiste Chirot — Re: A Rebuke to The John Kerry (Collins) In Me
39. angela vasquez-giroux — Re: A Rebuke to The John Kerry (Collins) In Me
40. George Bowering — Re: Bill O'Reilly vs. Bruce Andrews
41. Jason Quackenbush — Re: A Rebuke to The John Kerry (Collins) In Me
42. Tom W. Lewis — Re: Bill O'Reilly vs. Bruce Andrews
43. mIEKAL aND — Re: A Rebuke to The John Kerry (Collins) In Me
44. Marcus Bales — At 8 pm November 4, 2006 in Olde Towne Hall Theater in North Ridgeville

- 45. Halvard Johnson — Re: Bill O'Reilly vs. Bruce Andrews
- 46. Dan Coffey — Re: A Rebuke to The John Kerry (Collins) In Me
- 47. J. Michael Molloy — Re: Bill O'Reilly vs. Bruce Andrews
- 48. angela vasquez-giroux — Re: A Rebuke to The John Kerry (Collins) In Me
- 49. David-Baptiste Chirot — Re: Bill O'Reilly vs. Bruce Andrews
- 50. Poetry Project — Events at the Poetry Project 11/3 - 11/11
- 51. Steve Dalachinsky — Re: nyc events on november 20th?
- 52. George Bowering — Re: Bill O'Reilly vs. Bruce Andrews
- 53. Tom W. Lewis — Re: Bill O'Reilly vs. Bruce Andrews
- 54. Phil Primeau — Re: Bill O'Reilly vs. Bruce Andrews
- 55. Larissa Shmailo — Re: A Rebuke to The John Kerry (Collins) In Me
- 56. Eric Yost — Re: A Rebuke to The John Kerry (Collins) In Me
- 57. Dan Coffey — Re: A Rebuke to The John Kerry (Collins) In Me
- 58. Chris Stroffolino — Re: A Rebuke to The John Kerry (Collins) In Me
- 59. Larissa Shmailo — Re: A Rebuke to The John Kerry (Collins) In Me
- 60. Mary Kasimor — Re: A Rebuke to The John Kerry (Collins) In Me

3 NOV 2006

- 61. jUstin!katKO — From Keston Sutherland - OCT!
- 62. David Harrison Horton — Re: From Keston Sutherland - OCT!
- 63. David Harrison Horton — apostrophe s
- 64. Clay Banes — Re: apostrophe s
- 65. Jim Andrews — Re: apostrophe s
- 66. Andrew Jones — Re: apostrophe s
- 67. Daniel Zimmerman — Re: From Keston Sutherland - OCT!
- 68. Gabrielle Welford — Re: A Rebuke to The John Kerry (Collins) In Me
- 69. Dan Coffey — Re: Bill O'Reilly vs. Bruce Andrews
- 70. Adam Fieled — Kuhn, Palm, Fieled on PFS Post
- 71. Gerald Schwartz — Re: Bill O'Reilly vs. Bruce Andrews
- 72. Thomas savage — Re: A Rebuke to The John Kerry (Collins) In Me
- 73. Murat Nemet-Nejat — Re: A Rebuke to The John Kerry (Collins) In Me
- 74. Vernon Frazer — Re: Bill O'Reilly vs. Bruce Andrews
- 75. vulture protein — Re: A Rebuke to The John Kerry (Collins) In Me
- 76. Vernon Frazer — Re: A Rebuke to The John Kerry (Collins) In Me
- 77. Max Middle — this Sunday, Max Middle Sound Project performance
- 78. Stephen Vincent — Re: Bruce on Fox
- 79. Charles Bernstein — URL for video feed of Bruce Andrews on O'Reilly show
- 80. Stephen Vincent — Re: Bruce on Fox
- 81. Dan Waber — US Presidential Speeches Tag Cloud
- 82. Tom W. Lewis — Re: apostrophe s
- 83. Thomas savage — Re: A Rebuke to The John Kerry (Collins) In Me
- 84. Mary Kasimor — Re: A Rebuke to The John Kerry (Collins) In Me
- 85. Joshua Kotin — NEW CHICAGO REVIEW + + PARTY
- 86. David-Baptiste Chirot — Re: AN EASY WAY TO THE URL for video feed of Bruce Andrews on O'Rei...
- 87. Raymond Bianchi — Re: URL for video feed of Bruce Andrews on O'Reilly show
- 88. Geoffrey Gatza — Announcing the Fall issue of BlazeVOX 2k6
- 89. Phil Primeau — RIP Theo van Gogh
- 90. Marcus Bales — Re: Bill O'Reilly vs. Bruce Andrews
- 91. Chris Stroffolino — Re: apostrophe s (and ownership)
- 92. Chris Stroffolino — Soldier/Student/Drop Out/Etc...
- 93. Stephen Baraban — shopkeeper's apostrophe
- 94. Eric Yost — Re: A Rebuke to The John Kerry (Collins) In Me
- 95. Paul Nelson — SPLAB! E-Fishwrapper
- 96. Seth Forrest — Re: SPLAB! E-Fishwrapper
- 97. richard owens — Re: Announcing the Fall issue of BlazeVOX 2k6

98. Jennifer Karmin — Anthology of Experimental Women's Prose

4 NOV 2006

- 99. Mona Baroudi — Out of the office
- 100. Alan Sondheim — R
- 101. George Bowering — Re: apostrophe s
- 102. Mark Weiss — Re: apostrophe s
- 103. Clay Banes — Re: apostrophe s
- 104. Dan Waber — alphabliss or non-nursery rhymes, by Bob Marcacci
- 105. David-Baptiste Chirot — FW: Yahoo! News Story - Headstone found at Dickinson home - Yahoo! ...
- 106. Elizabeth Treadwell — triplemint and I'm reading.
- 107. Bob Grumman — Re: apostrophe s
- 108. Bob Grumman — Re: Stein's "INCLINE"
- 109. Gabrielle Welford — Re: apostrophe s
- 110. Mark Weiss — Re: apostrophe s
- 111. Lori Emerson — Susan Howe and David Grubbs | Thieft now on itunes
- 112. Dan Coffey — Re: Susan Howe and David Grubbs | Thieft now on itunes
- 113. jUstin!katKO — Royer, Howe, Wagner - Miami University - Nov 8th
- 114. Rob McLennan — new(ish) on rob's clever blog
- 115. derek beaulieu — call for submissions- found poetry
- 116. mIEKAL aND — wordcum
- 117. J. Michael Mollohan — Re: wordcum

5 NOV 2006

- 118. David-Baptiste Chirot — FW: Urgent re oaxaca
- 119. Nick LoLordo — Fwd: Question re. Glossolalia
- 120. Peter Ciccariello — Making words
- 121. kom9os — YouTube Poetry - the crisis in the humanities
- 122. Bob Grumman — Re: apostrophe s
- 123. heidi arnold — Re: Question re. Glossolalia
- 124. Mark Weiss — Re: apostrophe s
- 125. David-Baptiste Chirot — NYTimes.com: Cyber-Neologoliferation
- 126. Steve Dalachinsky — Re: new on ebr | a present for you
- 127. Steve Dalachinsky — Fw: CELEBRATE THE PUBLICATION OF UP IS UP, BUT DOWN IS DOWN - FRI AT AB...
- 128. Haas Bianchi — George Bowering
- 129. Ren Powell — FW: To the remembrance of Nadja Anjoman
- 130. Haas Bianchi — Chicagopostmodernpoetry.com November issue is live Johnston-rexillus-Porzel ...
- 131. Lori Emerson — new on ebr | a present for you
- 132. Alan Sondheim — Philosophy and Others of Dance, numerous pieces, feedback welcomed
- 133. heidi arnold — Re: apostrophe s
- 134. Scott Michael Pierce — new titles from Effing Press
- 135. mIEKAL aND — Re: wordcum
- 136. Richard Jeffrey Newman — Richard Jeffrey Newman - two readings in Pittsburgh

6 NOV 2006

- 137. Rob McLennan — Re: new on ebr | a present for you
- 138. Bob Marcacci — Re: new on ebr | a present for you
- 139. Herb Levy — Re: new on ebr | a present for you
- 140. Vernon Frazer — Re: new on ebr | a present for you
- 141. Camille Martin — Re: Question re. Glossolalia
- 142. Lisa Janssen — Chicago reading 11/9 for MoonLit mag Jenks, Craig, Janssen
- 143. Lori Emerson — Re: new on ebr | a present for you
- 144. Ward Tietz — Re: Question re. Glossolalia
- 145. Tarpaulin Sky — One more reason to avoid Norton anthologies

146. Ward Tietz — The Poetic Book: McGann, Szittyta, Bergvall and Drucker @ Georgetown U, 11/16
147. Thomas savage — Re: Fw: CELEBRATE THE PUBLICATION OF UP IS UP, BUT DOWN IS DOWN - FRI AT AB...
148. Phil Primeau — Re: One more reason to avoid Norton anthologies
149. Phil Primeau — Re: wordcum
150. Ron Silliman — Silliman's Blog
151. Small Press Traffic — Arnold on Loy, Niedecker & Oppen at SPT this Fri 11/10
152. mIEKAL aND — Re: Silliman's Blog
153. Stephen Vincent — Re: Silliman's Blog
154. mIEKAL aND — Re: Silliman's Blog
155. George Bowering — Re: One more reason to avoid Norton anthologies
156. David-Baptiste Chiot — From Clemente PadinRE: German tour, November 2006 - Gira alemana, N...
157. Michael Kelleher — JUST BUFFALO E-NEWSLETTER 11-06-06
158. Roger Day — Re: One more reason to avoid Norton anthologies
159. Ashley Edwards — FO A RM Festival of Sound & Video - Nov. 18 at the Portland Art Center
160. Bruce Covey — mcsweeney, lin, florian reading in atlanta
161. Bob Grumman — Re: One more reason to avoid Norton anthologies
162. Bob Grumman — My Blog Entry for Today
163. Robin Hamilton — Re: apostrophe s
164. Jane Sprague — New from Palm Press: Currençy
165. Steve Dalachinsky — Fw: any insights into what

7 NOV 2006

166. Steve Dalachinsky — Re: Fw: any insights into what
167. Dan Machlin — Laura Mullen Book Launch NYC 11/14
168. Alan Sondheim — Re: Fw: any insights into what
169. heidi arnold — (no subject)
170. Alan Sondheim — (VOTE &) deploy, he said, the devouring powers of light
171. Gary Sullivan — KIM LYONS & NICK PIOMBINO SEGUE SATURDAY
172. amy king — I See Poet People
173. Sina Queyras — Caroline Bergvall at Haverford
174. Freind, William Joseph — Bernadette Mayer in South Jersey, 11/8
175. Chris Pusateri — Pusateri/Martinez reading in Boulder, Wednesday 11/8
176. Susan Webster Schultz — bradajo pidgin book and cd from TINFISH PRESS
177. Sidebrow Editors — Sidebrow: Call for Submissions
178. Phil Primeau — Dirty girl
179. Eric Yost — Re: One more reason to avoid Norton anthologies
180. Clay Banes — 11/9 Anna Moschovakis & Elizabeth Treadwell
181. Susan Webster Schultz — new Tinfish publication: 2 POEMS BAI BRADAJO (Jozuf Hadley)
182. Vernon Frazer — POETS IN NEED (Sent on behalf of Michael Rothenberg)
183. Tom W. Lewis — Re: One more reason to avoid Norton anthologies
184. Jason Quackenbush — Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)
185. Christopher Leland Winks — Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)
186. Ron Starr — Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)
187. angela vasquez-giroux — Re: One more reason to avoid Norton anthologies
188. Ron Starr — Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)
189. Bob Grumman — The NEA
190. Maria Damon — Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)
191. Stephen Vincent — Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)
192. Jason Quackenbush — Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)
193. Tisa Bryant — Brooklyn: Grand Opening & Reading for Adam's Books!
194. Vernon Frazer — Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)
195. Kevin Killian — Re: POETS IN NEED
196. Bob Grumman — Re: apostrophe s

- 197. Tom W. Lewis — the Function of Carnival in 1950s Private School Literature Classes, or, Rob...
- 198. Tisa Bryant — Adam's Books Grand Opening November 12!
- 199. Karl-Erik Tallmo — Re: apostrophe s
- 200. Maria Damon — Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)
- 201. Robin Hamilton — Re: apostrophe s
- 202. Alison Croggon — Re: The NEA
- 203. Robin Hamilton — Re: apostrophe s
- 204. David A. Kirschenbaum — **Advertise in Boog City 38**

8 NOV 2006

- 205. David Baratier — Re: any idea on what
- 206. AG Jorgensen — Denise Levertov
- 207. AG Jorgensen — Robert Creeley Letters
- 208. Nathaniel Siegel — a memorial for Brad Will in New York City
- 209. heidi arnold — Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)
- 210. Vernon Frazer — Poeets in Need Button
- 211. David-Baptiste Chirot — Re: GLOSSOLALIA: A Neuroscientific Look at Speaking in Tongues
- 212. Tom Orange — Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)
- 213. Gerald Schwartz — Rumsfeld...
- 214. vulture protein — Re: Rumsfeld...
- 215. Vernon Frazer — POETS IN NEED CORRECTION
- 216. vulture protein — Re: Rumsfeld...
- 217. Daniel Godston — Rumsfeld haiku
- 218. Stephen Vincent — Rumsfeld/Cheney/Bush Iraq Legacy
- 219. Daniel Godston — Mu Xin's poetry
- 220. Eric Yost — Re: Rumsfeld...
- 221. Mark Weiss — Re: Rumsfeld...
- 222. Alan Sondheim — new video work - urls
- 223. mIEKAL aND — the Brad Will foundation
- 224. kari edwards — RADAR reading series * tuesday, november 14th * triple-chocolate cookies

9 NOV 2006

- 225. David A. Kirschenbaum — *Boog Series Wants to Host Your Non-NYC Small Press in January*
- 226. Lucas Klein — Re: Mu Xin's Poetry
- 227. Tim Peterson — The Work of Leslie Scalapino: at the Poetry Project, Sat Nov 11th, 1 PM
- 228. David A. Kirschenbaum — Memorial for Brad Will, Saturday 1-5 at St. Mark's Church in-the-Bo...
- 229. Tisa Bryant — NYC: Pocket Myths/Redbird Films Screen THE ODYSSEY at The Mix, 11.12.06
- 230. David-Baptiste Chirot — Woodland Pattern: 11/11/06 A Day of Poetry with Dawn Michelle Baude
- 231. Roger Day — Re: Rumsfeld...
- 232. Mark Weiss — Re: Rumsfeld...
- 233. Taylor Brady — Re: Rumsfeld...
- 234. Roger Day — Re: Rumsfeld...
- 235. Eric Yost — Re: Rumsfeld...
- 236. richard owens — Dale Smith reading/talk in Buffalo
- 237. Christopher Leland Winks — Re: Rumsfeld...
- 238. susan maurer — democrats gain control
- 239. Poetry Project — Events at the Poetry Project 11/11 - 11/17
- 240. angela vasquez-giroux — Re: democrats gain control
- 241. susan maurer — Re: democrats gain control
- 242. Halvard Johnson — Re: democrats gain control
- 243. George Bowering — Re: Boog City 37 Available Saturday

- 244. George Bowering — Re: democrats gain control
- 245. Eric Yost — Re: Rumsfeld...
- 246. Christopher Leland Winks — Re: democrats gain control
- 247. Kazim Ali — Announcing Radical Love: 5 Novels by Fanny Howe
- 248. Joe Amato — Democracy in action...
- 249. Edmund Hardy — i.s. oct / nov update
- 250. Alan Sondheim — Re: Democracy in action...
- 251. Jim Andrews — Re: Democracy in action...
- 252. Taylor Brady — Re: Democracy in action...

10 NOV 2006

- 253. Mona Baroudi — Out of the office
- 254. Steve Dalachinsky — Fw: great gig - Po'Jazz at The Cornelia St Cafe - Thursday, Nov 16th
- 255. George Bowering — Re: Democracy in action...
- 256. George Bowering — Re: Democracy in action...
- 257. Chris Stroffolino — Democracy inaction (to taylor b)...
- 258. Bob Marcacci — Re: Democracy in action...
- 259. Alan Sondheim — Re: Democracy in action...
- 260. Alan Sondheim — Re: Democracy in action...
- 261. Herb Levy — Re: Democracy in action...
- 262. Herb Levy — Re: Democracy in action...
- 263. Roger Day — Re: Democracy in action...
- 264. Pierre Joris — Recent Nomadics blog posts
- 265. reJennifer Bartlett — What are you reading?
- 266. David-Baptiste Chirot — Blackbox submissions
- 267. Alexander Dickow — political change? pessimism, etc
- 268. Aldon Nielsen — Position Open
- 269. Charles Bernstein — Susan Howe Festival
- 270. Taylor Brady — Re: Democracy inaction (to taylor b)...
- 271. Nick Piombino — BPC reading
- 272. mIEKAL aND — Fwd: [dreamtime] Brad memorial webcast tomorrow
- 273. Adam Fieled — Adam Fieled/Nick Moudry read in Philly
- 274. Christopher Leland Winks — Re: Rumsfeld...
- 275. amy king — ONE WEEK FROM TODAY - HOLMES, GREENSTREET, and MARKS
- 276. Eric Yost — Re: Rumsfeld...
- 277. Robert Majzels — Re: political change? pessimism, etc
- 278. David-Baptiste Chirot — Re: political change? pessimism, etc/And this way to the Lobby newc...
- 279. angela vasquez-giroux — Re: Rumsfeld...
- 280. Larissa Shmailo — Re: Rumsfeld...
- 281. Mark Weiss — Re: political change? pessimism, etc
- 282. angela vasquez-giroux — Re: democrats gain control
- 283. Eric Yost — Re: Rumsfeld...
- 284. Stephen Vincent — Re: political change? pessimism, etc
- 285. Jesse Crockett — listenlight new issue 04
- 286. Bob Grumman — Re: The NEA
- 287. Peter Ciccariello — Word made plastic in modern landscape

11 NOV 2006

- 288. steve d. dalachinsky — Re: listenlight new issue 04
- 289. Steve Dalachinsky — Re: :eR
- 290. Jesse Crockett — Re: listenlight new issue 04
- 291. Chris Stroffolino — Demonaction (taylor b) poetscedigres
- 292. Vernon Frazer — Full Moon Reading (posted on behalf of Michael Rothenberg)
- 293. Eric Elshtain — New Beard of Bees Chapbook
- 294. Alexander Dickow — politics: response to Robert?
- 295. Poetics List — Welcome Message / Notes

- 296. Eric Yost — Re: political change? pessimism, etc
- 297. Mark Weiss — Re: political change? pessimism, etc
- 298. Roger Day — Re: political change? pessimism, etc
- 299. Pam Grossman — brad will/brooklyn rail
- 300. Stephen Vincent — Re: political change? pessimism, etc
- 301. Elizabeth Treadwell — new at secret mint
- 302. Stephen Baraban — Re: political change? pessimism, etc
- 303. Dan Wilcox — Third Thursday Open Mic in Albany, NY
- 304. Robin Hamilton — Re: political change? pessimism, etc
- 305. jUstin!katKO — Critical Documents - Newsletter (Nov 06)
- 306. Eric Yost — Re: political change? pessimism, etc
- 307. Stephen Vincent — Re: political change? pessimism, etc
- 308. Robert Majzels — Re: politics: response to Robert?
- 309. Wanda Phipps — Reading at KGB Bar
- 310. Alan Sondheim — Goodbye, Ruby Tuesday (fwd)
- 311. Daniel Kane — poem and photograph?
- 312. mIEKAL aND — Re: poem and photograph?
- 313. Danny Snelson — Re: poem and photograph?

12 NOV 2006

- 314. Tracey Gagne — Re: poem and photograph?
- 315. Steve Dalachinsky — Fw: Fw: yuko and steve bon voyage reading
- 316. Daniel Godston — Traveling the Spaceways: Sun Ra, the Astro Black and Other Solar Myths
- 317. j. kuszai — Meet The Press: "Classroom Economics of Fugitive Reproduction"
- 318. xavier.leton — After Lettrism: A review of contemporary acts of Poetry
- 319. Stephen Vincent — Re: Meet The Press: "Classroom Economics of Fugitive Reproduction"
- 320. Ricejunk2 — Invitation to Poets (readers and writers alike)
- 321. charles alexander — Re: Meet The Press: "Classroom Economics of Fugitive Reproduction"
- 322. j. kuszai — 2nd post -- follow-up
- 323. Catherine Daly — Re: Meet The Press: "Classroom Economics of Fugitive Reproduction"
- 324. Alexander Dickow — more politics
- 325. K. Silem Mohammad — Re: Meet The Press: "Classroom Economics of Fugitive Reproduction"
- 326. Ruth Lepson — Re: poem and photograph?
- 327. Stephen Vincent — New to blog News
- 328. Wystan Curnow — Re: Meet The Press: "Classroom Economics of Fugitive Reproduction"
- 329. Dan Machlin — Reminder: Futurepoem/Mullen Event 11/14

13 NOV 2006

- 330. David Buuck — for joel K.
- 331. Joel Lewis — Icelandic Poets?
- 332. Nathaniel Siegel — poetry and photography
- 333. Jesse Crockett — blogs are stalkers
- 334. Bob Marcacci — Online and Print Journals
- 335. Pierre Joris — Joris @ Harvard
- 336. Ishaq — Help publish "Viva la Raza"
- 337. Ron Silliman — When you're lost in the rain in Juarez...
- 338. susan maurer — Re: poem and photograph?
- 339. charles alexander — Re: 2nd post -- follow-up
- 340. Michael Kelleher — JUST BUFFALO E-NEWSLETTER 11-13-06
- 341. Marcus Bales — McGuane, Hersman, Rader, and Rankins read at Gallery 324 November 18 at noon.
- 342. charles alexander — "big lot" book sale one time offer "auction"
- 343. Sam Ladkin — new from landfill
- 344. Vallum — Call for submissions
- 345. Geoffrey Gatza — Re: "big lot" book sale one time offer "auction"
- 346. Robert J Wilson — antiwar reading in SC/ post-beatitude modes

- 347. Jim Andrews — yes but
- 348. Steve Dalachinsky — Re: Lulu titlescorer
- 349. Caroline Crumpacker — Bilingual Reading Series
- 350. Caroline Crumpacker — Bilingual Reading Series

14 NOV 2006

- 351. David Baratier — Re: 2nd post -- follow-up
- 352. Kevin Killian — Sam D'Allesandro Tribute at USF (San Francisco) Wednesday
- 353. Gary Sullivan — BORKHUIS & SCHWARTZ | SEGUE SATURDAY
- 354. Barrett Watten — *The Grand Piano* part 1
- 355. richard owens — Dale Smith in Buffalo TODAY
- 356. Mirela Roznovschi — NOVEMBER 14 @ 7PM: Time -- a bleeding wound, a collection of Romania...
- 357. Alan Sondheim — Does this work?
- 358. Brigitte Byrd — Language Harm | poetry reading Nov. 17th @ 8pm
- 359. steve d. dalachinsky — Re: "big lot" book sale one time offer "auction"
- 360. cralan kelder — the Poetry Hearings this weekend in Berlin
- 361. Mark Truscott — November 18: Kennedy + Wershler-Henry and Smith in Toronto
- 362. kevin thurston — Thursday: rawlings, Truscott & Hart in Buffalo
- 363. amy king — From Print to Electronic to Print
- 364. Michael Magee — Publishers Weekly digs Degentesh's THE ANGER SCALE
- 365. noah eli gordon — Philadelphia reading Thursday, 11/16
- 366. Joshua Kotin — Johnston / Robertson / Wilkinson ✎ Chicago Review Party
- 367. Stephen Vincent — Re: Publishers Weekly digs Degentesh's THE ANGER SCALE
- 368. charles alexander — Re: 2nd post -- follow-up
- 369. mIEKAL aND — Fwd: [dreamtime] Brad Will Memorial MP3s @ Radio4All
- 370. David Giannini — Re: the Poetry Hearings this weekend in Berlin
- 371. Charles Borkhuis — Reminder: C. Borkhuis & L. Schwartz 11/18 @ Bowery Poetry Club 4 PM
- 372. Bob Marcacci — The Countdown w/Bob Marcacci on MiPoRadio
- 373. Bill Marsh — Re: for joel K.
- 374. Bill Marsh — Re: 2nd post -- follow-up
- 375. Mark Weiss — Re: 2nd post -- follow-up

15 NOV 2006

- 376. Dan Waber — 12 by Mirela Roznoveanu
- 377. Michael Magee — Re: YouTube Poetry - the crisis in the humanities
- 378. William Allegrezza — Series A Literary Reading: Fiction and Poetry
- 379. Mary Kasimor — Re: Series A Literary Reading: Fiction and Poetry
- 380. Pierre Joris — Joris Reading & Talks @ Harvard
- 381. Alan Sondheim — SAC and Pillars and Dance
- 382. Ruth Danon — readings at NYU
- 383. Ruth Danon — Simon Pettet and April Krassner
- 384. Nate Pritts — COMBATIVES #2 out now!
- 385. David-Baptiste Chirot — FW: Botero Restores the Dignity of Prisoners at Abu Ghraib
- 386. kom9os — Re: YouTube Poetry - the crisis in the humanities
- 387. julia bloch — Noah Eli Gordon, Kate Greenstreet, Jason Zuzga at Penn 11/16
- 388. Jim Andrews — Re: 12 by Mirela Roznoveanu
- 389. ALDON L NIELSEN — National Book Award for Poetry 2006

16 NOV 2006

- 390. Jim Andrews — already have a time machine. it's called the brain.
- 391. Murat Nemet-Nejat — Re: poem and photograph?
- 392. mIEKAL aND — Village Voice cover story on Brad Will
- 393. mIEKAL aND — Re: Village Voice cover story on Brad Will
- 394. Aldon Nielsen — Mackey
- 395. Aaron Belz — best poetry books 2006

- 396. Renee Ashley — Re: best poetry books 2006
- 397. Aaron Belz — Re: best poetry books 2006
- 398. Michael Hancher — deadline Nov. 30 for SHARP 2007 call for papers
- 399. andrews — Andrews online
- 400. Alan Sondheim — Dead
- 401. Stephen Vincent — Re: Dead
- 402. Chris Stroffolino — Re: Dead
- 403. amy king — Tomorrow, wind permitting
- 404. K. Silem Mohammad — Re: Dead
- 405. Alan Sondheim — Re: Dead
- 406. Tom W. Lewis — Re: Dead
- 407. Poetry Project — Events at the Poetry Project 11/17 - 11/29
- 408. Stephen Vincent — Re: Dead
- 409. Craig, Ray (SOA) — Taylor Mignon: Japanese Poetry Currents
- 410. angela vasquez-giroux — Re: Dead
- 411. Dan Coffey — Re: Dead
- 412. Jesse Crockett — Re: Dead
- 413. Tom W. Lewis — Re: Dead
- 414. Jesse Crockett — Re: Dead
- 415. Mark Prejsnar — reminder: Language Harm !
- 416. Mark Prejsnar — now out: issue 1 of Spaltung
- 417. George Bowering — Re: Dead

17 NOV 2006

- 418. Murat Nemet-Nejat — Re: Dead
- 419. Alan Sondheim — Re: Dead
- 420. steve d. dalachinsky — Re: best poetry books 2006
- 421. Andrew Jones — Re: Andrews online
- 422. Dan Waber — The Iowa Review Web: "Writing.3D"
- 423. Lori Emerson — Celery Flute Fundraiser | Sat. Nov. 18 (Buffalo NY)
- 424. mIEKAL aND — Now there's a word for it
- 425. angela vasquez-giroux — Re: Dead
- 426. Marcus Bales — McGuane, Hersman, Rader, and Rankins read at Gallery 324 November 18 at noon.
- 427. Maria Damon — postdocs at UMN
- 428. Wanda Phipps — KGB Bar Reading Reminder
- 429. Richard Jeffrey Newman — A review of The Silence Of Men
- 430. Eric Yost — Re: Andrews online
- 431. amy king — So You Say You Want Some New Poetry?
- 432. Tom W. Lewis — Upper Midwest writers & artists wanted for new blog
- 433. reJennifer Bartlett — Saint Elizabeth Street Blog
- 434. Jim Andrews — Re: The Iowa Review Web: "Writing.3D"
- 435. Bob Grumman — New Blog Entry--On the Obtuseness of the Copyright Office

18 NOV 2006

- 436. Alan Sondheim — Re: Dead
- 437. Alan Sondheim — transgression of the 1st and 2nd life
- 438. Jesse Glass — Best Poetry Books of 2006
- 439. Joe Amato — three by me/mla book signing...
- 440. Marcus Bales — Carlo Wolff Celebration Reading/Symposium on RocknRoll writing
- 441. Catherine Daly — Re: Best Poetry Books of 2006
- 442. Catherine Daly — print y/o m&ms

19 NOV 2006

- 443. Alan Sondheim — Reviews of Numerous Wonderful Books
- 444. AG Jorgensen — 2 Poetry China - Recent Tibetan Deaths - VIDEO
- 445. AG Jorgensen — 1 Poetry China - Recent Tibetan Deaths - ARTICLE

- 446. Bob Marcacci — Last Call: Online and Print Journals Survey
- 447. Mary Kasimor — Re: Last Call: Online and Print Journals Survey
- 448. Michael Magee — Re: Mackey
- 449. charles alexander — new on chaxblog
- 450. Rebecca Weaver — midway has launched
- 451. Christine Hamm — Re: midway has launched
- 452. Rebecca Weaver — oops--here's the Midway link
- 453. Poetics List — Andrews online
- 454. Audrey Berry — Re: poem and photograph?
- 455. Kathleen Ossip — New from Horse Less Press:Cinephrastics by Kathleen Ossip

20 NOV 2006

- 456. AG Jorgensen — Is a damaged Administration less likely to attack Iran, or more?
- 457. AG Jorgensen — Lit News: Great debate between two giants - Havel and Clinton - video/audio
- 458. Jim Andrews — Re: Lit News: Great debate between two giants - Havel and Clinton - video/aud...
- 459. Murat Nemet-Nejat — Re: Mackey
- 460. salinger — Re: Mackey
- 461. derek beaulieu — Fw: CALL FOR SUBMISSIONS
- 462. Maria Damon — Re: Mackey
- 463. Maria Damon — nomad ink
- 464. kari edwards — shameless self promotion
- 465. Stephen Vincent — Silliman Review: Spicer & Exploring The Bancroft Library
- 466. Andrew Jones — Re: Andrews online
- 467. Brian Stefans — "What Is Said to the Poet Concerning Flowers" Book L aunch, Dec 8, 2006 (Ph...

21 NOV 2006

- 468. Daniel Godston — Lower & Upper Limits Tonight
- 469. Alexander Jorgensen — Poetry Midwest: Chicago - Milwaukee - Twin Cities
- 470. Cynie Cory — self-swerving
- 471. susan maurer — RAPTOR RHAPSODY
- 472. Richard Jeffrey Newman — A little bit of venting....
- 473. Nick Carbo — poetry workshops & tantalizing cheeses in France
- 474. Tom W. Lewis — Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities
- 475. Shankar, Ravi (English) — Call for Proposals: Recharging the Sensorium 2007
- 476. David Applegate — *NEW* e-book from Bad Noise Productions
- 477. Nicky Melville — X-Launderette
- 478. Tom W. Lewis — Re: Dead again
- 479. David-Baptiste Chirot — Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities
- 480. Eric Yost — Why computer-generated poetry?
- 481. Alan Sondheim — Re: Why computer-generated poetry?
- 482. Alexander Jorgensen — Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities
- 483. David-Baptiste Chirot — Re: Dead
- 484. Poetry Project — A Message From The Poetry Project
- 485. Robert Lunday — Word Movies
- 486. Alan Sondheim — curly rose
- 487. Charles Baldwin — Re: Why computer-generated poetry?
- 488. kom9os — Re: Word Movies
- 489. Bob Marcacci — Call for Submissions - Homonumos Magazine
- 490. Alison Croggon — Re: A little bit of venting....
- 491. Rod Smith — New @ Bridge Street: Pynchon, Complete 0 to 9, Blaser, essays on Brossard, Mand...
- 492. steve d. dalachinsky — Re: Call for Submissions - Homonumos Magazine

22 NOV 2006

- 493. Alexander Jorgensen — (re) Consider (re) - Re: Call for Submissions - Homonumos Magazine
- 494. Alison Croggon — Re: (re) Consider (re) - Re: Call for Submissions - Homonumos Magazine
- 495. Eric Yost — Call for Submission
- 496. Lewis Warsh — Talking God's Radio Show by John High
- 497. Maria Damon — Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities
- 498. Raymond Bianchi — Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities
- 499. Eric Yost — the wrath of Athena?
- 500. Tom W. Lewis — Re: Poetry Midwest: Twin Cities
- 501. Mary Kasimor — Re: Poetry Midwest: Twin Cities
- 502. Brigitte Byrd — Re: Call for Submissions - Homonumos Magazine
- 503. Tom W. Lewis — Re: Call for Submissions - Homonumos Magazine
- 504. Jason Quackenbush — Re: Call for Submissions - Homonumos Magazine
- 505. Alexander Jorgensen — Re: Call for Submissions - Homonumos Magazine
- 506. Dan Coffey — Re: Call for Submissions - Homonumos Magazine
- 507. Catherine Daly — Re: Poetry Midwest: Twin Cities
- 508. mIEKAL aND — Re: Poetry Midwest: Twin Cities
- 509. Pierre Joris — Re: A little bit of venting....
- 510. mIEKAL aND — Re: apostrophe's
- 511. Alan Sonndheim — Re: Fwd: PARACHUTE - HALT(E) (fwd)
- 512. ALDON L NIELSEN — Robert Jr. Lockwood - RIP

23 NOV 2006

- 513. steve d. dalachinsky — Re: Call for Submission
- 514. Charlie Rossiter — in the heartland
- 515. Geoffrey Gatza — Thanksgiving MENU POEM : Guest of honor John Ashbery
- 516. Fluffy Singler — Twin Cities Poets
- 517. Alexander Jorgensen — Alexander Jorgensen Indian Portraits on <http://fhole.blogspot.com/>
- 518. Haas Bianchi — Re: in the heartland
- 519. C. A. Conrad — THANKSGIVING DAY FAST FOR PEACE
- 520. Alan Sonndheim — Re: THANKSGIVING DAY FAST FOR PEACE
- 521. Jennifer Karmin — Submissions: Gender on Our Minds
- 522. Chris Stroffolino — Re: THANKSGIVING DAY FAST FOR PEACE
- 523. C. A. Conrad — Re: THANKSGIVING DAY FAST FOR PEACE
- 524. Eric Yost — Re: Call for Submission
- 525. Eric Yost — Re: THANKSGIVING DAY FAST FOR PEACE
- 526. C. A. Conrad — Re: THANKSGIVING DAY FAST FOR PEACE
- 527. Pam Brown — calling Africa Wayne
- 528. Alan Sonndheim — Re: THANKSGIVING DAY FAST FOR PEACE
- 529. David-Baptiste Chirot — THANKSGIVING DAY FAST
- 530. David-Baptiste Chirot — THANKSGIVING DAY FAST

24 NOV 2006

- 531. Carol Novack — Let's hear it for Arlene Ang, Edwin Torres (video of readings), David Meltze...
- 532. Eric Yost — Re: THANKSGIVING DAY FAST FOR PEACE
- 533. David Baratier — Re: in the heartland
- 534. Tom W. Lewis — Re: Call for Submissions - Homonumos Magazine
- 535. Tom W. Lewis — Re: in the heartland : books
- 536. steve d. dalachinsky — Re: THANKSGIVING DAY FAST FOR PEACE
- 537. Tom Beckett — New from Otoliths
- 538. Joel Weisshaus — "Forest Park: A Journal"
- 539. C. A. Conrad — Re: THANKSGIVING DAY FAST FOR PEACE
- 540. C. A. Conrad — Re: THANKSGIVING DAY FAST FOR PEACE
- 541. Eric Yost — Re: THANKSGIVING DAY FAST FOR PEACE
- 542. Peter Ciccariello — Functional analysis of language

25 NOV 2006

- 543. jen hofer — los angeles event: sunset chronicles episode four -- please spread the word!
- 544. Alexander Jorgensen — To the Mississippi Delta and Robert Jr. Lockwood
- 545. amy king — Caroline Bergvall, Fran Carlen, & Lisa Robertson - Contact Info
- 546. Alexander Jorgensen — Angelou account of rape stirs objections - parents want controversial...
- 547. jUstin!katKO — Critical Documents - Dec 7 NYC
- 548. Jason Quackenbush — Re: Angelou account of rape stirs objections - parents want controversi...
- 549. Ren Powell — Re: Angelou account of rape stirs objections - parents want controversial book...
- 550. charles alexander — poll about artists in downtown Tucson

26 NOV 2006

- 551. Alan Sondheim — Please note
- 552. amy king — Re: poll about artists in downtown Tucson
- 553. Nathaniel Siegel — response to censorship response to rape
- 554. Bob Marcacci — Results of my 2006 print/online journal survey...
- 555. Alan Sondheim — Re: response to censorship response to rape
- 556. Gwyn McVay — Re: response to censorship response to rape
- 557. Mirela Roznovschi — New Book: 9 UNDERWOR(L)D 0 by William James Austin
- 558. Stephen Vincent — Re: poll about artists in downtown Tucson
- 559. heidi arnold — (no subject)
- 560. Paul Nelson — Two Reviews
- 561. mIEKAL aND — Lulu titlescorer
- 562. steve d. dalachinsky — Re: Lulu titlescorer

27 NOV 2006

- 563. mIEKAL aND — Re: Lulu titlescorer
- 564. charles alexander — Re: Lulu titlescorer
- 565. Danny Snelson — Re: Lulu titlescorer
- 566. John Tanner — Brautigan
- 567. Nicky Melville — Re: Lulu titlescorer
- 568. Edmund Hardy — "Intercapillary" e-books
- 569. Ron Silliman — Of Ubuweb and more on Silliman's Blog
- 570. jUstin!katKO — kenn knabb email
- 571. Steve Dalachinsky — Re: post-Beat Brautigan in SF contado...alive & well
- 572. Tom W. Lewis — Re: in the heartland : books
- 573. Stephen Vincent — Re: Lulu titlescorer
- 574. Stephen Vincent — Re: Brautigan
- 575. gfrym — Re: Brautigan
- 576. Small Press Traffic — stackhouse and karasick
- 577. Small Press Traffic — Nagami & Warren at SPT this Friday, Dec 1
- 578. Clay Banes — THIS FRIDAY Sabrina Orah Mark, Susan Maxwell & Tessa Rumsey
- 579. Shankar, Ravi (English) — No Tell Books Northeastern Reading Tour
- 580. Steve Evans — Celebration for Backwoods Broadsides
- 581. Maria Damon — Re: Celebration for Backwoods Broadsides
- 582. George Bowering — Re: Celebration for Backwoods Broadsides
- 583. Richard Jeffrey Newman — In Progress on It's All Connected....
- 584. David A. Kirschenbaum — **VIP: Boog City 38 Needs Your Ads and Donations**
- 585. Alan Sondheim — Re: Celebration for Backwoods Broadsides
- 586. Elizabeth Treadwell — in the mint chip bright indicia

28 NOV 2006

- 587. Eric Yost — Scegliarò il abbandonata
- 588. Robert J Wilson — post-Beat Brautigan in SF contado...alive & well
- 589. Sylvester Pollet — Brautigan
- 590. susan maurer — Re: Celebration for Backwoods Broadsides

- 591. Mary Kasimor — Re: Brautigan
- 592. Ren Katherine Powell — Call for submissions
- 593. Mike Luster — Re: Brautigan
- 594. Michael Kelleher — JUST BUFFALO E-NEWSLETTER 11-28-06
- 595. UbuWeb — UbuWeb: The YouTube of the Avant-Garde
- 596. noah eli gordon — The Hatmaker's Wife by Dorothea Lasky
- 597. Phil Primeau — 1 by Bob Marcacci
- 598. Zoe Ward — Duras / Polizzotti reading this Thursday in Cambridge
- 599. Maria Damon — Re: UbuWeb: The YouTube of the Avant-Garde
- 600. Jim Andrews — Vispo Radio 1

29 NOV 2006

- 601. David Harrison Horton — Eagle Scouts
- 602. Lewis LaCook — Wade of the homosexual issue.
- 603. Alan Sonndheim — real-life vignettes + google should go to hell before i do
- 604. david chirot — Forwarded from electronicIntifada.net
- 605. Joel Lewis — Brautigan/Beatles Connection
- 606. Aldon Nielsen — Re: Eagle Scouts
- 607. J. Michael Mollohan — Re: Eagle Scouts
- 608. Joanna Fuhrman — Reading Tonight on Long Island
- 609. Stephen Vincent — Re: Brautigan/Beatles Connection
- 610. Alan Sonndheim — My Life in Spades
- 611. Chris Stroffolino — Tonight on Long Island
- 612. Allison Cobb — Our LONELY HEARTS need you!
- 613. heidi arnold — Re: Eagle Scouts
- 614. Taylor Brady — Self-promotion: two East Coast readings
- 615. Alexander Dickow — Recent Voix Off posts
- 616. Dan Coffey — up&coming singer/songwriter gives Matthea Harvey props
- 617. Michael Magee — Flarf goes to College on YouTube!
- 618. Tom W. Lewis — Re: Eagle Scouts
- 619. Jason Quackenbush — Re: Eagle Scouts
- 620. Dan Coffey — Re: Eagle Scouts
- 621. cralan kelder — Louise Landes Levi Book Release Sarangi Concert 12/3~*
- 622. heidi arnold — Re: Eagle Scouts
- 623. Stephen Vincent — Detroit - New Museum query.
- 624. Tom Beckett — The latest installment of _Galatea Resurrects (A Poetry Engagement)_ is up!
- 625. Daniel Zimmerman — Re: Brautigan/Beatles Connection

30 NOV 2006

- 626. Nico Vassilakis — SeAtTlE sUbTeXt - Lidia Yuknavitch & James Tierney
- 627. Peter Ciccariello — a series of specified steps
- 628. Alan Sonndheim — new perforations (fwd)
- 629. Kevin Magee — Apt. Search for Friends from Poland
- 630. Charlie Rossiter — Brautigan--who today?
- 631. Edward Foster — Reading at Poetry Project
- 632. Alexander Jorgensen — Joe Francis Doerr - Requesting information about
- 633. Alexander Jorgensen — Re: Joe Francis Doerr - Requesting information about
- 634. Dan Waber — Listening To Water, The Susquehanna Watershed Poetry Anthology
- 635. Murat Nemet-Nejat — Re: Brautigan/Beatles Connection
- 636. Murat Nemet-Nejat — Re: Apt. Search for Friends from Poland
- 637. Vireo Nefer — Fwd: [WOM-PO] Internet, publishing and gender (includes sports in school)
- 638. heidi arnold — Re: Apt. Search for Friends from Poland
- 639. cralan kelder — editors standing by to read your poems
- 640. Alan Sonndheim — my work is perfect roundness
- 641. heidi arnold — Re: [WOM-PO] Internet, publishing and gender (includes sports in school)
- 642. Eric Yost — The That of Is
- 643. Poetry Project — Events at the Poetry Project 12/4 - 12/6

- 644. Steve Dalachinsky — Re: editors standing by to read your poems for versal
- 645. Geoffrey Gatz — Re: editors standing by to read your poems for versal
- 646. Jesse Crockett — listenlight new issue 05
- 647. Dan Machlin — Asian American Lit Awards 12/4, NYC

1. **Steve Dalachinsky**

Re: Dirty Updates!

Wed 1 Nov 2006

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[↑ Contents](#)

2. **Bill Berkson**

Frank O'Hara at 80

Wed 1 Nov 2006

FRANK O'HARA AT EIGHTY

Events in NYC, November 2006

organized by the Poetry Project, Poets House and the Museum of Modern Art

Tuesday, November 28, 7 pm

Bill Berkson: "Frank at 30"

Poets House

72 Spring Street, 2nd floor

\$7; free to members of Poets House and the Poetry Project

Wednesday, November 29, 8 pm

Frank O'Hara Reading

with Bill Berkson, Anselm Berrigan, Bob Holman, Eileen Myles, David Shapiro, Anne Waldman, Tony Towle, Frank Lima, Maureen O'Hara, Jim Carroll, Patti Smith, Ned Rorem, John Gruen, and others.

The Poetry Project, St. Mark's Church, 10th Street and Second Avenue

\$8. \$7, free to members of Poets House and Poetry Project

Thursday, November 30, 6 pm

Frank O'Hara at MOMA

with John Ashbery, Bill Berkson, Alfred Leslie, Michelle Ellgott and others

Bartos Theater and MOMA Library and Archives Reading Rooms

The Museum of Modern Art, 4 West 54th Street

\$10; \$8 for MOMA, Poets House, and Poetry Project members; \$5 for students and seniors; tickets at information lobby desk and Film and media desk at MOMA or online at www.moma.org/thinkmodern.

[↑ Contents](#)

3. **reJennifer Bartlett**

New on SES Blog

Wed 1 Nov 2006

The Bedside Project

Gallaudet

The Normalization of Poetry

www.saintelizabethstreet.com/blogspot

Find a local
pizza place, music store, museum and more...then map the best route!
<http://local.live.com?FORM=MGA001>

[↑ Contents](#)

4. **Michael Kelleher**

JUST BUFFALO CANCELLATION

Wed 1 Nov 2006

TONIGHT'S OPEN READING FEATURING MICHAL FANELLI AT THE
LOCKPORT BREWHAUS IS CANCELLED.

This is a permanent cancellation, as the Brewhaus has closed its doors. We will
alert you when and if we find a new venue.

Michael Kelleher

Artistic Director

Just Buffalo Literary Center

Market Arcade

617 Main St., Ste. 202A

Buffalo, NY 14203

[REDACTED]

[REDACTED] (fax)

www.justbuffalo.org

[REDACTED]

[↑ Contents](#)

5. **Joshua Kotin**

NEW CHICAGO REVIEW + + + + REXROTH

Wed 1 Nov 2006

Dear Poetics List ---

The new, sixtieth-anniversary issue of Chicago Review is now out! It includes:

* Feature on Kenneth Rexroth (letters to Zukofsky, Y. Winters, J. Williams, & more! New poems & celebrations by Jack Spicer, William Everson, Sam Hamill, Bradford Morrow, Lisa Jarnot, & more!) * Stories by Wu Ming + + + + * Poems John Ashbery, Fanny Howe, Jesse Seldess, Emily Wilson, Tomaž Šalamun, Christian Hawkey & more + + + +

As a special offer to Poetics List members: Subscribe for two years or more and receive a FREE copy of Rexroth's COMPLETE POEMS from Copper Canyon! (Offer limited to first fifty subscribers. Please note offer in comments field when ordering online.)

+ + + +
+ + + +

If you already have Rexroth's COMPLETE POEMS, please choose from one of the following books from FLOOD EDITIONS when placing your subscription:

- * Thomas Meyer's Daode Jing
- * William Fuller's Watchword
- * Robert Adamson's The Goldfinches of Baghdad
- * Elizabeth Arnold's Civilization

ALL SPECIAL OFFERS EXPIRE ON DECEMBER 1. Please note book of choice when ordering online. (And remember CR for the holidays!)

+ + + +

one year (three issues or one volume, whichever's more) | \$22
two years | \$38
three years | \$50
five years | \$72

+ + + +

Please visit our website for a full run down of the issue's contents:
www.chicagoreview.org --- there are many surprises!

Many Thanks!

Joshua Kotin

| | | | | | | | | | | | | | |

Chicago Review
5801 South Kenwood Avenue
Chicago Illinois 60637

<http://humanities.uchicago.edu/orgs/review/>=

[↑ Contents](#)

6. **Fulcrum Annual**

Poets

Wed 1 Nov 2006

The Gallatin Writing Program Presents

Poets and Co-editors of Fulcrum: an annual of poetry and aesthetics

Philip Nikolayev, author of *Monkey Time*

Katia Kapovich, author of *Gogol in Rome*

Reading, Talk, Q&A

Wednesday, November 9, 7-8:30 p.m.

Bronfman Center for Jewish Student Life

7 East 10th Street

(between 5th Ave & University Place)

The authors will autograph books which will be available for purchase.

Free & open to all!

[↑ Contents](#)

7. **David A. Kirschenbaum**

Brad Will Writing on Brazil in Boog City

Wed 1 Nov 2006

Hi all,

I thought some of you might be interested in revisiting this lengthy piece our late friend Brad Will wrote for Boog City in the spring of 2005-- "Fragments of a Shattered Hope: Brazil Makes War on Sohno Real Squatters."

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

best,

david

visit <http://www.indymedia.org/en/index.shtml> for coverage on brad

[↑ Contents](#)

8. **Andy Gricevich**

Re: Brad Will

Wed 1 Nov 2006

The news of Brad Will's death keeps coming in from so many corners. I didn't know him, but he knew so many of my friends, and friends of friends, in the worlds of folk music, activism, and poetry... my condolences to any of you who knew him.

Here's to the people struggling in Oaxaca, and to Brad Will, who was telling that story.

Andy Gricevich
<http://ndgwriting.blogspot.com>

*

From Judy Ancel of the Kansas City Cross Border network, via Anne Feeney,
labor singer:

Send a letter to President Fox at the email address below and tell him we are
watching them and to stop the repression and violence against the people of
Oaxaca and the teachers union local #22 and resolve the conflict peacefully:

██████████

Sample letter (please write your own):

Dear President Fox:

For months we have been worried about the massing of repressive force
threatening the teachers union and APPO in Oaxaca by state authorities of
Governor Ulysses Ruiz. Now it appears they have begun the repression against
people operating radio station Planton and shooting at people in the plaza.
Newspapers are reporting that primary school teacher Emilio Alonso was
gunned down and that Indymedia reporter Brad Will was shot in the chest and
killed in the municipality of Calicante and a photographer Oswaldo Ramirez was
shot and wounded. There are rumors that other teachers have been shot and
killed and that there are many injured.

Is your government planning to repeat the shame of the massacre at Tlatelolco
in 1968, which people around the world still remember? We are watching with
alarm. We urge you in the strongest terms to stop the repression and violence
against the people of Oaxaca and the teachers union. You must use your power
to stop Governor Ruiz from committing a massacre.

*

In the morning language leaks
in. The world too always early
for representation, too late
not never only by a marked
difference. A small hole at the stomach
deflates scale, we who know those
who knew sucked to the edge
of the bubble faster than shots find
a heroic
coupling only
makes class
war

boring
in
slow
motion
arrival of
news at distances,
too many to
want to count.
A drill
or siren warning.

*

Six month strike.
Squirrel chase rattles across the ceiling. That's
how time gets marked
and pulled from circulation. Last night
we watched Breathless, and the guy who couldn't make connections
said that people lie about Mexico. He didn't mean Ulises Ruiz Ortiz.
It's starvation and repression that make the struggle against them
so tiring. The Times says, "a desire for order"
when it's desire that's hunted,
worn down.

*

The belly vulnerable
to bullets, to hunger or
to being filled.
The gut is that hole
felt in the heart.

--AMG

Cheap Talk? Check out Yahoo! Messenger's low PC-to-Phone call rates.

[↑ Contents](#)

9. **David-Baptiste Chirot**

FW: Sztuka Fabryka

Wed 1 Nov 2006

*From: "Sztuka Fabryka" <[REDACTED]>
Reply-To: "Sztuka Fabryka" <[REDACTED]>
To: "Sztuka Fabryka" <[REDACTED]>
Subject: Sztuka Fabryka*

Date: Wed, 1 Nov 2006 20:23:44 +0100

- - - S Z T U K A F A B R Y K A - - -

A little bit news about us

*[01] * . . * Mail-Art Encyclopaedia*

Since the end of our last "Independent Arts"-Festival we had plenty of time to dedicate some of our time to lots of other projects. Such as our Mail-Art Encyclopaedia project > an ongoing project > research in the history of Mail-Art and related networking art movements

*Coming soon two new items "Eternal Network" & "Pawel Petasz" will be added to the Mail-Art Encyclopaedia and the latest issue as *.pdf will be able to download.*

Check out www.sztuka-fabryka.be/encyclopaedia/index.htm to see it all. And if possible, add a link to the Encyclopaedia on your website so that more will be able to learn about Mail-Art.

*[02] * . . * Sztuka Fabryka online*

Meanwhile if you want to know more what we have been doing the past months check out the following websites. We have spread our wings over several other networks, and made lots of new and different artworks.

MySpace: www.myspace.com/sztuka_fabryka

Fotolog: www.fotolog.com/sztuka_fabryka

flickrR: www.flickr.com/photos/sztuka_fabryka/

Mail-Art mailinglist: <http://groups.yahoo.com/group/ma-network/>

*[03] * . . * What after the "Independent Arts"-Festival?*

Some know that the last Festival number 18 was the very last one. BUT in 2008 we will be back, with the help of several other youngsters, to organise an event that will take all over the city: in the city hall, the shopping centres, library, post office, rail way station, ... and lots of other places.

There are not so many cities where youngsters do get the opportunity to organise an event of this size.

If you have never visited this little country with its good beer and chocolate then 2008 might be an opportunity to come and take a look.

UNSUBSCRIPTION: You are receiving this newsletter because you have been

identified as a person involved or interested in the art networks in which we are active also. We are a non-commercial art organisation and understand the frustration some people experience due to unwanted email. If you do not want to receive any newsletter from us, please reply and ask us to delete your e-mail from our list. This will happen at once.

*Greetings,
Sztuka Fabryka*

www.sztuka-fabryka.be

Address of correspondence:

Sztuka Fabryka - c/o De Decker Geert - Kerkstraat 290 - 9140 Tielrode - Belgium

[address of residence] available only in case of visits.

Tel. & Fax (24 hours a day): + [REDACTED]

e-mail: [REDACTED]

[address of residence, only available in case of visit]

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[http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?
href=http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/
friends.aspx&mkt=en-us](http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?href=http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/friends.aspx&mkt=en-us)

[↑ Contents](#)

10. **Fulcrum Annual**

Poets Nikolayev & Kapovich in NY Nov. 8 [corrected date & address]

Wed 1 Nov 2006

There were typos in the date and address and other distortions in the previous version of this email (although the flier we attached to some of the messages was correct). Apologies! The correct information is below.

The Gallatin Writing Program (NYU) Presents

Poets and Co-editors of Fulcrum: an annual of poetry and aesthetics

Philip Nikolayev, author of *Monkey Time*

Katia Kapovich, author of *Gogol in Rome*

Reading, Talk, Q&A

Wednesday, November 8, 7-8:30 p.m.

Bronfman Center for Jewish Student Life
7 East 10th Street
(between 5th Ave & University Place)
The authors will autograph books which will be available for purchase.
Free & open to all!

[↑ Contents](#)

11. **heidi arnold**
(no subject)

Wed 1 Nov 2006

-- my blog's updated with a brief note on recent work

all best,

heidi

--

www.heidiarnold.org

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

[↑ Contents](#)

12. **D. Wellman**
Re: Brad Will and Oaxaca

Wed 1 Nov 2006

Oaxaca

I had written my nine-months pastoral reverie
An intersection in Oaxaca of avant-garde aesthetics and the peoples'
revolution
acknowledged, always to be incomplete
Then the confrontations and after some months, the violencia
erupted I was able to write, disciplina,
for I received news gratefully, even hopelessly jarring news, I wrote:

Faces of the oppressed
become crowds
A machete scored with letters
A People United
See he moves moving along the wall
The shadow of his camera
A white shirt, the boys shout
Distant gunfire
Black smoke of burning tires

Only kids, running, throwing stones
Let me pass
Then the red truck backs,
bang against the gate
Shots follow
The camera spins crazily
The focus, granular from the first frame
And rests on the pavement
under the claw of death
An insupportable stench adheres to the walls
In the glare of tear gas
exhort
desired order
in the throes of what you and I feared
to have become
Disculpame

Commemorating the assassination of Brad Will, Oaxaca, Friday, Oct. 27, 2006

Donald Wellman

<http://faculty.dwc.edu/wellman/pubs.htm>

>

>

> visit <http://www.indymedia.org/en/index.shtml> for coverage on brad

[↑ Contents](#)

13. **Gabrielle Welford**

Re: Poets Nikolayev & Kapovich in NY Nov. 8 [corrected date & address]

Wed 1 Nov 2006

hi there. is that in new york? best, gabe

On Wed, 1 Nov 2006, Fulcrum Annual wrote:

There were typos in the date and address and other distortions in the previous version of this email (although the flier we attached to some of the messages was correct). Apologies! The correct information is below.

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(between 5th Ave & University Place)
The authors will autograph books which will be available for purchase.
Free & open to all!

gabrielle welford



Checked by AVG anti-virus system (<http://www.grisoft.com>). Version: 6.0.595 /
Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich
anarcho-syndicalism
gut/heart/head/earth

[↑ Contents](#)

14. **UbuWeb**

UBUWEB :: Selected Resources, Nov-Dec 2006

Wed 1 Nov 2006

__ U B U W E B __

<http://ubu.com>

UBUWEB :: Selected Resources, Nov-Dec 2006

Featured Resources: Nov-Dec 2006

Selected by Ingrid Schaffner

Ingrid Schaffner is a writer and curator. She is currently working on 2 exhibitions steeped in collage: "Karen Kilimnik" (with the Institute of Contemporary Art, University of Pennsylvania, Philadelphia) and "Jess: To and From the Printed Page" (with Independent Curators International).

1. Aspen Magazine, No. 3: The Pop Art Issue

<http://www.ubu.com/aspen/aspen3/index.html>

9. he Signifying Monkey in Ethnopoetics (MP3)

<http://www.ubu.com/ethno/soundings/monkey.html>

10. Ethel Waters "That Dada Strain" (MP3)

<http://www.ubu.com/ethno/soundings/waters.html>

11. Paul McCarthy "Boston Bay" (MP3)

http://ubu.wfmu.org/sound/mccarthy_paul/McCarthy-Paul_Boston-Bay.mp3

12. Marcel Broodthaers "Interview with a Cat" (MP3)

http://ubu.wfmu.org/sound/broodthaers_marcel/Broodthaers-Marcel_Interview-With-A-Cat.mp3

=====

Featured UbuWeb Resources: Fall 2006

Selected by Nick Currie (aka Momus)

Nick Currie, perhaps better known as Momus, is an "electronic folk singer" with twenty albums to his credit. Born in Scotland in 1960, he has lived in London, Paris, Tokyo, New York and Berlin. More recently he's diversified into writing and art. He appeared in the 2006 Whitney Biennial as an "unreliable tour guide".

1. John Cage

Mushroom Haiku, excerpt from Silence (1972/69)

http://ubu.wfmu.org/sound/dial_a_poem_poets/dial/The-Dial-A-Poem-Poets_20_cage.mp3

2. Vito Acconci

The Bristol Project 2001

http://ubu.wfmu.org/sound/acconci_vito/Acconci-Vito_The-Bristol-Project_2001.mp3

3. Mike Kelley

Excerpt from "Plato's Cave, Rothko's Chapel, Lincoln's Profile"

http://ubu.wfmu.org/sound/kelley_mike/Kelley-Mike_Platos-Cave.mp3

4. Todd Dockstader

Interview, 1963 (WRVR, Riverside Radio, New York City)

http://ubu.wfmu.org/sound/dockstader_tod/Dockstader-Tod_Interview_WRVR-FM_NY_1963.mp3

5. e.e. cummings

Let's From Some Loud Unworld's Most Rightful Wrong

http://ubu.wfmu.org/sound/cummings_ee/Cummings-ee_Lets-From-Some-Loud.mp3

6. Piers Plowright

Radio Radio, Program 11: Piers Plowright

http://ubu.wfmu.org/sound/radio/Radio-Radio_11_Piers-Plowright.mp3

7. Ernst Jandl

What you can do without vowels

http://ubu.wfmu.org/sound/jandl_ernst/von_zum_zum/Jandl-Ernst_Vom-Vom-Zum-Zum_05.mp3

8. Scanner / Jean Cocteau

The Human Voice

http://ubu.wfmu.org/sound/scanner/Scanner_BBC_The-Human-Voice_1998.mp3

9. Laurie Anderson

For Electronic Dogs/Structuralist Filmmaking/Drums

http://ubu.wfmu.org/sound/dial_a_poem_poets/guy/Youre-The-Guy_18_anderson.mp3

10. Momus and Anne Laplantine

Summerisle Horspiel

http://mediamogul.seas.upenn.edu/pennsound/authors/Momus/Momus_and_Laplantine-Anne_Summerisle-Horspiel_2003.mp3

UBUWEB :: Selected Resources, Nov-Dec 2006

UBUWEB IS ENTIRELY FREE

__ U B U W E B __

<http://ubu.com>

Apologies for cross-postings. Please forward.

__ We have the perfect Group for you. Check out the handy changes to Yahoo! Groups (<http://groups.yahoo.com>)

[↑ Contents](#)

15. **UbuWeb**

UBUWEB :: Selected Resources (Again - COMPLETE)

Wed 1 Nov 2006

Pardon the clipped previous posting. Ingrid Schaffner's selections are complete (see below)...

__ U B U W E B __

<http://ubu.com>

UBUWEB :: Selected Resources, Nov-Dec 2006

Featured Resources: Nov-Dec 2006

Selected by Ingrid Schaffner

Ingrid Schaffner is a writer and curator. She is currently working on 2 exhibitions steeped in collage: "Karen Kilimnik" (with the Institute of Contemporary Art, University of Pennsylvania, Philadelphia) and "Jess: To and From the Printed Page" (with Independent Curators International).

1. Aspen Magazine, No. 3: The Pop Art Issue

<http://www.ubu.com/aspen/aspen3/index.html>

2. Charles Bernstein "The Ballad of the Girly Man" (MP3)

http://media.sas.upenn.edu/pennsound/authors/Bernstein/singles/Bernstein-Charles_Ballad-of-the-Girly-Man_WNYC_4-22-05.mp3

3. Christian Morgenstern: Sound Poems

<http://www.ubu.com/sound/morgenstern.html>

4. Bern Porter "The Last Acts of St. Fuck You" (MP3)

http://ubu.wfmu.org/sound/porter_bern/Porter-Bern_The-Last-Acts-of-St-Fuckyou.mp3

5. William S. Burroughs "Origin and Theory of the Tape Cut Ups" (MP3)

http://ubu.wfmu.org/sound/burroughs_william/Burroughs-William_Origin-and-Theory-of-the-Tape-Cut-Ups.mp3

6. Patti Smith "Parade" (MP3)

http://ubu.wfmu.org/sound/dial_a_poem_poets/sam/Sugar-Alcohol-Meat_14-_Patti_Smith-_Parade.mp3

7. The Free Jack Ads

<http://www.ubu.com/outsidere/jack.html>

8. Salvador Dali "Apoth du Dollar" (MP3)

http://ubu.wfmu.org/sound/dali_salvador/Dali-Salvador_Apoth-du-dollar_1967.mp3

9. he Signifying Monkey in Ethnopoetics (MP3)

<http://www.ubu.com/ethno/soundings/monkey.html>

10. Ethel Waters "That Dada Strain" (MP3)

<http://www.ubu.com/ethno/soundings/waters.html>

11. Paul McCarthy "Boston Bay" (MP3)

http://ubu.wfmu.org/sound/mccarthy_paul/McCarthy-Paul_Boston-Bay.mp3

12. Marcel Broodthaers "Interview with a Cat" (MP3)

http://ubu.wfmu.org/sound/broodthaers_marcel/Broodthaers-Marcel_Interview-With-A-Cat.mp3

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Mushroom Haiku, excerpt from Silence (1972/69)

http://ubu.wfmu.org/sound/dial_a_poem_poets/dial/The-Dial-A-Poem-Poets_20_cage.mp3

2. Vito Acconci

The Bristol Project 2001

http://ubu.wfmu.org/sound/acconci_vito/Acconci-Vito_The-Bristol-Project_2001.mp3

3. Mike Kelley

Excerpt from "Plato's Cave, Rothko's Chapel, Lincoln's Profile"

http://ubu.wfmu.org/sound/kelley_mike/Kelley-Mike_Platos-Cave.mp3

4. Todd Dockstader

Interview, 1963 (WRVR, Riverside Radio, New York City)

http://ubu.wfmu.org/sound/dockstader_tod/Dockstader-Tod_Interview_WRVR-FM_NY_1963.mp3

5. e.e. cummings

Let's From Some Loud Unworld's Most Rightful Wrong

http://ubu.wfmu.org/sound/cummings_ee/Cummings-ee_Lets-From-Some-Loud.mp3

6. Piers Plowright

Radio Radio, Program 11: Piers Plowright

http://ubu.wfmu.org/sound/radio/Radio-Radio_11_Piers-Plowright.mp3

7. Ernst Jandl

What you can do without vowels

http://ubu.wfmu.org/sound/jandl_ernst/von_zum_zum/Jandl-Ernst_Vom-Vom-Zum-Zum_05.mp3

8. Scanner / Jean Cocteau

The Human Voice

http://ubu.wfmu.org/sound/scanner/Scanner_BBC_The-Human-Voice_1998.mp3

9. Laurie Anderson

For Electronic Dogs/Structuralist Filmmaking/Drums

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10. Momus and Anne Laplantine

Summerisle Horspiel

http://mediamogul.seas.upenn.edu/pennsound/authors/Momus/Momus_and_Laplantine-Anne_Summerisle-Horspiel_2003.mp3

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[↑ Contents](#)

16. **Pam Grossman**
nyc events on november 20th?

Wed 1 Nov 2006

hi.

a newspaper i write for is in need of an event or two in new yawk city on november 20th for the "calendar" section. my editor asked me to scout around. if any of you have anything going on around here on that day, or know anything that you'd like to recommend, let me know. could be a reading, a gallery opening, a seminar, a protest...gimme whatcha got. the editor will make the final decision, but i'll happily put forward your events (or suggestions) as possible choices.

all best, pam

[↑ Contents](#)

17. **Tisa Bryant**

Latest from Oaxaca: First Hand Report [Re: Brad Will]

Wed 1 Nov 2006

I didn't know Brad, but I have a friend, Eric Larson, from Brown Univ. who is in Oaxaca now and has been for months, sending out an email account of happenings.

What follows are the two most recent reports I've received from him. The first, I just got tonight, around 9pm. The second is from 10/29, and *caution*, it includes an account of Brad Will's murder, and may be upsetting. There were two attachments for action with the second email. let me know if you want them, and I'll send them to you.

Thanks.

Tisa

From: [REDACTED]
Subject: oaxaca urgent
Date: November 1, 2006 8:55:45 PM EST
To: [REDACTED], and 117 more...

it's gonna be an intense night. we just found this out that they're gonna come at us

Please forward widely

Priistas are planning to remove CIPO out of the neighborhood by force!

This part of Santa Lucia is enemy territory. It is near Barricade Three, the Pr'ista attack of last Friday, and the site of Brad Will's murder. It's also where the CIPO house is located. When the Pr'istas first set up their barricades, some were directly in front of the CIPO house, one using materials that had been propped up against the outside wall. Now, less than a week after Brad Will's murder, some of the same Pr'istas have agreed to "dislodge" CIPO from the neighborhood. If history, recent and distant, teaches us anything, their method will be violence. It is important that they know that acts of violence will not go unseen, even in this small neighborhood that they control. Please contact some or all of those listed below; tell them that if CIPO is attacked, that the Mexican state is responsible. And please also keep this in mind as solidarity actions are planned and carried out.

Contact the State Commission on Human Rights in Oaxaca at:

Central Oaxaca - 011 52 (951) 513 51 85

011 52 (951) 513 51 91

011 52 (951) 513 51 97

la Red Oaxaque-a de Derechos Humanos

Tel. 011 52 (951) 5141634

██████████.net.mx

<<http://mail.yahoo.com/config/login?ym/Compose?>

To=██████████>

██████████.com.mx

<<http://mail.yahoo.com/config/login?ym/Compose?To=██████████>>

Vicente Fox Quesada

Presidente de la Republica

Residencia Oficial de los Pinos Casa Miguel Aleman

Col. San Miguel Chapultepec, C.P. 11850

Distrito Federal, Mexico

Telephone: 011 52 (55) 52772376

Fax: 011 52 (55) 527 723 376

E-mail directory at: <http://www.presidencia.gob.mx/directorio/>

<<http://www.presidencia.gob.mx/directorio/>>

Contact Nearest Mexican Consulate

Directory at <http://mexonline.com/consulate.htm>

<<http://mexonline.com/consulate.htm>>

and this, from October 29:

From: ██████████

Subject: Oaxaca and action

Date: October 29, 2006 1:47:04 PM EST

To: ██████████, and 117 more...

Friends, We've been stuck in the house. Mysteriously, last night a Yahoogroups email list a bunch of us use in Oaxaca went down. And, in the CIPO house, we've spent much of the last 8 hours trying to get the internet connection back up. The Feds have entered the city. I'm including a couple things here. For the past few nights, and some days, I've been protecting a CIPO member. On Tuesday night / early Wed. morning, we (Vicky, her family, myself, and a group of fifty or so neighbors) created barricades around a local primary school. The neighbors of this poor colonia built that school through cooperation and barter and "tequio." But PRlistas opened it by force on Monday. The neighbors weren't going to let them continue. And that morning, the fifty of us -- most with rocks, sticks, big firecrackers, etc. -- stared down more than 150 of them, perhaps 150 yards away. As the time came they never came at us. The PRlistas coordinated their attacks in a much more aggressive manner on Friday. While I was out in the colonia, some other compas were in my neighborhood, and here's their account (below). As for the attachment: it's a statement by CIPO meant to be spread around the world. Don't mourn, organize, right? While we avenge the

deaths of the fallen we need to continue to protect, and fight with, the living, and especially those, like Vicky, whose lives are in danger. The attachment, then, is an English translation of the CIPO statement (thanks, SLAM).(Spanish version, too)

A group of folks on this list are helping plan actions for this week. Who else wants to be on the list? How should we do this? Some of you were/are part of either Boston CIPOsolidaridad or the not-quite-established Providence CIPOsolidaridad or LA CIPOsolidaridad. Do you want to volunteer?

En lucha, Eric

ps. during the PRIistas attacks you could see, from the upper floor of the CIPO house, some neighbors lobbing rocks from behind their concrete fences at the movement people. There's lots of PRI in this neighborhood, and that's why the PRI paramilitaries could seek cover in houses and businesses. That also means, as all the contradictions here start to coalesce into one, the neighborhood is less and less safe for CIPO. If the PRI doesn't fall, it's gonna be a witch hunt here.

pps. to answer someone's question, yes, you still can send money to CIPO or to teacher's delegations, through me. You can send a check to me at 2866 Lilac Lane, Fargo, ND 58102, or, better, you can deposit money in my account. Email me for the account number.pps. to answer some others' question, the answer must be yes: the key to these actions has to be disruption. it's the way they do it here and something must be working.

Account of the Pr'ista attack in Santa Lucia del Camino in Oaxaca, Mexico

Attacks across the city kill at least 4.

NOTE: This account is not meant to be a complete account of the day, it is meant to be from the perspectives and experiences of two people in the midst of what can only be described as a battle in the streets of Santa Lucia, in Oaxaca. We know that other things happened in other neighborhoods, and that other things probably happened in our vicinity. This is our best effort at capturing the events that we experienced and witnessed.

On Thursday night, Barricade Three in Santa Lucia del Camino set up a little earlier than normal. Reinforcing the barricades for Friday's day of action required more trucks and buses than usual. At times, it was a chaotic scene with cami—n after cami—n joining the barricade and people unsure of where they should go. Eventually things calmed down. Many more people than usual guarded the barricade and the tranquility of the night had many regulars taking time to lie down, if not sleep. As day broke, the barricade took on the feel of a community holiday or small block party with small children running about. At what felt like an informal pot-luck, people brought tortillas and beans,

sandwiches, bread, and arroz con leche. Most chose to not cover their faces, despite this being a regular practice at the barricades. Up to this point, the only "contentious" moment was the permitted approach of a chicken truck that surprised several people.

Suddenly, about a dozen people started shouting, donning masks, picking up Molotov cocktails (known as bombas Molotov) and cohetes (large bottle rockets typically shot out of PVC pipes the people call bazookas), and collecting rocks and sticks. A small group moved forward to see why a truck that was part of the barricade (about 200 feet away) was moving and investigate a commotion on the other side of that barricade. After advancing about 100 feet, the group spotted 150 to 200 Pr'istas (supporters of the authoritarian PRI party that ruled Mexico for 70 years and currently "rule" the state of Oaxaca) marching toward the barricade. The cohetes were fired into the air to warn the Pr'istas not to approach. The warning was ignored.

The tiny group of defenders fell back to the barricade and gathered more supplies. It was a chaotic situation. Prioritizing in the moment, a split second decision was made to leave our bags, in part because rocks from the Pr'istas were already falling where our bags lay. As we sprinted down side streets to the closest barricade, there were shouts for children to go inside their homes to safety. At the next barricade, people were banging on poles and railing to sound the alarm and rally the neighborhood to fight the Pr'ista advance. People came out of their homes and armed themselves with sticks, machetes, metal poles, cohetes and rocks. Once a fairly large crowd had gathered several people started shouting "Vamos, compa-erQos, Vamos!" (Let's go) and "Avanza!" (advance). People began advancing to the fallen barricade and the Pr'istas, spreading out along the width of the four-lane highway, its median, and sidewalks. Both sides fired their cohetes, and as we drew nearer rocks started flying from both sides. We pushed the Pr'istas back passed the remnants of the now disassembled barricade. There was a lull of about thirty seconds as we populated the area around the barricade before many decided to chase the still-visible Pr'istas only about 100 feet away from us. Though most of them retreated faster than we advanced, one unlucky Pr'istas was forced to choose his own safety and well-being over that of his fancy SUV. The look of regret was visible on his face as rocks crashed to the ground around him and he turned and ran. The SUV, lacking a license plate, briefly became the target instead of the retreating Pr'istas. Tires slashed, windows smashed, someone decided to ensure that it was beyond use and set it ablaze. While some focused their attention on the SUV, some continued to chase the Pr'istas. Most Pr'istas had scattered into nearby homes and businesses, so people re-grouped back at the barricade.

As we all clustered in the intersection, the two of us looked around and estimated that there were at least 500 people ready to defend their neighborhood. We were both amazed by what we were seeing. Neither of us had ever witnessed such an incredible display of collective self-defense. We both nearly cried at the inspiring sight of people successfully working together to ward off aggression without centralized leadership. The barricade reclaimed, sandbags replaced, and the Pr'istas pushed back, the battle appeared for a few moments, to be over.

We're unsure as to the exact reason for the second advance, but we believe that Pr'istas were again spotted at the next intersection where they had scattered minutes before. As we cautiously advanced, walking in cover when possible, shots were heard from the intersection and everyone ducked or ran for cover. Many corporate news outlets, most notably those relying on AP "reporter" Rebeca Romero (widely believed to be on Ulises Ruiz's payroll), have claimed it was "unclear" as to who shot first. It was the Pr'istas. From the ground, on the receiving end of the gunfire, there is no doubt as to who shot first. There is nothing "unclear" about it. It was the Pr'istas, shown by El Universal photos and local television to be armed to the teeth, who shot first.

After the shooting stopped, the group moved quickly to the other side of the road and to the corner where the shots had originated from. The attacking Pr'istas had retreated back away from the highway and deeper into the neighborhood. Fifty to 100 people slowly advanced north a block into the neighborhood while 200 people gradually moved up, either by going north, or approaching it from the west by way of the barricade. Again the group moved north, taking cover by vehicles parked along the street. In addition to shooters at the far end of the street, more Pr'istas were taking cover inside a building along the street. The building was targeted with Molotovs, rocks, bricks, and cohetes. Someone kicked the door in before Pr'istas down the street started shooting again and we had to retreat back to the end of the block. This gave the Pr'istas time to close and blockade the door. A few attempts with similar results gave way to milling about, as we waited for reinforcements. One block west towards the barricade, about 100 people had gathered to take cover from additional Pr'istas on that street. Soon we heard a truck roar to life and a few minutes later, compa-eros in a dump truck came to provide shielding for another advance. In the first such advance, the truck went too far down the road, shooting started again, at which point we fell back to the end of the block. Most waited there while the truck maneuvered itself horizontally across the street in front of the gate of the targeted building. Once the truck was ready, another advance began and the truck smashed open the gate. Another round of shooting began, and again everyone took cover and began to withdraw.

At this point, Brad Will, an Indymedia reporter from New York, was shot in the abdomen as he was filming. Many people ran to carry him around the block and down the street. As we waited for a car to arrive to take him to the hospital, efforts were made to keep him conscious and breathing, including CPR. As Brad showed signs of consciousness and movement, the crowd surrounding him cheered. He was carried into a car and driven to the hospital. Moments later, as people were still taking in what happened, it started to rain. People gathered up the Molotovs and cohetes and got them out of the rain. About a half hour later, people started to gradually head back to the barricade.

When we arrived at the barricade, we learned from a teary-eyed compa-ero that Brad had died on his way to the hospital. People from APPO such as Flavo Sosa arrived at the scene and were attempting to coordinate with the rest of the city where there had been other attacks. Hundreds of bottles were being filled and prepared as Molotov cocktails. Thanks to the help of several compa-eras, we recovered one of our bags; though the other which contained a passport, several forms of id, travelers checks, over \$1,000 pesos (most of which was intended to be used for the barricade), a video camera, is gone and was presumably stolen by the Pr'istas. Hundreds remained at the barricade for the night. The two of us went to a compa-ero's house to rest, write and watch the news.

As of this writing, the Pr'istas have set up their own barricades within the neighborhood, APPO has activated the mobile brigades, 4 or 5 people have died, dozens injured, and barricade 3 remains up, reinforced, and alert. Among the attackers were local municipal police (such as Abel Santiago Zfrate and Juan Carlos Soriano Velasco) and politicians/PRI thugs (such Manuel Aguilar and Pedro Carmona, the man identified as Brad Will's killer), all from the neighborhood. Though the two of us had slightly differing expectations of how the day would pan out, neither of us expected an attack of this kind or magnitude in broad daylight. The diversity of people who fought the Pr'ista attackers was astounding. We saw young kids helping to gather cohetes and Molotovs. We saw old women armed with rocks making their way to the front. We saw people wearing circle As, hammer and sickles, and people who didn't wear their political identity on their sleeves. In the end, it didn't matter who you were, only what side you stood on.

La lucha sigue; the struggle continues.

"Tenemos dos manos y un coraz—n para luchar."

"We have two hands and a heart to struggle."

--CIPO-RFM

Your silence will not save you.

Audre Lorde

On Oct 30, 2006, at 7:31 PM, Jonathan Skinner wrote:

Brad Will was a friend: a friend of poetry, of the environment, of free speech and media, of justice. (He was a fearless champion of the community pocket gardens across Manhattan's Lower East Side, as they came under siege in the Giuliani Administration. He also interviewed many poets on his show for the microradio station, Steal This Radio.) This is sad news. Check out the story, and if you feel inclined, please sign the petition. Thanks.

JS

*From: Akilah Oliver <[REDACTED]>
Date: Mon, 30 Oct 2006 16:32:52 -0700
To: <undisclosed-recipients:;>
Subject: URGENT: justice for Brad Will*

As most of you are aware, our friend Brad Will was shot and killed in Oaxaca Mexico last Friday, October 27th while covering the civil unrest there. 3 others were killed as well.

Brad's brutal death must be addressed. Here is a small step we can take.

Please sign and pass on this petition to all your friends. Let's try to get a few hundred signatures by Friday, November 3rd.

To sign the petition, simply click the link below, sign, and pass on to your friends! (or paste into your browser).

<http://www.gopetition.com/online/9996.html>

The petition is being sent to U.S. Embassy in Mexico, Consular Agent in Oaxaca, Mark A. Leyes

To view the press release on the death of Brad by U.S. Ambassador Garza, go the U.S. Embassy website:

<http://mexico.usembassy.gov/mexico/ep061027Will.html>

Several news sources are currently covering the story:

<http://www.democracynow.org/index.pl>

<http://www.eluniversal.com.mx/>

<http://www.indymedia.org/en/index.shtml>

<http://www.jornada.unam.mx/>

[http://www.nytimes.com/2006/10/29/world/americas/29mexico.html?](http://www.nytimes.com/2006/10/29/world/americas/29mexico.html?_r=1&oref=slo)

[_r=1&oref=slo](#)

[gin](#)

Get FREE company branded e-mail accounts and business Web site from Microsoft Office Live

<http://clk.atdmt.com/MRT/go/mcrssaub0050001411mrt/direct/01/>

From: POETICS automatic digest system <[REDACTED]>

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

Date: Mon, 30 Oct 2006 00:05:14 -0500

To: <[REDACTED]>

Subject: POETICS Digest - 28 Oct 2006 to 29 Oct 2006 (#2006-303)

There are 12 messages totalling 915 lines in this issue.

Topics of the day:

1. Jail conditions for Canadian aboriginals a 'disgrace'
2. The first Petit Mal
3. 'Cross' Shows Jesus As Being a Black Man (2)
4. melancholia's tremulous dreadlocks issue 7
5. Alex Caldiero, Leonard Gontarek and Jane Ormerod will read Sunday at ABC
No Rio celebrating CLWN WR
6. Little Magazines/Small Presses/Mimeo Revolution (2)
7. Dirty Updates!
8. ODYSSEY premiere/release party at MIX NYC 11.12!
9. Cara Hoffman audio at Factory School
10. call for digital art

Date: Sat, 28 Oct 2006 21:39:20 -0700

From: Ishaq <[REDACTED]>

Subject: Jail conditions for Canadian aboriginals a 'disgrace'

Jail conditions for Canadian aboriginals a 'disgrace': ombudsman

*Monday, October 16, 2006
CBC News*

<http://www.cbc.ca/canada/story/2006/10/16/native-prisoners.html>

Aboriginal offenders are routinely discriminated against by the corrections system and are far less likely to get parole or be rehabilitated by their experiences in jail, the ombudsman for federal prisons says.

Releasing his annual report into conditions in federal prisons, correctional investigator Howard Sapers said the challenges faced by aboriginal people in Canadian jails amounts to "a national disgrace".

"Despite years of task force reports, internal reviews, national strategies, partnership agreements and action plans, there has been no measurable improvements in the conditions for aboriginal offenders during the last 20 years," said Sapers at a news conference in Ottawa.

He said the overall incarceration rate for aboriginal Canadians was nine times higher than for the population at large and the situation was even worse for aboriginal women.

One in three inmates in federally-run women's prisons were aboriginal, he said, with almost half of them in maximum security institutions.

Aboriginals often sent to maximum security prison

He said there was "routine overclassification" of native prisoners, who were far more likely to be sent to maximum security prison than offenders from other backgrounds.

"That means they [aboriginal offenders] often serve their sentences away from family, community, their friends and elders," Sapers said, "They are sent into segregation more often · severely limiting access to rehabilitative programs and services that are intended to prepare them for their release."

Parole is routinely denied or revoked, often on technical grounds, he said.

Sapers called on the federal government to address the situation

urgently with new programs, more resources and consultations with aboriginal leaders and communities.

Angus Toulouse, of the Ontario Regional Council of the Assembly of First Nations, said poverty, inadequate educational and employment opportunities, alcoholism and domestic abuse were among the reasons for overrepresentation.

"Where disadvantaged socio-economic factors lead to overrepresentation of First Nations peoples in the criminal justice system, this is systemic discrimination," said Toulouse.

Public Safety Minister Stockwell Day has said he will consider the findings of Sapers's report but there is no evidence of systemic discrimination against native offenders in the prison system.

The president of the Native Women's Association of Canada said the alarming rise in the number of aboriginal women who are incarcerated affects all Canadians.

"If this was the case for non-aboriginal people, I'm almost certain that Canadians would react and demand that something be done," said Beverly Jacobs.

Montreal Muslim News Network - <http://www.montrealmuslimnews.net>

*Listen to Caravan, produced by Samaa Elibyari, every Wednesday from 2-3PM:
<http://www.montrealmuslimnews.net/caravan.htm>*

*Lebanon News & Photos:
<http://www.montrealmuslimnews.net/lebanonnews.htm>*

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*see also: Canada ranked low in UN native report
<http://www.cbc.ca/canada/story/2005/04/11/UNNatives-050411.html>*

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"I testified/My mama cried/Black people died/When the other man lied"

-- chuck d

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--Imam Ali Ibn Abu Talib (as)

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the peoples...."-- mahmoud ahmadinejad

<http://www.sidebrow.net/2006/a047braithwaite.php>

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[http://cleveland.indymedia.org/uploads/2006/07
olivet__h.a.t.s_in_the_square__loud_ruffa1b.mp3](http://cleveland.indymedia.org/uploads/2006/07/olivet__h.a.t.s_in_the_square__loud_ruffa1b.mp3)

<http://vancouver.indymedia.org/?q=node/315>

<http://radio.indymedia.org/news/2005/10/7255.php>

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

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

Date: Sat, 28 Oct 2006 23:52:29 -0500
From: Jesse Crockett <[REDACTED]>
Subject: Re: The first Petit Mal

Jesse Crockett wrote:
Petit Mal

Too bad you can resolve matters
that need your wan sensory input.

-- should i go on, ?

okay, the whole rubric of this minor is available at
<http://denacht.blogspot.com>, for those interested to read about
fourteen
more.

(My apologies to those who suffer from real absence seizures.)

Jwc

Date: Sat, 28 Oct 2006 21:50:03 -0700
From: Ishaq <[REDACTED]>
Subject: 'Cross' Shows Jesus As Being a Black Man

'Cross' Shows Jesus As Being a Black Man

<http://apnews1.iwon.com//article/20061025/D8KVQNBO0.html>

Oct 25, 2:23 PM (ET)

By SANDY COHEN

(AP) This undated photo released by Nu-Lite Entertainment shows Jean
Claude LaMarre, who wrote, directed...

[http://apnews1.iwon.com/image/20061025/](http://apnews1.iwon.com/image/20061025/FILM_BLACK_JESUS.sff_LA302_20061025141922.html?date=20061025&docid=D8KVQNBO0)
FILM_BLACK_JESUS.sff_LA302_200610251419
22.html?date=20061025&docid=D8KVQNBO0

LOS ANGELES (AP) - It's a familiar image for millions of Christians:
Jesus Christ, with a crown of thorns, hanging from the cross. What

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It is the first representation in the history of American cinema of Jesus as a black man.

"It's very important because (the film) is going to provide an image of Jesus for African-Americans that is no longer under the control of whites," says Stephenson Humphries-Brooks, an associate professor of religious studies at New York's Hamilton College and author of "Cinematic Savior: Hollywood's Making of the American Christ."

What Jesus looked like has long been debated by theologians around the world. Different cultures have imagined him in different ways, says Stephen Prothero, chairman of the religion department at Boston University. In Japan, Jesus looks Japanese. In Africa, he is black. But in America he is almost always white, like the fair-haired savior painted by Leonardo Da Vinci in "The Last Supper" in 1495.

While some black churches have images of a black Jesus behind the altar and others have claimed Christ was black, Prothero says "none of those arguments or images have filtered much into the mainstream."

Filmmaker Jean Claude LaMarre set out to change that with "Color of the Cross." LaMarre, who plays Jesus, wrote, directed and financed the film. It will open in 30 theaters in predominantly black neighborhoods.

"Black people in this country are the only race of people who worship a god outside their own image," says LaMarre, 38, adding that showing Christ as a black man is "the most poignant way to deal with the issue of race in this country because it goes to the heart of how we look at the world."

It also provides a positive image of blacks, something that's been scant in the U.S., says the Rev. Cecil "Chip" Murray, longtime leader of

L.A.'s First African Methodist Episcopal Church and a producer of the film.

"It could be revolutionary because, for four centuries in our nation, blacks have been at the lowest end of the stratum," he says. "I think it will traumatize the United States more than it will foreign nations who, to some extent, don't have a centuries-old concept of equating black with negativity."

Humphries-Brooks agrees. Other countries are likely to view the film "in a more detached manner," he says, "because of the way (they) see our race-relations problem."

Why does race matter in the story of Christ?

"Jesus isn't in the hands of historians," Prothero says. "What we have now is our own debate and, in that debate, race has to be a factor because race is a big predicament in American life."

Film is a powerful place to have the discussion, says Humphries-Brooks, who calls the medium "one of the last places that is quasi-public for the formation of values in America."

"Artistic and aesthetic views are as important in developing religious values as the words we speak. Everybody goes to the movies. Not everybody goes to the same church."

Filmmaker LaMarre thinks the film can only have a positive effect.

"The message is that color, a colored Jesus Christ, doesn't matter," he says. "That's why the movie is important. When you have one prevailing image out there, it suggests color does matter."

On the Net:

<http://www.colorofthecross.com>

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<http://ymlp.com/u.php?> XXXXXXXXXX*

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see also: Canada ranked low in UN native report

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

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

Date: Sun, 29 Oct 2006 01:14:48 -0400
From: Andrew Lundwall <[REDACTED]>
Subject: melancholia's tremulous dreadlocks issue 7

*The seventh issue of melancholia's tremulous dreadlocks is live,
featuring
work by:*

*Anne Heide - Brian Mornar - Chris Tonelli - Daniela Olszewska - Ellen
Kennedy - Kathleen Rooney - Michael Rerick - Tao Lin - Tim Earley*

art by Adrian Landon Brooks

*mtd is a biweekly online poetry journal edited by Andrew Lundwall and
Franois Luong.*

<http://mtd.celaine.com>

*Find a local pizza place, music store, museum and more-then map the
best
route! <http://local.live.com?FORM=MGA001>*

Date: Sat, 28 Oct 2006 22:47:01 -0700
From: Chris Stroffolino <[REDACTED]>
*Subject: Re: Alex Caldiero, Leonard Gontarek and Jane Ormerod will
read Sunday
at ABC No Rio celebrating CLWN WR*

*So nice to see you mention Leonard Gonterek's name on the poetry =20
list, Leonard was a great force on the Philly Poetry scene when I =20
was there from 86-92. For people like myself who were "too street =20
poet for the academics, and allegedly too academic for the street =20
poets" (and at the time in Philly it was pretty damn 'either/or'), =20
Leonard's work was very helped widen the range in ways that gave a =20
lot of younger poets and writers hope and permission. Have fun at the
=20=*

reading...

Chris

On Oct 28, 2006, at 2:59 AM, Bob Heman wrote:

Alex Caldiero flew in from Utah for this reading. Leonard Gontarek
=20=

will be Amtraking in from Philadelphia. Jane Ormerod, yes, will be
=20=

walking up from downtown. All to excite and entertain you. Three
=20
great poets celebrating the rebirth of CLWN WR. Please come and =20
hear them. You won't be disappointed!

ABC No Rio Celebrates CLWN WR!!!
Sunday, October 29, 7:00 p.m.

Alex Caldiero
Leonard Gontarek
Jane Ormerod
introduced by Bob Heman
editor/publisher of CLWN WR/Clown War since 1971

hosted by Patricia Carragon for ABC No Rio
\$5.00 donation
ABC No Rio, 156 Rivington Street ("F" Train to Delancey =96 walk =20
north one block)

Date: Sun, 29 Oct 2006 01:33:21 -0700
From: Jason Quackenbush <[REDACTED]>
Subject: Re: 'Cross' Shows Jesus As Being a Black Man

I've always found this topic to be really interesting. There are two
issues at
play here that I think get undue attention: 1.) arguing over the race
of Jesus of Nazareth is to project the socially constructed ideas of
race from
our era into an era when the ideas of race were completely different.
So to say that Jesus was white or Jesus was black or Jesus was Asian
is
entirely anachronistic. 2.) From a theological perspective, the issue

that the
article posted brings up, that people worship G-d in their own image,
well,
that's a little strange, isn't it, when the basic idea is that we were
created in H-s image? I mean, really when it comes right down to it,
all the
people in the world probably look nothing like G-d, but if you took
the
common characteristics of all of us, then you'd get that "image of
the divine"
that we were created in, right? So focussing on Jesus's race is really
only a way of further distancing your image of god from what he
actually
looks like, since it's a way of enforcing difference rather than
likeness.
3.) which is not to say that Black folks aren't completely right to
point out
that a blond haired blue eyed jesus is pretty fucking dumb, just
saying
maybe the muslims got it right when they decreed there would be no
images of
God or The Prophet. It makes a lot more sense from a practical view.
If
nobody has an idea what they look like, then they really could look
like
everybody. everybody with a y chromosome at least.

Ishaq wrote:

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<http://apnews1.iwon.com//article/20061025/D8KVQNBO0.html>

Oct 25, 2:23 PM (ET)

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

Date: Sun, 29 Oct 2006 12:25:21 -0600
From: "Tom W. Lewis" <[REDACTED]>
Subject: Re: Little Magazines/Small Presses/Mimeo Revolution

Hello, Mr. Zeitgeist...

I was at a reading in St. Paul yesterday, and the topic of small press publishing today was a central theme in the after- conversation.=20

Do you have a venue in mind for the conference?=20

Tom

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

From: UB Poetics discussion group
[mailto:[REDACTED]]
On Behalf Of Christopher Harter
Sent: Saturday, October 28, 2006 22:20
To: [REDACTED]
Subject: CFP: Little Magazines/Small Presses/Mimeo Revolution

CFP: "Small Presses/Little Magazines of the Mimeograph Revolution:
Their=20
Audiences and the Role of Printing Technologies"
Proposed Panel for The Society for the History of Authorship, Reading
and=20
Publishing (SHARP) Conference, Minneapolis, Minnesota
July 11-15, 2007

The readership for twentieth century little magazines and small presses

has=20
often been considered a narrow one, with the majority of readers being
those=20
interested in experimental or avant-garde literature. The
Mimeograph=20
Revolution of the 1960s resulted in an explosion in the number of
little

magazines and small presses, particularly in the United States, Canada
and=20
the UK. While the focus continued to be on "new writing," the
community
of=20
publishers and writers of this movement brought a grassroots ethos
to=20
literary publishing in opposition to what was perceived to be the
domination=20
of academic criticism and the commercialization of mainstream
publishing. =20
As Curt Johnson and Diane Kruckow have stated, the 1960s small
press=20
"provided an environment...in which one could discover literature
first-hand."

In recognition of SHARP's 2007 theme, "Open the Book, Open the Mind,"
this=20
panel seeks to explore how this discovery took place for readers of
these=20
publications by examining the role of different printing technologies
and=20
production methods employed during this "revolution" and how they
affected=20
the target audience for these publications. Exactly what were the
production=20
methods used under the banner of the Mimeo Revolution and how did
they=20
differ from each other and from publications of earlier eras? What, if
any,=20
divergences were seen in the traditional audience for literary work
produced=20
by little magazines and small presses? How did this grassroots
effort=20
differentiate itself from the more conservative academic quarterlies
and

commercial publishers? The panel encourages papers that take a
historical=20
look at literary publishing with a focus on the publication and

production=20
of these works, rather than a critique of the work within, or how the
styles=20
of writing originating during this time affected the publication of
that

work. Papers may examine individual presses or magazines or take a
wider

view of the era.
Send a one page abstract and brief CV by November 20, 2006, to
Christopher=20
Harter ([REDACTED]).

Get today's hot entertainment gossip =20
<http://movies.msn.com/movies/hotgossip?icid=3DT002MSN03A07001>

Date: Sun, 29 Oct 2006 13:57:34 -0500
From: Phil Primeau <[REDACTED]>
Subject: Dirty Updates!

<http://dirt-zine.blogspot.com>

NOW AT DIRT, THE PREMIER JOURNAL OF
MINIMALIST ART, LITERATURE, AND THEORY

.....
.....

GEOF HUTH on "The Art of Pwoermds" . . .

DIRT interviews ARAM SAROYAN . . .

Visual art by IRA JOEL HABER and JESSE FERGUSON . . .

Poetry by ANDY GRICEVICH and AVERY BURNS . . .

Full review of "Concrete Movies" by NICO VASSILAKIS . . .

MARK YOUNG does short fiction . . .

& more!

Philip Primeau

Editor, *Dirt*

<http://dirt-zine.blogspot.com>

Date: Sun, 29 Oct 2006 11:08:25 -0800
From: Mary Kasimor <[REDACTED]>
Subject: Re: Little Magazines/Small Presses/Mimeo Revolution

Good question. I think that the small press "revolution" is so important to poetry. Many people would not be read if it weren't for these small presses--and now we have moved on to online journals, which I disapproved of at first, but now have a great deal of respect and affection for these sources of new poets and poetry.

"Tom W. Lewis" <[REDACTED]> wrote: Hello, Mr. Zeitgeist...

I was at a reading in St. Paul yesterday, and the topic of small press publishing today was a central theme in the after- conversation.

Do you have a venue in mind for the conference?

Tom

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

From: UB Poetics discussion group
[mailto:[REDACTED]]
On Behalf Of Christopher Harter
Sent: Saturday, October 28, 2006 22:20
To: [REDACTED]
Subject: CFP: Little Magazines/Small Presses/Mimeo Revolution

CFP: "Small Presses/Little Magazines of the Mimeograph Revolution: Their Audiences and the Role of Printing Technologies"
Proposed Panel for The Society for the History of Authorship, Reading and Publishing (SHARP) Conference, Minneapolis, Minnesota
July 11-15, 2007

The readership for twentieth century little magazines and small

*presses
has
often been considered a narrow one, with the majority of readers being
those
interested in experimental or avant-garde literature. The Mimeograph
Revolution of the 1960s resulted in an explosion in the number of
little*

*magazines and small presses, particularly in the United States, Canada
and
the UK. While the focus continued to be on "new writing," the
community
of
publishers and writers of this movement brought a grassroots ethos to
literary publishing in opposition to what was perceived to be the
domination
of academic criticism and the commercialization of mainstream
publishing.
As Curt Johnson and Diane Kruckow have stated, the 1960s small press
"provided an environment...in which one could discover literature
first-hand."*

*In recognition of SHARP's 2007 theme, "Open the Book, Open the Mind,"
this
panel seeks to explore how this discovery took place for readers of
these
publications by examining the role of different printing technologies
and
production methods employed during this "revolution" and how they
affected
the target audience for these publications. Exactly what were the
production
methods used under the banner of the Mimeo Revolution and how did they
differ from each other and from publications of earlier eras? What, if
any,
divergences were seen in the traditional audience for literary work
produced
by little magazines and small presses? How did this grassroots effort
differentiate itself from the more conservative academic quarterlies
and*

*commercial publishers? The panel encourages papers that take a
historical
look at literary publishing with a focus on the publication and
production
of these works, rather than a critique of the work within, or how the
styles
of writing originating during this time affected the publication of*

that

work. Papers may examine individual presses or magazines or take a wider

view of the era.

Send a one page abstract and brief CV by November 20, 2006, to Christopher Harter ([REDACTED]).

Get today's hot entertainment gossip

<http://movies.msn.com/movies/hotgossip?icid=T002MSN03A07001>

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

Date: Sun, 29 Oct 2006 14:20:12 -0500

From: Tisa Bryant <[REDACTED]>

Subject: ODYSSEY premiere/release party at MIX NYC 11.12!

FYI!

Art is the accomplice of love.

Begin forwarded message:

From: Andrea Lawlor <[REDACTED]>

Date: October 27, 2006 3:52:45 PM EDT

To: Andrea Lawlor <[REDACTED]>

Subject: ODYSSEY premiere/release party at MIX NYC 11.12!

PLEASE PASS IT ON TO NYC FRIENDS

Dear Friends of Pocket Myths, of Redbird Films, of Andrea Lawlor, and of Bernadine Mellis:

Along with MIX NYC, we are having a big reading/screening/performance/party to celebrate the release and premiere of our epic collaboration (see full list of contributors below!), THE ODYSSEY: book & dvd extravaganza.

When: November 12, 8pm

*Where: 3LD Art & Technology Center, 80 Greenwich Street, Theater #1
(R or 1 to Rector, 2 3 4 5 to Wall Street, J M Z to Broad, A C to
Fulton)*

Admission: \$12

More about the festival: www.mixnyc.org

*More about THE ODYSSEY: www.pocketmyths.com,
<http://redbirdfilms.com/odyssey.html>*

****The first 24 people to arrive will receive a FREE COPY of THE
ODYSSEY.****

****You can also buy it at the event for \$20.****

*It's the closing night of the MIX experimental film festival! We are
both very excited. This will be the world premiere of the film, and
many of the filmmakers will be in attendance. We'll have readings
from the book by writers including Emily Abendroth, Ida Acton, Ari
Bantias, Julia Bloch, Laura Jaramillo, Andrea Lawlor, Robin Lewis,
Kara
Lynch, Delia Mellis, Ariana Reines, Frances Richard, and Jen Welch.*

*Musical guests include Ryder Cooley with Gretchen Hildebran, Sara
Jaffe, and Red Heart the Ticker.*

Can't wait to see you there!

*Love,
Andrea and Bernadine*

p.s. there will feasting too

THE ODYSSEY Contributors:

*Emily Abendroth, Ida Dewey Acton, Justin Audia, Ari Bantias, Bill
Basquin, Julia Bloch, Lizzy Bonaventura, Popahna Brandes, CAConrad,
Anita Chao, Jason Coyle, Paula Cronan, Cybele, Courtney Dailey,
Amanda*

*Davidson, Steve Dolph, Ryan Eckes, Tonya Foster, Cathy Halley, Kara
Hearn, Gretchen Hildebran, Michael Hyde, Xylor Jane, Laura Jaramillo,
Laska Jimsen, Judith Jordan, Andrea Lawlor, Jennifer Lee, Rebecca
Lee,*

*Robin Coste Lewis, Kara Lynch, Laura Mays, Mary McDermott, Bernadine
Mellis, Delia Mellis, Miranda F. Mellis, Dori Midnight, EE*

*Miller, Megan Milks, Lamby Morreale, Eileen Myles, Christian Nagler,
Maggie Nelson, Miranda Pierce, Mendal Polish, Corinna Press, Ariana
Reines, Irit Reinheimer, Frances Richard, Rachel Robbins, Sara
Seinberg, Davina Semo, Juliana Snapper, Miriam Klein Stahl, Senseney
Lea Stokes, Zoe Strauss, Samuael Topiary, Laurie Weeks, Jen Welch,*

David West, and Rebecca Yaffe.

Date: Sun, 29 Oct 2006 16:34:54 -0500
From: "j. kuszai" <[REDACTED]>
Subject: Cara Hoffman audio at Factory School

Listen to independent journalist and fiction writer Cara Hoffman read her story "The Mouse's Sister" during a visit to New York City on October 28, 2006.

<http://factoryschool.org/pubs/hoffman/wedding/>

24 minutes; 11 megabytes; mp3 format

Date: Sun, 29 Oct 2006 17:38:24 -0800
From: Jason Nelson <[REDACTED]>
Subject: call for digital art

As a part of the Art of the Animal Symposium, 27-28 November, Gold Coast, Australia (conference website), we are curating a companion net-based digital art exhibition. This is a juried exhibition with prizes for the top three artworks in each category (prizes to be announced, but expect the unusual). =0A =0AFor more details:
<http://www.eagleandowl.com/animalartcall.html> =0A =0ATheme of Exhibition: =0AIn order to compliment and expand on the discussions/papers presented at the symposium, all artworks should be related to or address in some way one or more of the following inquiries (or convince us otherwise) (animals =3Dnon-human): =0AIf animals were to create with digital tools what would they create? How would they create? =0ADigital Artworks inspired by animal creativity, or the creations of animals. =0ARelate animal and human creativity/art. Should we even have such distinctions? =0ADigital Artworks which explore how we perceive animal creativity.

=0AHow to =
Submit: Deadline: November 6, (artworks will be reviewed as they are
receiv=
ed)=0AAll artworks submitted should be web ready and be sent via a
URL that=
contains the artwork. Public tools such as youtube or flickr are
fine for=
the jury process =0ASend an e-mail with the following to both
addresses:=
=0Aw.nelson[removetext]@[removetext]gu.edu.au=0Aartofanimal[removetext]
]@[re=
movetext]gmail.com =0AArtist(s) name, affiliation, contact details
and a br=
ief bio. =0ATitle of Artwork, URL for jury review, and one paragraph
descri=
ption of how the artwork relates to the exhibition themes.=0A=0A

End of POETICS Digest - 28 Oct 2006 to 29 Oct 2006 (#2006-303)

[↑ Contents](#)

18. **Hot Whiskey Press**

The Meat Book w limited edition Lisa Jarnot broadside (hot whiskey press)

Wed 1 Nov 2006

Dear Meatlings,

The Meat book is finally done. It contains work from:

Elizabeth Robinson · Linh Dinh · K. Silem Mohammad · Lisa Jarnot · Gabriel Gudding · Anne Boyer · Clayton Eshleman · Logan Ryan Smith · Rachel Loden · Travis Macdonald · Andrew Peterson · Ben Hersey · Christopher Ryan · Joseph Cooper · Jared Hayes · Maureen Thorson · Meat · Meat · Meat · Meat

Here are the stats:

Letterpressed cover, 5 1/2" X 6 1/2", wrapped in pink butcher paper, vellum end papers, run of 126 copies, Japanese stab binding, 36 pages. 2006.

\$5

Go to <http://www.hotwhiskeypress.com/meat.html> to see the autographed and numbered/lettered Lisa Jarnot broadside that comes free with the first 15 copies.

The book can be obtained at that link or from the blog
(www.hotwhiskeyblog.blogspot.com).

Also, the second Hot Whiskey Magazine is done (re-done). Yes, we had to redesign the whole thing after the file corrupted. If we owe you a magazine, it should be in the mail this week. Find the magazine on the website
(www.hotwhiskeypress.com).

best of meat to you,

Michael & Jennifer

--

Hot Whiskey Press

www.hotwhiskeyblog.blogspot.com

www.hotwhiskeypress.com

[↑ Contents](#)

19. **AG Jorgensen**

Creeley Letters Online - Maybe useful / interesting

Thu 2 Nov 2006

With Michael Kelleher's support and assistance, here are some recently published Creeley letters. In addition to insights they provide into RC's later correspondences, I do think these letters would make for useful material in either classes or workshops.

<http://jacketmagazine.com/31/rc-jorgensen.html>

Best,

Alex

"Our best security, our only security, is in the world of ideas, and I sense a slight foreboding," he said.-- Justice Anthony Kennedy

___ Get your email and see which of your friends are online - Right on the New Yahoo.com (<http://www.yahoo.com/preview>)

[↑ Contents](#)

20. **Nathaniel Siegel**

you may want to email or phone CUE to reserve a seat for reading

Thu 2 Nov 2006

Dear Friends:

Hi !

This Friday Nov. 3rd at CUE Art Foundation Alice Notley is reading. Some of the postcards or emails about this reading do not mention what the CUE website says, "public programs at CUE are FREE but reservations ARE required. Please call [REDACTED] or email [REDACTED] (mailto:[REDACTED]) to reserve a seat."

The address for the gallery is
CUE Art Foundation
511 West 25th Street
NYC NY

See you there !

Nathaniel

[↑ Contents](#)

21. **Morgan Schuldt**

CUE: A Journal of Prose Poetry

Thu 2 Nov 2006

CUE5 is now available and includes:

-John Ashbery's contribution to a collaborative film project by Yan Brailowsky -
Dan Hoy--a review / re-evaluation of Araki Yasusada's Letters in English -New
prose work by Rosmarie Waldrop, Campbell McGrath, Peter Jay Shippy,
Michael Schiavo and Joshua Marie Wilkinson.

CUE4: Lisa Jarnot, Michael Palmer, G.C. Waldrep, Andrew Zawacki, Jason
Zuzga . . . CUE3: Ron Silliman, Tony Tost, Mary Ruefle, Deborah Bernhardt . . .
CUE2: Matthea Harvey, Karen Volkman, Mark Yakich, Sally Keith . . . CUE1:
James Tate, Jane Miller, Brian Clements, David Lehman . . .

Subscribe

CUE: A Journal of Prose Poetry

PO Box 200

2509 North Campbell Ave.

Tucson, AZ 85719

<http://www.u.arizona.edu/~mschuldt/CUE.html>



Morgan Lucas Schuldt, Editor

CUE: A Journal of Prose Poetry

Stay in touch
with old friends and meet new ones with Windows Live Spaces
<http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?>

href=http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/
friends.aspx&mkt=en-us

[↑ Contents](#)

22. **Pierre Joris**
Recent Nomadics blog posts
Thu 2 Nov 2006

Recent Nomadics posts:

Allen Fisher's Singularity Stereo
Paul Celan's Breathturn
The Donaueschingen Music Festival
Bush Moves Toward Martial Law
This Compost
Elias Khoury on Orhan Pamuk
Worldwide Press Freedom Index 2006

can be read here : <http://pjoris.blogspot.com>

thanks,

Pierre

=====

"As democracy is perfected, the office of president represents,
more and more closely, the inner soul of the people. On some
great and glorious day the plain folks of the land will reach their
heart's desire at last, and the White House will be adorned by
a downright moron." -- H.L. Mencken (1880-1956)

=====

For updates on readings, etc. check my current events page:

<http://albany.edu/~joris/CurrentEvents.html>

=====

Pierre Joris
244 Elm Street
Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 71

Euro cell: 011 33 6 79 368 446

email: [REDACTED]

<http://pierrejoris.com>

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

=====

[↑ Contents](#)

23. **Joshua Kotin**

NEW CHICAGO REVIEW + + + 60th ANNIVERSARY

Thu 2 Nov 2006

In conjunction with Chicago Review's new Rexroth issue & our sixtieth anniversary, we're pleased to present a new archival website, featuring a constellation of more than eighty pieces charting the magazine's development --- all available as free downloadable pdfs. The pieces are accompanied by narrative captions that offer a selective biography of the magazine.

http://humanities.uchicago.edu/orgs/review/60th/index_60th.shtml

This site is based on the out-of-print Autumn 1996 double-issue edited by David Nicholls. The site was designed & developed by this summer Kristi McGuire & Eirik Steinhoff, who supplemented the issue's fifty-some pieces with another thirty of more recent vintage, bringing CR's story up to date.

The perfect accompaniment to our new triple issue --- available here: www.chicagoreview.org --- still available with a free copy of Rexroth's COMPLETE POEMS.

+ + + +

Stay tuned for more news from CR.

| | | | | | | | | | | | | | |

Chicago Review

5801 South Kenwood Avenue

Chicago Illinois 60637

<http://humanities.uchicago.edu/orgs/review/>

[↑ Contents](#)

24. **susan maurer**

poetry reading and anna siano photos of the poets

Thu 2 Nov 2006

on 11-8 at 7 at the the rutherford public library at 150 park avenue rutherford nj there will be a reading and photos of the poets by anna siano presented by the william carlos williams poetry cooperative of southern bergen county.

among the readers will be brant lyon, john.j. trause and susan maurer. susan maurer

Get today's hot entertainment gossip

<http://movies.msn.com/movies/hotgossip?icid=T002MSN03A07001>

[↑ Contents](#)

25. **Rod Smith**

**MICHAEL GOTTLIEB and ROD SMITH @ BOWERY POETRY CLUB
NOVEMBER 4, 4 PM**

Thu 2 Nov 2006

SEGUE READING SERIES @ BOWERY POETRY CLUB

Saturdays: 4:00 p.m. - 6:00 p.m.

308 BOWERY, NYC, just north of Houston

NOVEMBER 4 MICHAEL GOTTLIEB and ROD SMITH Michael Gottlieb's most recent books include *Lost and Found*, *Gorgeous Plunge*, and *The River Road*. In the late 70s and early 80s he helped edit one of Language Poetry's seminal periodicals, *Roof Magazine*. Rod Smith is the author of *Music or Honesty*, *The Good House*, *Poèmes de l'araignée*, *In Memory of My Theories*, *The Boy Poems*, *Protective Immediacy*, and *New Mannerist Tricycle* with Lisa Jarnot and Bill Luoma. A CD, *Fear the Sky*, came out from Narrow House Recordings in 2005. He edits *Aerial* magazine and publishes *Edge Books*. Smith is also editing, with Peter Baker and Kaplan Harris, *The Selected Letters of Robert Creeley* for the University of California Press.

[↑ Contents](#)

26. **Holly Crawford**

Re: Holly Crawford's Found Punctuation Video on Google Video

Thu 2 Nov 2006

Links to my Found Punctuation Video. Not a documentation of a performance. Four very short pieces.

You as the user agrees that Emily Dickinson, Coleridge, Duchamp and Holly Crawford are not responsible for anything you might do. The bubbles, poppers and blowers are widely available, but collectors may want to purchase a signed package.

Play along! Roll your tongue, scream, blow some bubbles!

Coleridge's Youth and Age

<http://video.google.com/videoplay?docid=-5915646134618930232&hl=en>

Emily dashing--

<http://video.google.com/videoplay?docid=-5915646134618930232&hl=en>

Duchamp <http://video.google.com/videoplay?docid=-6601646143689268520>

Holly Crawford's Hollow Dog

<http://video.google.com/videoplay?docid=2725699223675136430>

<http://www.art-poetry.info>

[↑ Contents](#)

27. **Rod Smith**

New @ Bridge Street: Berkson/Mayer, Bersenbrugge/Smith, Mullen, Degentesh, Beckett, Boyer, Scharf &&&

Thu 2 Nov 2006

Thanks for supporting Bridge Street. Ordering & discount information at the end of this post.

THEORETICAL WRITINGS, Alain Badiou, Continuum, 292 pgs, \$19.95. "Our quarrel can be formulated in a number of ways."

UNPROTECTED TEXTS: SELECTED POEMS 1978-2006, Tom Beckett, Meritage, 180 pgs, 19.95. "'You're so negative.'/'Yes, yes, yes!'" Unprotected texts."

THE WRITER OF MODERN LIFE: ESSAYS ON BAUDELAIRE, Walter Benjamin, Harvard, 307 pgs, \$15.95. Collects the essays "Baudelaire," "Paris, the Capital of the Nineteenth Century," "The Paris of the Second Empire in Baudelaire," "Central Park," and "On Some Motifs in Baudelaire."

WHAT'S YOUR IDEA OF A GOOD TIME, Bill Berkson & Bernadette Mayer, Atelos, 225 pgs, \$13.50. From 1977 to 1985 Berkson and Mayer interviewed each other on an incredibly wide range of topics-- the results are collected here, along with the accompanying letters. It is a joyous, curious, passionate book. "_ If you had to choose would you?_"

CONCORDANCE, Mei-mei Bersenbrugge & Kiki Smith, Kelsey St, unpaginated large format pb, \$29. "For the first time, I write and you don't know me."

ANNE BOYER'S GOOD APOCALYPSE, Anne Boyer, effing press, 30 pgs, \$7. "Bunnies occupy the same / semantic field as question-begging."

GENESIS, GENEALOGIES, GENRES. & GENIUS: THE SECRETS OF THE ARCHIVE, Jacques Derrida, Columbia, cloth 96 pgs, \$24.50. "One can, if one likes, call this literary conscience."

ROBERT DUNCAN AND DENISE LEVERTOV: THE POETRY OF POLITICS, THE POLITICS OF POETRY, ed Albert Gelpi & Robert J. Bertholf, Stanford, 209 pgs, \$19.95.

Essays by Capinha, Johnston, Hollenberg, Tallman, Shurin, Felstiner, Millier, Dewey, O'Leary, Herrera, Lacey, & the editors.

BLUE STUDIOS: POETRY AND ITS CULTURAL WORK, Rachel Blau DuPlessis, Alabama, \$37.95. 12 essays in/on/of Blau DuPlessis' cultural, /poetic/critical practice-- "Notice the tones in which you are fluent; then add the tones in which you stutter. You're beginning to get it."

WAR, THE MUSICAL, Robert Fitterman & Dirk Rowntree, SubPress, 400 pgs, \$15. "George Washington / is rumored / to have introduced / the long-eared / horse-donkey"

EFFING MAGAZINE 4, ed David Hadbawnik & Farid Matuk, 98 pgs, \$6. Dinh, Smoler, Bronstad, Lauer, Lum, Myles, Young, Koenek, Tejada, Gevirtz, Neuendorf, Batir, Pardi, &&&.

MI REVOLUESANARY FREN, Linton Kwesi Johnson, Ausable, paperback w/ audio cd, 114 pgs, \$16. "did is di age af reality / but some a wi a deal wid mitalagy"

RECYCLOPEDIA: TRIMMINGS, S*PeRM**K*T, AND MUSE & DRUDGE, Harryette Mullen, Graywolf, 180 pgs, \$15. Reprints 3 classics! "You might be taken for a zoo."

UNDER THAT SILKY ROOF, Elizabeth Robinson, Burning Deck, 74 pgs, \$14. ""the golden egg is still there"

TELEMACHIAD, Michael Scharf, Sugarhigh!, unpaginated approx 60 pgs, \$12. "Have you been snooped on?"

WHO OPENS, Jesse Seldess, Kenning, 66 pgs, \$12.95. "Saturated unvocalized light"

SILVER STANDARD, Justin Sirois, Newlights, limited edition artist's book, \$10. "why don't you just relax?"

Some Bestsellers:

ALMA, OR THE DEAD WOMAN, Alice Notley, Granary, 344 pgs, \$17.95.

COLLECTED POEMS OF ROBERT CREELEY 1975-2005, University of California, cloth 662 pgs, \$49.95.

GRAVE OF LIGHT: SELECTED POEMS 1970-2005, Alice Notley, Wesleyan, cloth 368 pgs, \$29.95.

GIRLY MAN, Charles Bernstein, U Chicago, 186 pgs, cloth \$24.
I LOVE ARTISTS: NEW AND SELECTED POEMS, Mei-Mei Berssenbrugge, 145 pgs, \$19.95. (signed copies)
THE COLLECTED POEMS OF TED BERRIGAN, Ted Berrigan, ed. Alice Notley with Anselm Berrigan and Edmund Berrigan, U CAL, cloth 750 pgs, \$49.95.
THE MEN, Lisa Robertson, BookThug, 72 pgs, \$16.
THE FIRE: COLLECTED ESSAYS OF ROBIN BLASER, ed Miriam Nichols, U Cal, 518 pgs, \$29.95.
IFLIFE, Bob Perelman, Roof, 136 pgs, \$13.95.
CURVES TO THE APPLE, Rosmarie Waldrop, New Directions, 198 pgs, \$16.95. POSTCOLONIAL MELANCHOLIA, Paul Gilroy, Columbia, 170 pgs, \$18.95.
AT ALL (TOM RAWORTH AND HIS COLLAGES), Norma Cole, Hooke Press, 34 pgs, \$10.
CO, Bruce Andrews with Barbara Cole, Jesse Freeman, Jessica Grim, Yedda Morrison, & Kim Rosefield, Roof, 104 pgs, \$12.95.
ELSEWHERE NO. 2, Gary Sullivan, 24 pgs, \$3.95.
SELECTED AMAZON REVIEWS, Kevin Killian, Hooke, 54 pgs, \$10.
MUSEE MECHANIQUE, Rodney Koeneké, BlazeVOX, 92 pgs, \$11.
THE BOOK OF MARTYRDOM & ARTIFICE: FIRST JOURNALS & POEMS 1937-1952, Allen Ginsberg, ed Juanita Lieberman-Plimpton & Bill Morgan, cloth 524 pgs, \$27.50.
SPLAY ANTHEM, Nathaniel Mackey, New Directions, 128 pgs, \$15.95.
MAINSTREAM, Michael Magee, BlazeVOX, 100 pgs, \$10.
SOME NOTES ON MY PROGRAMMING, Anselm Berrigan, Edge, 80 pgs, \$15.
PETROLEUM HAT, Drew Gardner, Roof, 96 pgs, \$12.95.
THE FLOWERS OF EVIL, Charles Baudelaire trans Keith Waldrop, Wesleyan, 196 pgs, cloth \$24.95.
ON EARTH: LAST POEMS AND AN ESSAY, Robert Creeley, U Cal, cloth 90 pgs, \$21.95.
THE LIVES OF A SPIRIT / GLASSTOWN, Fanny Howe, 140 pgs, Nightboat, \$12.
STARTLE RESPONSE, Heather Fuller, O Books, 64 pgs, \$12.
POETRY OF THE REVOLUTION: MARX, MANIFESTOES, AND THE AVANT-GARDES, Martin Puchner, Princeton, 318 pgs, \$24.95.
DEATHSTAR/RICO-CHET, Judith Goldman, O Books, 112 pgs, \$14.
THE TOTALITY FOR KIDS, Joshua Clover, U Cal, 80 pgs, \$16.95.
MEDIATED, Carol Mirakove, Factory School, 94 pgs, \$12.

AFTER THE EMPIRE: THE BREAKDOWN OF THE AMERICAN ORDER,
Emmanuel

Todd, trans C. Jon Delogu, Columbia , 236 pgs, \$18.95.

SHADOWTIME, Charles Bernstein, Green Integer, 132 pgs, \$11.95.

WHAT IS SAID TO THE POET CONCERNING FLOWERS, Brian Kim
Stefans, Factory School, 146 pgs, \$14.

ULTRAVIOLETA, Laura Moriarty, Atelos, 270 pgs, \$13.50.

NEW MEDIA POETICS: CONTEXTS, TECHNOTEXTS, AND THEORIES, ed
Adalaide Morris & Thomas Swiss, MIT, hc 430 pgs, \$38.

IN MEMORY OF MY THEORIES, Rod Smith, O Books, 72 pgs, \$12.

ORGANIC FURNITURE CELLAR, Jessica Smith, Outside Voices, 96
pgs, \$16.

CHEERLEADER'S GUIDE TO THE WORLD: COUNCIL BOOK, Stacy Doris,
Roof, 88 pgs, \$12.95.

STEP, George Albon, Post-Apollo, 66 pgs, \$12.

THE THORN, David Larsen, Faux, 84 pgs, \$15.

COLLECTED POEMS OF MURIEL RUKEYSER, ed Kaufman & Herzog,
U Pittsburgh, 670 pgs, \$27.95.

FEAR THE SKY, Rod Smith, Narrow House Recordings, audio CD,
\$12.

GUY DEBORD: REVOLUTION IN THE SERVICE OF POETRY, Vincent
Kaufmann, U Minn, cloth 345 pgs, \$29.95.

CHINESE SUN, Arkadii Dragomoshcheko, trans Evgeny Pavlov,
Ugly Duckling, 330 pgs, \$15.

ORDERING INFORMATION:

List members receive free shipping on orders of more
than \$20. Free shipping + 10% discount on orders of
more than \$30. There are two ways to order: 1. E-mail
your order to [REDACTED] or
[REDACTED] with your address &
we will bill you with the books. or 2. via credit
card-- you may call us at [REDACTED] or e-mail
w/ yr add, order, card #, & expiration date & we will send
a receipt with the books. Please remember to include
expiration
date. We must charge shipping for orders out of the US.

[↑ Contents](#)

28. **Chris Stroffolino**

A Rebuke to The John Kerry (Collins) In Me

Thu 2 Nov 2006

So, it's election time--and I thought I'd throw my hat in the ring---

If you're curious of some of my thoughts on the controversy unleashed
by John Kerry's recent comments

about being "STUCK IN IRAQ" if one doesn't get a "good education,"
you can read my informal, amateur (just coz I haven't found anyone to
pay yet), thoughts

---replete with a cheesy football metaphor-conceit----and probably
typeos

at

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

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FEEL

VERY FREE TO WRITE ME.....

22nd & Bartlett St; Nov. 16th. 8PM

|

[↑ Contents](#)

29. **Charlotte Mandel**

Reading in NYC

Thu 2 Nov 2006

The Phoenix Readings Series presents three distinguished New Jersey poets:

Charlotte Mandel: SIGHT LINES (Midmarch Arts Press)

Deena Linett: WOMAN CROSSING A FIELD (Boa Editions)

George Petty, prizewinner, Finishing Line Press

Date: Sunday, November 12th, at 3:00 P. M.

Place: High Chai, 18 Avenue B, New York City

██████████

[↑ Contents](#)

30. **Mark Weiss**

Re: A Rebuke to The John Kerry (Collins) In Me

Thu 2 Nov 2006

It was perfectly obvious to me that Kerry was referring to Bush as the lazy student who got stuck in Iraq, and he tried half-heartedly to explain himself in those terms. I actually thought it was pretty funny.

Mark

At 02:41 PM 11/2/2006, you wrote:

>So, it's election time--and I thought I'd throw my hat in the ring---

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>If you're curious of some of my thoughts on the controversy unleashed

>by John Kerry's recent comments

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[↑ Contents](#)

31. **Carol Novack**

FREDERIC TUTEN, DIANE WILLIAMS, & WANDA PHIPPS November 17th @ KGB Bar, NYC

Thu 2 Nov 2006

*Mad Hatters' Review

**Edgy & Enlightened Literature, Art & Music in the Age of Dementia*

*Poetry, Prose & Anything Goes Reading Series

**Curated & Pickled by Publisher/Editor Carol Novack*

*4th Reading

Friday, November 17th, 7 - 9 pm*

**

** <<http://www.kgbbar.com/>>

KGB Bar

85 East 4th St. 2nd Floor

(between 2nd Ave and Bowery)



<http://www.kgbbar.com>

Features:

Wanda Phipps Wanda Phipps, a writer living in Brooklyn, NY, and the author of *Wake-Up Calls: 66 Morning Poems<[http://www.amazon.com/Wake-Up-Calls-66-Morning-Poems/dp/193236031X/ref=sr_1_1/103-9234435-7315848?](http://www.amazon.com/Wake-Up-Calls-66-Morning-Poems/dp/193236031X/ref=sr_1_1/103-9234435-7315848?ie=UTF8)

ie=UTF8> * (Soft Skull Press), *Your Last Illusion or Break Up

Sonnets*<[http://www.amazon.com/Your-last-illusion-Break-sonnets/dp/B0006RU00I/sr=1-1/qid=1158608474/ref=sr_1_1/103-9234435-7315848?](http://www.amazon.com/Your-last-illusion-Break-sonnets/dp/B0006RU00I/sr=1-1/qid=1158608474/ref=sr_1_1/103-9234435-7315848?ie=UTF8&s=books)

ie=UTF8&s=books>(Situations), *Lunch Poems* (Boog Literature), the e-chapbook *After the Mishap* and the CD-Rom *Zither Mood* (Faux Press). Her poems have been published over 100 times in publications such as the

anthologies *Verses that Hurt: Pleasure and Pain From the Poemfone Poets<[http://www.amazon.com/Verses-That-Hurt-Pleasure-Poemfone/dp/0312151918/sr=1-1/qid=1158608924/ref=sr_1_1/103-9234435-7315848?](http://www.amazon.com/Verses-That-Hurt-Pleasure-Poemfone/dp/0312151918/sr=1-1/qid=1158608924/ref=sr_1_1/103-9234435-7315848?ie=UTF8&s=books)

ie=UTF8&s=books> * (St. Martin's Press) and *The Boog Reader* (Boog Lit).

She's also curated several reading and performanceseries 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<[http://www.amazon.com/Verses-That-Hurt-Pleasure-Poemfone/dp/0312151918/sr=1-1/qid=1158608924/ref=sr_1_1/103-9234435-7315848?](http://www.amazon.com/Verses-That-Hurt-Pleasure-Poemfone/dp/0312151918/sr=1-1/qid=1158608924/ref=sr_1_1/103-9234435-7315848?ie=UTF8&s=books)

ie=UTF8&s=books> .

Frederic Tuten Frederic Tuten, who studied pre-Columbian art history at the University of Mexico and later traveled through South America, writing on

Brazilian cinema. He received his Ph.D. from New York University, concentrating on the Melville, Whitman period; for some years he taught courses in literature and American films at the University of Paris 8. For more than fifteen years he directed and taught in the City College of New York's Graduate Program in Creative Writing. He is currently giving graduate fiction workshops at The City College and offers classes on experimental writing at The New School University. He is the author of five novels: **The Adventures of Mao on the Long March**<http://www.amazon.com/Adventures-Mao-Long-March/dp/0714530212/sr=8-6/qid=1158609600/ref=sr_1_6/103-9234435-7315848?ie=UTF8&s=books>; **Tallien: A Brief Romance**<http://www.amazon.com/Tallien-Brief-Romance-Frederic-Tuten/dp/1580730353/sr=8-1/qid=1158609668/ref=sr_1_1/103-9234435-7315848?ie=UTF8&s=books>; **Tintin in the New World**<http://www.amazon.com/Tintin-New-World-Frederic-Tuten/dp/1580730337/sr=1-1/qid=1158609702/ref=pd_bbs_1/103-9234435-7315848?ie=UTF8&s=books> *; **Van Gogh's Bad Café**<http://www.amazon.com/Van-Gogh-Bad-Caf%e9-Story/dp/1580730345/sr=1-3/qid=1158609733/ref=sr_1_3/103-9234435-7315848?ie=UTF8&s=books> *; and most recently, **The Green Hour**<http://www.amazon.com/Green-Hour-Novel-Frederic-Tuten/dp/0393325334/sr=1-1/qid=1158609774/ref=pd_bbs_1/103-9234435-7315848?ie=UTF8&s=books>. His short fiction has appeared in **Tri-Quarterly*, *Fiction*, *Fence*, *The New Review of Literature*, *Conjunctions**, and **Granta**. He has received a Guggenheim Fellowship for Creative Writing and in 2001 was given the Award for Distinguished Writing from the American Academy of Arts and Sciences.

Diane Williams

Diane Williams, the author of six books of fiction. **It Was Like My Trying to Have a Tender-Hearted Nature** will be out from FC2 in Fall 2007. She is the founding editor of **Noon**.

A limited edition of signed "Homeland Security"<http://www.madhattersreview.com/issue5/art/cover_ison_orig.jpg>" posters (our cover artwork for Issue 5) created by contributing artist & writer Marty Duane Ison<<http://www.madhattersreview.com/issue6/workingstiffs6.shtml#ison>> will be on sale, as will books by our featured authors.

*

For further info, email: [REDACTED]
(type **READINGS** in the subject line)

"The reasonable man adapts himself to the world; the unreasonable one persists in trying to adapt the world to himself. Therefore, all progress depends on the unreasonable man." ---- George Bernard Shaw

[↑ Contents](#)

32. **amy king**

THIS WEEKEND -- Baltimore and Washington D.C. -- RON PADGETT

Thu 2 Nov 2006

RON PADGETT & AMY KING

4 Nov 2006 | 4:00 PM

Michael Ball Hosts @

Clayton Fine Books

317 N Charles Street

Baltimore, MD 21201



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

RON PADGETT & AMY KING

5 Nov 2006 | 7:00 PM

Rod Smith Hosts @

Bridge Street Books

2814 Pennsylvania Ave NW (at M St NW)

Washington DC



<http://www.dcpoetry.com/events/379>

<http://amyking.org/blog/>

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

[↑ Contents](#)

33. **Jason Quackenbush**

Re: A Rebuke to The John Kerry (Collins) In Me

Thu 2 Nov 2006

me too. of course, it's easy to get the wrong idea if the punchline is taken out of context and repeated incessantly as if John Kerry really did think a bunch of

dummies were in the army. Of course, it just goes to show how stupid the media is, since the "stuck in iraq" comment doesn't even make sense if it's referring to the troops.

On Thu, 2 Nov 2006, Mark Weiss wrote:

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22nD & Bartlett St; Nov. 16th. 8PM

[↑ Contents](#)

34. **vulture protein**

Re: A Rebuke to The John Kerry (Collins) In Me

Thu 2 Nov 2006

"Anyone . . . DUMB enough . . . to want to be in the military, should be allowed in. End of fucking story. That should be the only requirement."

- Bill Hicks

On 11/2/06, Jason Quackenbush <[REDACTED]> wrote:

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> me too. of course, it's easy to get the wrong idea if the punchline is
> taken out of context and repeated incessantly as if John Kerry really did
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> >> 22nd & Bartlett St; Nov. 16th. 8PM

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[↑ Contents](#)

35. **Ron Silliman**

Bill O'Reilly vs. Bruce Andrews

Thu 2 Nov 2006

Tonight, in the last 15 minutes of his show, Bill O'Reilly is apparently going to go after Bruce Andrews for assigning Robert Scheer's The 5 Biggest Lies Bush Told About Iraq

[↑ Contents](#)

36. **Jay Dougherty**

Re: Creeley Letters Online - Maybe useful / interesting

Thu 2 Nov 2006

This is awesome. Love Creeley's letter

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

From: [REDACTED]

[mailto:[REDACTED]] On Behalf Of AG Jorgensen

Sent: Thursday, November 02, 2006 12:10 AM

To: [REDACTED]

Subject: Creeley Letters Online - Maybe useful / interesting

With Michael Kelleher's support and assistance, here are some recently published Creeley letters. In addition to insights they provide into RC's later correspondences, I do think these letters would make for useful material in either classes or workshops.

<http://jacketmagazine.com/31/rc-jorgensen.html>

Best,

Alex

"Our best security, our only security, is in the world of ideas, and I sense a slight foreboding," he said.-- Justice Anthony Kennedy

Get your email and see which of your friends are online - Right on the New

Yahoo.com
(<http://www.yahoo.com/preview>)

[↑ Contents](#)

37. **Jay Dougherty**
Anita Wynn on PoetryCircle
Thu 2 Nov 2006

Anita L. Wynn has joined PoetryCircle as a member of the editorial board. Her books include *Speaking in Tongues*, published under the pen name Autolykos, and *White Horses*, published under her own name. Both are available at Amazon and B&N.

PoetryCircle continues to expand its editorial board and invites members of this mailing list to apply if interested.

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

[↑ Contents](#)

38. **David-Baptiste Chirot**
Re: A Rebuke to The John Kerry (Collins) In Me
Thu 2 Nov 2006

the sad irony is a lot of the soldiers in Iraq joined National Guard and Army originally to help pay for their education

the dummies are the ones who sent them to Iraq the dummies who voted them into office dummies who've let too long go by without questioning gov't policies . . .

*From: vulture protein <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: A Rebuke to The John Kerry (Collins) In Me
Date: Thu, 2 Nov 2006 15:24:18 -0600*

"Anyone . . . DUMB enough . . . to want to be in the military, should be allowed in. End of fucking story. That should be the only requirement."

- Bill Hicks

On 11/2/06, Jason Quackenbush <[REDACTED]> wrote:

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Try the next
generation of search with Windows Live Search today! [http://imagine-
windowslive.com/minisites/searchlaunch/?locale=en-us&source=hmtagline](http://imagine-windowslive.com/minisites/searchlaunch/?locale=en-us&source=hmtagline)

[↑ Contents](#)

39. **angela vasquez-giroux**

Re: A Rebuke to The John Kerry (Collins) In Me

Thu 2 Nov 2006

that i consider offensive.

there are many reasons young folks are going into the military--none of them
expecting (or able to expect) what terror war is.

it's not their "job" to know, b/c there is now way they possibly could--which is
why kerry was right: the administration are idiots enough to allow these young
men and women to enlist under false pretense...

young men and women now are enlisting because they need that money to get
to college. they are being led into a quagmire of a war by someone (and his
advisors) who live outside reality.

the comment posted here by vulture protein casts this debate back into black
and white poles--clearly at the other end of the spectrum (or maybe not). maybe
the admin also thinks that all soldiers are idiots, and so have no problem
marching them off to their deaths.

but it's still the easy, incorrect way of casting this issue.

and frankly, it is insulting.

On 11/2/06, vulture protein <[REDACTED]> wrote:

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<http://mother-of-light.blogspot.com>

[↑ Contents](#)

40. **George Bowering**

Re: Bill O'Reilly vs. Bruce Andrews

Thu 2 Nov 2006

Refresh a poor Canadian: who is Bill O'Reilly?

gb

On 2-Nov-06, at 1:25 PM, Ron Silliman wrote:

> Tonight, in the last 15 minutes of his show, Bill O'Reilly is
> apparently going to go after Bruce Andrews for assigning Robert
> Scheer's The 5 Biggest Lies Bush Told About Iraq

>

>

G. Bowering

More years than wisdom

[↑ Contents](#)

41. **Jason Quackenbush**

Re: A Rebuke to The John Kerry (Collins) In Me

Thu 2 Nov 2006

although again, taken out of context. within the context of what it was, a comedy routine by an edgy comedian around the time of the first gulf-war and directed at the controversy around the "don't ask don't tell" regulation change, I don't think it's offensive at all.

On Thu, 2 Nov 2006, angela vasquez-giroux wrote:

that i consider offensive.

there are many reasons young folks are going into the military--none of them expecting (or able to expect) what terror war is.

it's not their "job" to know, b/c there is now way they possibly could--which is why kerry was right: the administration are idiots enough to allow these young men and women to enlist under false pretense...

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- Bill Hicks

On 11/2/06, Jason Quackenbush <[REDACTED]> wrote:

me too. of course, it's easy to get the wrong idea if the punchline is taken out of context and repeated incessantly as if John Kerry really did think a bunch of dummies were in the army. Of course, it just goes to show how stupid the media is, since the "stuck in iraq" comment doesn't even make sense if it's referring to the troops.

On Thu, 2 Nov 2006, Mark Weiss wrote:

It was perfectly obvious to me that Kerry was referring to Bush as the lazy student who got stuck in Iraq, and he tried half-heartedly to explain himself in those terms. I actually thought it was pretty funny.

Mark

At 02:41 PM 11/2/2006, you wrote:

So, it's election time--and I thought I'd throw my hat in the ring---

If you're curious of some of my thoughts on the controversy unleashed by John Kerry's recent comments about being "STUCK IN IRAQ" if one doesn't get a "good education," you can read my informal, amateur (just coz I haven't found anyone to pay yet), thoughts

---replete with a cheesy football metaphor-conceit---and probably
typeos
at
<http://blog.myspace.com/chrisstroffolino>

If you want more of my on-line essay-like writing (on music and
such),
you can still check out my monthly column (it used to be weekly, but
they're cutting back) at
www.bigtakeover.com
(recent entries on *The Coup*, *John and Yoko*, *Corporate Endorsements*,
etc)

Oh, and if you happen to be in San Francisco
(yes, the city where the mayor tells people not to come out for 10/31
celebrations
because of the self-fulfilling threat of violence; which KPOO says is
more of a problem here
than in NYC New Year's Eve and New Orleans Mardi Gras---and they got
a point)---

and you want to see/hear some free music (donations accepted),
come to the REVOLUTION CAFE on THURSDAY NOVEMBER 16th.
I'll be playing some originals on solo piano
and will be sharing the bill with JULIE NAPOLIN (CITAY)
and ANTONIO ROMAN-ALCALA (CONSPIRACY OF BEARDS---The Leonard Cohen
tribute band);
they'll be doing solo guitar stuff....

and you don't have to wear flowers in the ipods

of what's left of your hair....

Oh, AND

IF ANYBODY wants to join me with another instrument,

FEEL

VERY FREE TO WRITE ME.....

22nd & Bartlett St; Nov. 16th. 8PM

--

<http://mother-of-light.blogspot.com>

[↑ Contents](#)

42. **Tom W. Lewis**

Re: Bill O'Reilly vs. Bruce Andrews

Thu 2 Nov 2006

oh, if this is an honest question, it truly made my day to read it...

if you must sully that pristine Canadian consciousness of yours with knowledge of the fruit of the Tree of Disinformation, hold your nose and visit the following:

<http://sweetjesusihatebilloreilly.com/>

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

From: UB Poetics discussion group [mailto:]

On Behalf Of George Bowering

Sent: Thursday, November 02, 2006 16:03

To:

Subject: Re: Bill O'Reilly vs. Bruce Andrews

Refresh a poor Canadian: who is Bill O'Reilly?

gb

On 2-Nov-06, at 1:25 PM, Ron Silliman wrote:

> Tonight, in the last 15 minutes of his show, Bill O'Reilly is
> apparently going to go after Bruce Andrews for assigning Robert
> Scheer's The 5 Biggest Lies Bush Told About Iraq
>
>

G. Bowering

More years than wisdom

[↑ Contents](#)

43. **mIEKAL aND**

Re: A Rebuke to The John Kerry (Collins) In Me

Thu 2 Nov 2006

You're talking about a lot of dummies, David.

On Nov 2, 2006, at 3:46 PM, David-Baptiste Chirot wrote:

*the sad irony is a lot of the soldiers in Iraq joined National
Guard and Army originally to help pay for their education*

the dummies are the ones who sent them to Iraq the dummies who

*voted them into office dummies who've let too long go by without
questioning gov't policies . . .*

[↑ Contents](#)

44. **Marcus Bales**

***At 8 pm November 4, 2006 in Olde Towne Hall Theater in North
Ridgeville***

Thu 2 Nov 2006

At 8 pm November 4, 2006 in Olde Towne Hall Theater in North Ridgeville

EIGHT at EIGHT - New Short Plays by Area Writers

When: Saturday, Nov. 4th, 8:00 p.m.

Where: North Ridgeville's Olde Towne Hall Theater at Center Ridge and
Route 83 in N. Ridgeville

FREE FREE FREE

Followed by Talk-Back with the writers

Program:

"Open the Door" by Domenick V. Danza

"Easy Livin'" by Jack McGuane

"Dead Ghetto" by Pat Stansberry

"Irish Washerwoman" by Mary OMalley

"The Session at the V.A." by Larry Smith

"el ojo" by Markk Kuhar

"Against Zealotry" by Marcus Bales

"Jack" Amy Lynne Holland

Support NEW Works in Cleveland!

Contact [REDACTED] for more info!

At noon in the Galleria:

November 4, 2006 - Kathleen Cerveney, Ray McNiece, Terre Maher, and Anne
Armentrout at the Every Saturday at Noon Literary Readings and Performances
Event.

Gallery 324 presents a weekly literary reading and performance series: Every
Saturday at Noon. The Featured Readers read, starting with a piece by an artist
other than themselves whose work they admire, and then there is an open mic
afterwards, followed by an encore reading of one final piece by each Featured
Reader.

There is Free Parking for these events on Saturdays in the Galleria Parking Garage: enter off Lakeside between East 9th and East 12th. There's a large sign with a 3-D curly-cue design that says "Galleria Parking", and a ramp down under the building.

Readings will begin at Noon, and rarely do they run past 2pm.

For more information:

Marcus Bales
Gallery 324
The Galleria at Erieview
1301 East Ninth Street
Cleveland, Ohio 44114

216/ [REDACTED]
[REDACTED]

About the Featured Readers

KATHLEEN CERVENY is a working artist, educator, development officer and an award-winning producer of arts programming for public radio station WCPN. Cervený holds a BFA from the Cleveland Institute of Art and maintained a professional ceramic studio for nearly 20 years. She was a founding member of the New Organization for the Visual Arts, a local service organization for individual artists, and is a past Chairman of the Board of Ohio Designer Craftsmen, a state-wide professional service organization. She taught art, art history and world mythologies at the high school and university levels and spent five years as a producer and on-air broadcaster for Cleveland Public Radio, earning numerous awards for coverage of the arts, and contributing features to NPR's Morning Edition and Performance Today programs. She also serves on the Advisory Committee for Cultural Tourism for Cleveland's Convention and Visitor's Bureau. Kathleen is a 1999 graduate of Leadership Cleveland. She likes to play Tai Chi, write poetry and score baseball games.

RAY MCNIECE has been a poet and performer for almost two decades. He has captained 2 National Poetry Slam Championship teams, and is the author of six poetry books. Highlights of his recent work include a keynote address shared with Robert Bly at the First Coast Writer's Conference, a featured reading at the opening of City Light's Italia in Florence with Lawrence Ferlinghetti, and a performance with his band Tongue in Groove at the Starwood Festival, opening for legendary drummer Babatunde Oluntunje, as well as providing the voice of Woody Guthrie in WCPN/NPR's award winning radio documentary, *Hard Travellin'*. In the summer of 2001 he toured Russia with Yevgeny Yevtushenko where he appeared on Good Morning, Russia and performed at the Moscow Polytech, the Russian Poets' Hall of Fame. McNiece has received numerous

awards for his writing and performance, most recently the 2001 Hart Crane Award from KSU, a residency in the Cuyahoga Valley National Park, and a residency at the Jack Kerouac House in Orlando, Florida. He was the captain of two National Poetry Slam Championship teams ('92 Boston, '94 Cleveland) and won the Arkansas Grand Slam, the largest performance poetry prize ever awarded.

TERRE MAHER lives in Cleveland Heights with her husband, Steven Tatar and their two daughters. She walks every day under tall trees in her neighborhood on sidewalks made of stone, and with an eye out for patterns in brick, eyebrow dormers, and doors with sidelight windows. She has found poetry teachers at the Poets and Writers League of Greater Cleveland and from listening and responding to poets at open mics. Her response to reading the words of Naomi Shahib Nye led to a connection and eventual collaboration on the book "Amaze Me" (Harper Collins, 2005), for which Terre provided drawings.

ANNE ARMENTROUT, a member of the great New Orleans diaspora, is now living a higher life in the Mountain Empire. She has a graduate degree in English from Georgetown University where she studied poetry with people you may actually have heard of. Being a peripatetic polymath, she has directed plays, taught writing, made art in fiber and paper, and presided over philosophy cafes and literary salons, in addition (of course) to writing poems and essays that have been published sporadically. Though she has roots in Ohio, she has not been in the state or the city of Cleveland in fifteen years.

Next Week at the Every Saturday At Noon event:

November 11 - Joanne Cornelius, Dan Smith,
Wanda Sobieska, J.E. Stanley,
Don Bryant

Founded in 2005, Gallery 324 mainly showcases the work of Ohio artists, but this month features the work of STORM THORGERSON, who designed album covers for PINK FLOYD, LED ZEPPELIN, THE RASPBERRIES, MUSE, 10CC, and many others. Located in the Galleria at Erieview on the first floor near the Food Court, Gallery 324 is operated by Marcus Bales, a Cleveland glass artist, in conjunction with Gary Roberts, a Cleveland furniture designer.

DIRECTIONS to the GALLERIA

From the west side

2 East - East Ninth Street, right - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign). Parking is Free on Saturdays, \$3 after 4pm on Fridays.

Go up the escalator or elevator to the FIRST FLOOR. Out of the elevator turn right and walk past the escalator to the Courtyard

480 - 176 North - 90 East - 2 West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

71 North - 90 East - 90 East - 2 West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

77 North - 90 East - 2 West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

From the east side

480 - 77 North - 90 East - 2 West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

90 West - 2 West - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

From the Heights

Martin Luther King Jr Blvd North - 90 West - 2 west - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

By RTA Rapid

From wherever you are go to the Tower City station and change for the Waterfront Line - get off at East 9th street, up the stairs, turn right on East Ninth Street (away from the lake, away from the R&R Hall) walk half a block to Lakeside, cross Ninth Street to your left, cross Lakeside, and half a block further on is the Ninth Street Entrance to the Galleria.

If the weather's nice, you can also walk from Tower City across Public Square away from the Terminal Tower building you came out of (the building in which the RTA Rapid lets you off) and toward the BP Building. Walk east (that is, turn

right just past the BP building) on any of Superior, Rockwell, or St Clair streets, to East Ninth. Turn left. From St Clair, it's right there; from Rockwell, one block, from Superior two blocks, to the entrance at East Ninth and St Clair.

If you'd like to be removed from this email list, please REPLY to this message to:

██████████

and ask to be removed in the text of your message.

[↑ Contents](#)

45. **Halvard Johnson**

Re: Bill O'Reilly vs. Bruce Andrews

Thu 2 Nov 2006

He's Papa Bear, as Stephen Colbert calls him.

Hal

"What does a poet need an unlisted number for?"

--George Costanza

Halvard Johnson

=====

██████████

██████████

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Nov 2, 2006, at 5:02 PM, George Bowering wrote:

Refresh a poor Canadian: who is Bill O'Reilly?

gb

On 2-Nov-06, at 1:25 PM, Ron Silliman wrote:

Tonight, in the last 15 minutes of his show, Bill O'Reilly is apparently going to go after Bruce Andrews for assigning Robert Scheer's The 5 Biggest Lies Bush Told About Iraq

G. Bowering

More years than wisdom

[↑ Contents](#)

46. **Dan Coffey**

Re: A Rebuke to The John Kerry (Collins) In Me

Thu 2 Nov 2006

It's not taken out of context by Angela though. "Vulture" took it out of the context in which Hicks said it, and placed it into this one, making it offensive (IMO).

On 11/2/06, Jason Quackenbush <[REDACTED]> wrote:

>

> although again, taken out of context. within the context of what it was, a
> comedy routine by an edgy comedian around the time of the first gulf-war
and

> directed at the controversy around the "don't ask don't tell" regulation
> change, I don't think it's offensive at all.

>

>

>

[↑ Contents](#)

47. **J. Michael Mollohan**

Re: Bill O'Reilly vs. Bruce Andrews

Thu 2 Nov 2006

| Refresh a poor Canadian: who is Bill O'Reilly?

Nobody.

[↑ Contents](#)

48. **angela vasquez-giroux**

Re: A Rebuke to The John Kerry (Collins) In Me

Thu 2 Nov 2006

thanks, dan.

details, details, details!

don't forget to vote on tuesday!

On 11/2/06, Dan Coffey <[REDACTED]> wrote:

>

> It's not taken out of context by Angela though. "Vulture" took it out of
> the

> context in which Hicks said it, and placed it into this one, making it
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> > comedy routine by an edgy comedian around the time of the first gulf-war
> and
> > directed at the controversy around the "don't ask don't tell" regulation
> > change, I don't think it's offensive at all.
> >
> >
> >
> >
>

--

<http://mother-of-light.blogspot.com>

[↑ Contents](#)

49. **David-Baptiste Chirot**

Re: Bill O'Reilly vs. Bruce Andrews

Thu 2 Nov 2006

for all the people wondering who is bruce andrews, now millions will know--
who knows, might be good for his book sales, CV and further media
appearances . . . fifteen minutes of fame can go a long way!

From: "Tom W. Lewis" <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Bill O'Reilly vs. Bruce Andrews
Date: Thu, 2 Nov 2006 16:12:03 -0600

oh, if this is an honest question, it truly made my day to read it...

*if you must sully that pristine Canadian consciousness of yours with
knowledge of the fruit of the Tree of Disinformation, hold your nose and
visit the following:*

<http://sweetjesusihatebilloreilly.com/>

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

From: UB Poetics discussion group [mailto:[REDACTED]]
On Behalf Of George Bowering

Sent: Thursday, November 02, 2006 16:03
To: [REDACTED]
Subject: Re: Bill O'Reilly vs. Bruce Andrews

Refresh a poor Canadian: who is Bill O'Reilly?

gb

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Tonight, in the last 15 minutes of his show, Bill O'Reilly is apparently going to go after Bruce Andrews for assigning Robert Scheer's The 5 Biggest Lies Bush Told About Iraq

G. Bowering
More years than wisdom

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[href=http://www.windowsoncare.com/?sc_cid=msn_hotmail](http://www.windowsoncare.com/?sc_cid=msn_hotmail)

[↑ Contents](#)

50. **Poetry Project**

Events at the Poetry Project 11/3 - 11/11

Thu 2 Nov 2006

Dears,

Please join us for a whopping FIVE events this week. There's something for the whole gang. And then the other gang too. We really love you, and love often leads to need. What better way to express your love than by becoming a Poetry Project Member? We've handily included a link to the Membership page of our website at the bottom of this broadcast, please scroll down to see.

With Love, Need, Warmth and Poetry,

The Poetry Project

Friday, November 3, 9:45 pm

The Tiny Presses Shall Inherit The Earth!

A nighttime junction of tiny and once tiny presses. Join us for a roundtable discussion with poet-editors from Lame House Press, Les Figues Press, Phylum Press, Sona Books, Ugly Duckling Presse and United Artists Books. Discussion to be followed by casual readings. Peruse and purchase many books! Ryan

Murphy co-curated this event. He is the author of *Down with the Ship* from Otis Books/Seismicity Editions, as well as the chapbooks, *The Gales* (Pound for Pound), *Ocean Park* (A Rest Press) and *On Violet Street* (The Aldrich Museum of Art and Design).

Monday, November 6, 8:00 pm

Open Reading

Sign-up at 7:45 PM.

Wednesday, 8:00 pm

Tim Davis & Stacy Doris

Tim Davis is an artist and poet living in Manhattan and Tivoli, New York, and teaching photography at Bard College. He is the author of four books of photographs, *My Life In Politics*, *Illluminations*, *Permanent Collection*, and *Lots*. He is also the author of two books of poems, *American Whatever*, and *Dailies*. Stacy Doris' books written in English include *Knot*, *Conference*, *Paramour* and *Kildare*. She has co-edited three collections of French poetry translated by American poets, among them, with Chet Wiener, *Christophe Tarkos: Ma Langue est Poétique--Selected Work*. She is an assistant professor of Creative Writing at San Francisco State University.

Thursday, November 9, 4:00 pm, Free

Madeline Gins and Arakawa: *Architecture against Death*

Arakawa and Madeline Gins are philosophers and scientists. Their books include *Architectural Body* (Alabama, 2002) and the forthcoming *Making Dying Illegal* (Roof). Their work has been exhibited internationally at major museums. Their 1997 retrospective at the Guggenheim Museum received that year's College Art Association Exhibition of the Year/Distinguished Body of Work Award. This panel will take a long, hard look at this pair's courageous insistence that dying be made illegal and at the new types of action this invites. Co-sponsored by the Dactyl Foundation and The Society for Literature and Science.

Panel discussion: Don Byrd, SUNY Albany, (Moderator), Reuben Baron, Professor Emeritus and Research Professor of Psychology, University of Connecticut, Trish Glazebrook, Department of Philosophy, Dalhousie University, Nova Scotia, Andrew MacNair, Columbia University, Alan Prohm, University of Art and Design, Helsinki.

A second *Architecture Against Death* panel discussion will take place at 4:00 pm, Friday, November 10th at NYU/ Steinhardt School (82 Washington Square East), Room 508. With James Sherry, Roof Books, NY, NY. (Moderator), Don Ihde, Department of Philosophy, SUNY Stony Brook, Martin E. Rosenberg,

Independent Scholar, Stanley Shostak, Department of Biology, University of Pittsburgh.

Saturday, November 11, 1:00 pm

The Work of Leslie Scalapino

A celebration and inquiry into the work of prominent contemporary experimental Bay Area writer and publisher (of O Books) Leslie Scalapino. Leslie Scalapino's over 20 books challenge the boundaries of poetry, prose and visual art. Her most recent titles are *Orchid Jetsam*, *Dahlia's Iris* and *Zither & Autobiography*. Six poets will each present a short talk on aspects of Scalapino's work, followed by a question/answer session. Poets will include Brenda Iijima, who will host the discussion, Rod Smith, Laura Elrick, Alan Davies, Jennifer Scappettone and Rodrigo Toscano.

Rod Smith is the author of *In Memory of My Theories*, *Protective Immediacy*, *The Good House*, *Music or Honesty*, and, forthcoming *You Bête*. He publishes Edge Books and edits the journal *Aerial* in Washington, DC. Smith is also co-editing, with Peter Baker and Kaplan Harris, *The Selected Letters of Robert Creeley*, for the University of California Press. Laura Elrick's book *Fantasies in Permeable Structures* is recently out from Factory School (2005) in Vol. 1 of the *Heretical Texts* series. She is also the author of *sKincerity* (Krupskaya, 2003) and is one of the featured writers on *Women In the Avant Garde*, an audio CD produced by Narrow House Recordings in 2004. Alan Davies is the author of many books of poetry including *Active 24 Hours (Roof)*, *Name (This)*, *Rave (Roof)*, and *Candor* (O Books). Jennifer Scappettone's recent poetry, prose, and translations from the Italian are forthcoming in *4x4*, *Drunken Boat*, *P-Queue*, *The Cracked Slab Anthology of New Chicago Writing*, *Jacket*, *Modern Philology*, and *Zoland Annual*. She is working on an archaeology of the landfill & opera of pop-ups in progress, provisionally entitled *3Exit 43²*, commissioned by Atelos Press. She teaches at the University of Chicago. Rodrigo Toscano is the author of *To Leveling Swerve* (Krupskaya Books, 2004), *Platform* (Atelos, 2003), *The Disparities* (Green Integer, 2002) and *Partisans* (O Books, 1999). His poetry has been translated into French, German, Spanish, Portuguese, and Italian. Toscano is originally from California (San Diego and San Francisco). He lives in New York City. Brenda Iijima is the author of *Around Sea* (O Books, 2004) and two forthcoming titles: *Animate, Inanimate Aims* (Litmus Press) and *Eco Quarry Bellwether* (OtherVoices). She runs Portable Press at Yo-Yo Labs from Broo

Alma, or The Dead Women

Alice Notley

Meet Alice Notley at the publication party and reading for *Alma*.

6:30-8:30pm, Friday, November 3, 2006

CUE Art Foundation

511 W. 25th Street, NYC

Public programs at CUE are FREE but reservations ARE required. Please call [REDACTED] or email [REDACTED] to reserve a seat.

Become a Poetry Project Member! <http://poetryproject.com/membership.php>

Fall Calendar: <http://www.poetryproject.com/calendar.html>

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.

[REDACTED]

www.poetryproject.com

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

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

If you'd like to be unsubscribed from this mailing list, please drop a line at [REDACTED].

[↑ Contents](#)

51. **Steve Dalachinsky**

Re: nyc events on november 20th?

Thu 2 Nov 2006

got nov 16 for ya how's that?

[↑ Contents](#)

52. **George Bowering**

Re: Bill O'Reilly vs. Bruce Andrews

Thu 2 Nov 2006

I had a look.

Here's another question: how does a person such as this get a television show?

On 2-Nov-06, at 2:12 PM, Tom W. Lewis wrote:

> oh, if this is an honest question, it truly made my day to read it...

>

> if you must sully that pristine Canadian consciousness of yours with
> knowledge of the fruit of the Tree of Disinformation, hold your nose
> and
> visit the following:

>
> <http://sweetjesusihatebilloreilly.com/>

>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:██████████]
> On Behalf Of George Bowering
> Sent: Thursday, November 02, 2006 16:03
> To: ██████████
> Subject: Re: Bill O'Reilly vs. Bruce Andrews

>
> Refresh a poor Canadian: who is Bill O'Reilly?
>
> gb

>
>
> On 2-Nov-06, at 1:25 PM, Ron Silliman wrote:

>
>> Tonight, in the last 15 minutes of his show, Bill O'Reilly is
>> apparently going to go after Bruce Andrews for assigning Robert
>> Scheer's The 5 Biggest Lies Bush Told About Iraq

>>
>>
> G. Bowering
> More years than wisdom

>
>
George Bowering. OC

I did not vote for any present head of government.

[↑ Contents](#)

53. **Tom W. Lewis**

Re: Bill O'Reilly vs. Bruce Andrews

Thu 2 Nov 2006

that's the US, baby -- are you some kind of plant from the Canadian immigration board?

just be grateful, doubly grateful, that you live in a country with state-subsidized media -- the current mass media product our country creates is so toxic with free-market-born crap that nowhere can you get a reasonably informative, level-headed newscast within our borders. (which reminds me: I need to rent "Network" -- supposedly still relevant after 30 years)

the last vestige that I know of was Newsworld International (also Canadian), which Al Gore bought in '04 so he could make it over as a 24-hour teenie-bopper network (Current TV).

terrific.

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

From: UB Poetics discussion group [mailto:]

On Behalf Of George Bowering

Sent: Thursday, November 02, 2006 17:23

To:

Subject: Re: Bill O'Reilly vs. Bruce Andrews

I had a look.

Here's another question: how does a person such as this get a television show?

On 2-Nov-06, at 2:12 PM, Tom W. Lewis wrote:

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>> Scheer's The 5 Biggest Lies Bush Told About Iraq
>>
>>
> G. Bowering
> More years than wisdom
>
>
George Bowering. OC
I did not vote for any present head of government.

[↑ Contents](#)

54. **Phil Primeau**

Re: Bill O'Reilly vs. Bruce Andrews

Thu 2 Nov 2006

Bill O'Reilly is one of the leading, most widely watched, and highly respected American political commentators. Conservative independent type, with small but noticeable hints of liberalism here and there. Generally a good time. Also, fan of falafel and young chicks -- preferably together at once.

PP

[↑ Contents](#)

55. **Larissa Shmailo**

Re: A Rebuke to The John Kerry (Collins) In Me

Thu 2 Nov 2006

See blog update: My Lai (Found Poem), esp. coda.

Larissa Shmailo



larissashmailo.blogspot.com

Listen to THE NO-NET WORLD

on <http://www.cdbaby.com/cd/shmailo> (<http://www.cdbaby.com/cd/shmailo>)
and on iTunes

[↑ Contents](#)

56. **Eric Yost**

Re: A Rebuke to The John Kerry (Collins) In Me

Thu 2 Nov 2006

| See blog update: *My Lai (Found Poem)*, esp. coda.

Your blogspot is: <http://www.larissashmailo.blogspot.com/>

What a fine blog! It keeps getting better.

[↑ Contents](#)

57. **Dan Coffey**

Re: A Rebuke to The John Kerry (Collins) In Me

Thu 2 Nov 2006

Aw, c'mon, Larissa, you're taking M. Scott Peck completely out of context.

(Great poem!!)

On 11/2/06, Larissa Shmailo <[REDACTED]> wrote:

>

> See blog update: *My Lai (Found Poem)*, esp. coda.

>

> Larissa Shmailo

> [REDACTED]

> larissashmailo.blogspot.com

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> and on iTUNES

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--

<http://hyperhypo.org>

[↑ Contents](#)

58. **Chris Stroffolino**

Re: A Rebuke to The John Kerry (Collins) In Me

Thu 2 Nov 2006

Larissa----

is this the Coda?

In Iowa in '66 a boy gets into trouble
Sells some pot and gets himself caught
And he gets himself in trouble
And the judge says join the Army

Or you're going to do some hard time
The boy signs up for Nam

On Nov 2, 2006, at 4:45 PM, Larissa Shmailo wrote:

See blog update: My Lai (Found Poem), esp. coda.

Larissa Shmailo

██████████

larissashmailo.blogspot.com

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and on iTunes

[↑ Contents](#)

59. Larissa Shmailo

Re: A Rebuke to The John Kerry (Collins) In Me

Thu 2 Nov 2006

In a message dated 11/2/2006 9:40:09 P.M. Eastern Standard Time, ██████████ writes:

Larissa----

is this the Coda?

In Iowa in 1966 a boy gets into trouble
Sells some pot and gets himself caught
And he gets himself in trouble
And the judge says join the Army
Or you're going to do some hard time
The boy signs up for Nam

Yes. It is a found poem, still found.

Larissa Shmailo

██████████

<http://larissashmailo.blogspot.com>

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and on iTunes

[↑ Contents](#)

60. **Mary Kasimor**

Re: A Rebuke to The John Kerry (Collins) In Me

Thu 2 Nov 2006

Hi All,

I just finished watching Winter Soldiers, the movie about the Vietnam Vets Against the War. I am of the Vietnam War generation, and protested against the war; however, I did not realize the number of atrocities that were committed in Vietnam. After watching that movie, I can only conclude that My Lai was a routine mission.

Mary Kasimor

Larissa Shmailo <[REDACTED]> wrote:

In a message dated 11/2/2006 9:40:09 P.M. Eastern Standard Time, [REDACTED] writes:

Larissa---

is this the Coda?

In Iowa in 66 a boy gets into trouble
Sells some pot and gets himself caught
And he gets himself in trouble
And the judge says join the Army
Or you're going to do some hard time
The boy signs up for Nam

Yes. It is a found poem, still found.

Larissa Shmailo

[REDACTED]

<http://larissashmailo.blogspot.com>

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and on iTunes

Everyone is raving about the all-new Yahoo! Mail.

[↑ Contents](#)

61. **jUstin!katKO**

From Keston Sutherland - OCT!

Fri 3 Nov 2006

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

From: Keston Sutherland <[REDACTED]>

Date: Nov 2, 2006 3:46 PM

Subject: OCT!

Notice ye, notice ye: now available for optic scanning and retransmission as banter, thought and happiness is the first issue of ON COMPANY TIME: READING EXERCISES FOR THE MANAGEMENT CLASS. Everything you can do with it begins here: <http://oncompanytime.biz>

The project -- a forum for anonymous reviews -- is, as the messianic might say, in its infancy. Anyone can participate: instructions for self-cancellation and a tentative justification of it are posted on the site.

jUstin and I are editing it, though I have no sense, really, of what that means, since its policy is apparently Total Open Door.

Anyhow take a look.

K

PS, My own thing is signed by me only because a lot of people already know that I wrote it.

[↑ Contents](#)

62. **David Harrison Horton**

Re: From Keston Sutherland - OCT!

Fri 3 Nov 2006

Okay, I might come across as an idiot, but I really want to know this: Why, in the English language, do we use the apostrophe and s to show possession? (ex. Stephanie's yellow boots) The French de and other languages (like the Chinese de, for example) show possession expressed by a word. Why & when did English start using punctuation to do this? David Harrison Horton
unionherald.blogspot.com

Check the weather nationwide with MSN Search: Try it now!
<http://search.msn.com/results.aspx?q=weather&FORM=WLMTAG=>

[↑ Contents](#)

63. **David Harrison Horton**

apostrophe s

Fri 3 Nov 2006

Okay, I might come across as an idiot, but I really want to know this: Why, in the English language, do we use the apostrophe and s to show possession? (ex. Stephanie's yellow boots) The French de and other languages (like the Chinese de, for example) show possession expressed by a word. Why & when did

English start using punctuation to do this?David Harrison Horton 1341 58th Avenue #9Oakland CA 94621

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[↑ Contents](#)

64. **Clay Banes**

Re: apostrophe s

Fri 3 Nov 2006

i don't know. why does it happen in german?

On 11/3/06, David Harrison Horton <[REDACTED]> wrote:

> Okay, I might come across as an idiot, but I really want to know this:Why, in the English language, do we use the apostrophe and s to show posession? (ex. Stephanie's yellow boots)The French de and other languages (like the Chinese de, for example) show possession expressed by a word. Why & when did English start using punctuation to do this?David Harrison Horton 1341 58th Avenue #9Oakland CA 94621

>

> Call friends with PC-to-PC calling -- FREE

> <http://get.live.com/messenger/overview>

[↑ Contents](#)

65. **Jim Andrews**

Re: apostrophe s

Fri 3 Nov 2006

Okay, I might come across as an idiot, but I really want to know this:Why, in the English language, do we use the apostrophe and s to show posession? (ex. Stephanie's yellow boots)The French de and other languages (like the Chinese de, for example) show possession expressed by a word. Why & when did English start using punctuation to do this?David Harrison Horton 1341 58th Avenue #9Oakland CA 94621

I agree that questions of this sort are very interesting. Not that I have an answer. I note that there are exceptions. Such as "its properties are in disarray," where possession is not indicated by an apostrophe. because that would also indicate "it is properties are in disarray".

One of the wonderful things about natural language is that it is so fucked up. Unlike, say, computer languages, which are marvelously logical. But are not as expressive as natural language. Or at least not as expressive in certain ways.

An essay that attempted to answer your question--what would it be like? It would explore the history of the issue, the history of the relation of the apostrophe and possession in the English language. Which might need to cover some interesting territory such as attitudes toward possession and ownership, historically. One would hope, at any rate, that such a topic would be germane to the history. Maybe it isn't, though. Perhaps possession came to be indicated by the apostrophe via contraction. I mean that perhaps possession was formerly denoted by something longer and was shortened to the apostrophe s.

That'd be my guess.

ja

<http://vispo.com>

[↑ Contents](#)

66. **Andrew Jones**

Re: apostrophe s

Fri 3 Nov 2006

Greetings

"...apostrophes began to be used to mark possession in the late 16c....Scholars have generally regarded this use of the apostrophe as arising from the omission of the letter e in Old and Middle English -es genitive singular endings (such as mannes man's, scipes ship's), spreading in due course to all genitives, with or without and e and plural as well as singular." And so on and so on. Oxford Companion to the English Language.

Peace

On 11/3/06, Jim Andrews <[REDACTED]> wrote:

> > Okay, I might come across as an idiot, but I really want to know
> > this:Why, in the English language, do we use the apostrophe and s
> > to show possession? (ex. Stephanie's yellow boots)The French de
> > and other languages (like the Chinese de, for example) show
> > possession expressed by a word. Why & when did English start
> > using punctuation to do this?David Harrison Horton 1341 58th
> > Avenue #9Oakland CA 94621

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> answer. I note that there are exceptions. Such as "its properties are in
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> would also indicate "it is properties are in disarray".

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> possession was formerly denoted by something longer and was shortened to
the
> apostrophe s.
>
> That'd be my guess.
>
> ja
> <http://vispo.com>
>

[↑ Contents](#)

67. **Daniel Zimmerman**
Re: From Keston Sutherland - OCT!
Fri 3 Nov 2006

What seems a case of possession not marked
by the apostrophe occurs in the title of
John Donne's "Ignatius his Conclave."

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

From: "David Harrison Horton" <[REDACTED]>
To: <[REDACTED]>
Sent: Friday, November 03, 2006 3:30 AM
Subject: Re: From Keston Sutherland - OCT!

Okay, I might come across as an idiot, but I really want to know this: Why, in the English language, do we use the apostrophe and s to show possession? (ex. Stephanie's yellow boots) The French *de* and other languages (like the Chinese *de*, for example) show possession expressed by a word. Why & when did English start using punctuation to do this? David Harrison Horton
unionherald.blogspot.com

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weather nationwide with MSN Search: Try it now!
<http://search.msn.com/results.aspx?q=weather&FORM=WLMTAG>

[↑ Contents](#)

68. **Gabrielle Welford**

Re: A Rebuke to The John Kerry (Collins) In Me

Fri 3 Nov 2006

and now in iraq... gabe

On Thu, 2 Nov 2006, Mary Kasimor wrote:

Hi All,

I just finished watching Winter Soldiers, the movie about the Vietnam Vets Against the War. I am of the Vietnam War generation, and protested against the war; however, I did not realize the number of atrocities that were committed in Vietnam. After watching that movie, I can only conclude that My Lai was a routine mission.

*Mary Kasimor
Larissa Shmailo <[REDACTED]> wrote:*

*In a message dated 11/2/2006 9:40:09 P.M. Eastern Standard Time,
[REDACTED] writes:*

*Larissa----
is this the Coda?*

*In Iowa in 66 a boy gets into trouble
Sells some pot and gets himself caught
And he gets himself in trouble
And the judge says join the Army
Or you're going to do some hard time
The boy signs up for Nam*

Yes. It is a found poem, still found.

*Larissa Shmailo
[REDACTED]
<http://larissashmailo.blogspot.com>
Listen to THE NO-NET WORLD
on <http://www.cdbaby.com/cd/shmailo> (<http://www.cdbaby.com/cd/shmailo>)
and on iTunes*

Everyone is raving about the all-new Yahoo! Mail.

gabrielle welford

██████████

Checked by AVG anti-virus system (<http://www.grisoft.com>). Version: 6.0.595 /
Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich

anarcho-syndicalism

gut/heart/head/earth

[↑ Contents](#)

69. **Dan Coffey**

Re: Bill O'Reilly vs. Bruce Andrews

Fri 3 Nov 2006

I thought Andrews would have fared much better against O'Reilly than he did, given his command of language. Too bad.

On 11/2/06, Phil Primeau <██████████> wrote:

>

> Bill O'Reilly is one of the leading, most widely watched, and highly
> respected American political commentators. Conservative independent type,
> with small but noticeable hints of liberalism here and there. Generally a
> good time. Also, fan of falafel and young chicks -- preferably together at
> once.

>

> PP

>

--

<http://hyperhypo.org>

[↑ Contents](#)

70. **Adam Fieled**

Kuhn, Palm, Fieled on PFS Post

Fri 3 Nov 2006

Donna Kuhn, Lars Palm, Adam Fieled @

<http://www.artrecess.blogspot.com>

Lots of other stuff @

<http://www.adamfieled.blogspot.com>

Apparition Poems @

<http://www.jacketmagazine.com> (#31)

<http://www.the-otolith.blogspot.com>

VOTE ON 11/7!!!!

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[↑ Contents](#)

71. **Gerald Schwartz**

Re: Bill O'Reilly vs. Bruce Andrews

Fri 3 Nov 2006

Context is everything. O'Reilly
shilling for FOX shilling for Murdoch
owns that context... in all its ambience
and in all its manifestations... Witness
how much of it bled into the following
segments chocked full of remarks about
academics/ professors and the ultimate
bogeyman.... Churchill.

Not much ground to be gained there sadly.

Gerald Schwartz

*I thought Andrews would have fared much better against O'Reilly than he
did,
given his command of language. Too bad.*

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at
once.*

PP

--

<http://hyperhypo.org>

[↑ Contents](#)

72. **Thomas savage**

Re: A Rebuke to The John Kerry (Collins) In Me

Fri 3 Nov 2006

As for John Kerry, he upset the Republicans by telling the truth and then (the fool) he apologized for telling the truth out of fear that it might aid said Republicans or hurt the Democrats this Tuesday. That would seem at least to me to be all that can be said about Mr. Kerry's latest statement. Am I wrong? And what does it have to do with the writing to which this site is dedicated, anyway?

Chris Stroffolino <[REDACTED]> wrote: So, it's election time--and I thought I'd throw my hat in the ring---

If you're curious of some of my thoughts on the controversy unleashed by John Kerry's recent comments about being "STUCK IN IRAQ" if one doesn't get a "good education," you can read my informal, amateur (just coz I haven't found anyone to pay yet), thoughts

---replete with a cheesy football metaphor-conceit---and probably typeos at

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

If you want more of my on-line essay-like writing (on music and such), you can still check out my monthly column (it used to be weekly, but they're cutting back) at

www.bigtakeover.com

(recent entries on The Coup, John and Yoko, Corporate Endorsements, etc)

Oh, and if you happen to be in San Francisco

(yes, the city where the mayor tells people not to come out for 10/31 celebrations

because of the self-fulfilling threat of violence; which KPOO says is more of a problem here

than in NYC New Year's Eve and New Orleans Mardi Gras---and they got a point)---

and you want to see/hear some free music (donations accepted),

come to the REVOLUTION CAFE on THURSDAY NOVEMBER 16th.

I'll be playing some originals on solo piano

and will be sharing the bill with JULIE NAPOLIN (CITAY)

and ANTONIO ROMAN-ALCALA (CONSPIRACY OF BEARDS---The Leonard Cohen

tribute band);
they'll be doing solo guitar stuff....
a
nd you don't have to wear flowers in the ipods
o
f what's left of your hair....
Oh, AND
IF ANYBODY wants to join me with another instrument,
FEEL
VERY FREE TO WRITE ME.....
22nD & Bartlett St; Nov. 16th. 8PM

Want to start your own business? Learn how on Yahoo! Small Business.

[↑ Contents](#)

73. **Murat Nemet-Nejat**

Re: A Rebuke to The John Kerry (Collins) In Me

Fri 3 Nov 2006

It feels to me what Kerrey said was utterly idiotic, disqualifying him from ever becoming president. Not only does he see two Americas, he embraces this division. I thought he was better than that. Personally, I would never vote for him again, though i did last time and I can not imagine ever voting Republican.

If Webb is elected in Virginia, I think he will be the only person in the Congress whose child is serving in Iraq.

Murtha is right. The draft would be the way to spread the burden of war equally on the population. Then, one can see how ready or reluctant the country would be to go to war. Would this stupid, disastrous war have occured?

Murat

On 11/3/06, Thomas savage <[REDACTED]> wrote:

>

> As for John Kerry, he upset the Republicans by telling the truth and then
> (the fool) he apologized for telling the truth out of fear that it might
> aid said Republicans or hurt the Democrats this Tuesday. That would seem
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> least to me to be all that can be said about Mr. Kerry's latest
> statement. Am I wrong? And what does it have to do with the writing to
> which this site is dedicated, anyway?

>

> Chris Stroffolino <[REDACTED]> wrote: So, it's election
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> and you want to see/hear some free music (donations accepted),
> come to the REVOLUTION CAFE on THURSDAY NOVEMBER 16th.
> I'll be playing some originals on solo piano
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> and ANTONIO ROMAN-ALCALA (CONSPIRACY OF BEARDS---The Leonard
Cohen
> tribute band);
> they'll be doing solo guitar stuff....
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> nd you don't have to wear flowers in the ipods
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> f what's left of your hair....
> Oh, AND
> IF ANYBODY wants to join me with another instrument,
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> VERY FREE TO WRITE ME.....
>
> 22nD & Bartlett St; Nov. 16th. 8PM
>
>
> >
>
>
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> -----
> Want to start your own business? Learn how on Yahoo! Small Business.
>

[↑ Contents](#)

74. **Vernon Frazer**

Re: Bill O'Reilly vs. Bruce Andrews

Fri 3 Nov 2006

I didn't watch the show past the one-on-one between Andrews and O'Reilly, so I can't address that.

In the one-on-one, it seemed obvious that Andrews explained his position more clearly than O'Reilly could grasp it. Including "pro-American" and "pro-capitalist" views probably isn't relevant to the course Andrews teaches. I'm aware of Andrews' leftist inclinations, but, as he said, context is important. I understood how he intends to use the book in question, but O'Reilly apparently didn't.

About the only thing s I personally can fault Andrews for is failing to break a rock by banging his head against it.

Vernon

<http://vernonfrazer.com>

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

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

Behalf Of Gerald Schwartz

Sent: Friday, November 03, 2006 10:07 AM

To: ██████████

Subject: Re: Bill O'Reilly vs. Bruce Andrews

Context is everything. O'Reilly
shilling for FOX shilling for Murdoch
owns that context... in all its ambience
and in all its manifestations... Witness

how much of it bled into the following segments chocked full of remarks about academics/ professors and the ultimate bogeyman.... Churchill.

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Bill O'Reilly is one of the leading, most widely watched, and highly respected American political commentators. Conservative independent type, with small but noticeable hints of liberalism here and there. Generally a good time. Also, fan of falafel and young chicks -- preferably together at once.

PP

--
<http://hyperhypo.org>

[↑ Contents](#)

75. **vulture protein**

Re: A Rebuke to The John Kerry (Collins) In Me

Fri 3 Nov 2006

There are many people who need money for college and don't sign up to be war fodder (ie paid killers, ie or assist in killing through tech / med and assorted "support" positions).

You don't have to sign up for the military to go to college. But it's insulting to believe that this is the only option for these unfortunate people.

There are other ways, there always is.

How does signing up for the military because you "need money for college" make you not morally or ethically accountable for your actions and the outcome of the war? They are paid and willing participants. They are making money just like the old men at the top. (Shall we explore the reasons why the old and

sexually impotent send the young and sexually virile to war? Isn't there some unconscious / conscious satisfaction involved in this? Isn't there something to that?)

I'd rather be an uneducated loser than a murderer.

Conversely there are some people who feel like a nobody and join the military to be somebody. Have you seen the commercial where the recruit comes back home and is talking to all of his buddies who are living a civilian life, and he stares smugly back at them while he has war flashbacks strobing through his mind? Who does he think he is?

Do I think recruits are stupid? I think they are morally suspect, carving out their corporate future in blood. But hey, they are being all they can be.

I think it would be interesting if the military recruited from our prison system. Why not send death row inmates off to fight the war? They already have a heightened killer instinct, and if they are killed in action, then there is no loss of innocent life. The judicial system is unreliable, so let's just send the people who were convicted on DNA evidence. Why not?

The difference between a marine, a suicide bomber, and a terrorist is what you call it.

One country's terrorist is another country's freedom fighter.

- Tony

On 11/2/06, angela vasquez-giroux <[REDACTED]> wrote:

>
> that i consider offensive.
>
> there are many reasons young folks are going into the military--none of
> them
> expecting (or able to expect) what terror war is.
>
> it's not their "job" to know, b/c there is now way they possibly
> could--which is why kerry was right: the administration are idiots enough
> to
> allow these young men and women to enlist under false pretense...
>
> young men and women now are enlisting because they need that money to
get
> to
> college. they are being led into a quagmire of a war by someone (and his
> advisors) who live outside reality.
>

> the comment posted here by vulture protein casts this debate back into
> black
> and white poles--clearly at the other end of the spectrum (or maybe not).
> maybe the admin also thinks that all soldiers are idiots, and so have no
> problem marching them off to their deaths.
>
> but it's still the easy, incorrect way of casting this issue.
>
> and frankly, it is insulting.
>
> On 11/2/06, vulture protein <[REDACTED]> wrote:
> >
> > "Anyone . . . DUMB enough . . . to want to be in the military, should be
> > allowed in. End of fucking story. That should be the only requirement."
> >
> > - Bill Hicks
> >
> >
> >
> > On 11/2/06, Jason Quackenbush <[REDACTED]> wrote:
> > >
> > > me too. of course, it's easy to get the wrong idea if the punchline is
> > > taken out of context and repeated incessantly as if John Kerry really
> > > did
> > > think a bunch of dummies were in the army. Of course, it just goes to
> > > show
> > > how stupid the media is, since the "stuck in iraq" comment doesn't
> > > even
> > > make
> > > sense if it's referring to the troops.
> > >
> > > On Thu, 2 Nov 2006, Mark Weiss wrote:
> > >
> > > > It was perfectly obvious to me that Kerry was referring to Bush as
> > > > the
> > > > lazy
> > > > student who got stuck in Iraq, and he tried half-heartedly to
> > > > explain
> > > > himself
> > > > in those terms. I actually thought it was pretty funny.
> > > >
> > > > Mark

> > > >
> > > >
> > > > At 02:41 PM 11/2/2006, you wrote:
> > > >> So, it's election time--and I thought I'd throw my hat in the
> ring---
> > > >>
> > > >> If you're curious of some of my thoughts on the controversy
> unleashed
> > > >> by John Kerry's recent comments
> > > >> about being "STUCK IN IRAQ" if one doesn't get a "good education,"
> > > >> you can read my informal, amateur (just coz I haven't found anyone
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> > > >> ---replete with a cheesy football metaphor-conceit----and probably
> > > >> typeos
> > > >> at
> > > >> <http://blog.myspace.com/chrisstroffolino>
> > > >>
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> > such),
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> > > >> (recent entries on The Coup, John and Yoko, Corporate
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> > > etc)
> > > >>
> > > >> Oh, and if you happen to be in San Francisco
> > > >> (yes, the city where the mayor tells people not to come out for
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> > > >> celebrations
> > > >> because of the self-fulfilling threat of violence; which KPOO says
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> > > >> than in NYC New Year's Eve and New Orleans Mardi Gras---and they
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> > > >> come to the REVOLUTION CAFE on THURSDAY NOVEMBER 16th.
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> > > >> and will be sharing the bill with JULIE NAPOLIN (CITAY)
> > > >> and ANTONIO ROMAN-ALCALA (CONSPIRACY OF BEARDS---The
Leonard Cohen
> > > >> tribute band);
> > > >> they'll be doing solo guitar stuff....
> > > >>
> > > >> a nd you don't have to wear flowers in the ipods
> > > >>
> > > >> o f what's left of your hair....
> > > >> Oh, AND
> > > >> IF ANYBODY wants to join me with another instrument,
> > > >> FEEL
> > > >> VERY FREE TO WRITE ME.....
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> --
> http://mother-of-light.blogspot.com
>

[↑ Contents](#)

76. **Vernon Frazer**

Re: A Rebuke to The John Kerry (Collins) In Me

Fri 3 Nov 2006

Murat,

Restoring the draft would just about complete the regressions in social policy that lie at the heart of the Bush administration. The Vietnam war proved instrumental in ending the draft, after about seven years of protest.

Murtha may be right, but I wouldn't want to see the draft reinstated under any circumstances, especially not these. I came before the lottery system, so I had five years to worry about being called, not one. Reinstating the draft might be a way to show lack of support for the war, but it will also reinstate a regressive policy that messed up the lives of many people ages 18-25 the last time it was in

effect. It's very hard to start a career or find a job when you're eligible to be drafted. I know from experience.

I didn't see immediately that Kerry was trying to slam Bush. If he'd delivered his "joke" more clearly, he might have made the point. I didn't think he clearly insulted the troops either, although he left room for that (over)interpretation. He put his foot in his mouth and chewed on it.

The problem with Kerry is that no matter how sincere he seems, he will always be awkward. He's the kind of guy who could rush you to the emergency room and save your life, but some detail like an abundance of untrimmed nasal hair or stale bacon breath would turn you off to him despite his heroism.

After the Andrews-O'Reilly discussion, I switched briefly to the Comedy Channel, where some "reporter" said Kerry was losing elections he wasn't even running in. To me, that sums it up.

Vernon

<http://vernonfrazer.com>

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Murat Nemet-Nejat

Sent: Friday, November 03, 2006 10:42 AM

To:

Subject: Re: A Rebuke to The John Kerry (Collins) In Me

It feels to me what Kerrey said was utterly idiotic, disqualifying him from ever becoming president. Not only does he see two Americas, he embraces this division. I thought he was better than that. Personally, I would never vote for him again, though i did last time and I can not imagine ever voting Republican.

If Webb is elected in Virginia, I think he will be the only person in the Congress whose child is serving in Iraq.

Murtha is right. The draft would be the way to spread the burden of war equally on the population. Then, one can see how ready or reluctant the country would be to go to war. Would this stupid, disastrous war have occurred?

Murat

On 11/3/06, Thomas savage < > wrote:

>

> As for John Kerry, he upset the Republicans by telling the truth and then
> (the fool) he apologized for telling the truth out of fear that it might
> aid said Republicans or hurt the Democrats this Tuesday. That would seem
at

> least to me to be all that can be said about Mr. Kerry's latest

> statement. Am I wrong? And what does it have to do with the writing to
> which this site is dedicated, anyway?
>
> Chris Stroffolino <[REDACTED]> wrote: So, it's election
> time--and I thought I'd throw my hat in the ring---
>
> If you're curious of some of my thoughts on the controversy unleashed
> by John Kerry's recent comments
> about being "STUCK IN IRAQ" if one doesn't get a "good education,"
> you can read my informal, amateur (just coz I haven't found anyone to
> pay yet), thoughts
> ---replete with a cheesy football metaphor-conceit---and probably
> typeos
> at
> <http://blog.myspace.com/chrisstroffolino>
>
> If you want more of my on-line essay-like writing (on music and such),
> you can still check out my monthly column (it used to be weekly, but
> they're cutting back) at
> www.bigtakeover.com
> (recent entries on The Coup, John and Yoko, Corporate Endorsements, etc)
>
> Oh, and if you happen to be in San Francisco
> (yes, the city where the mayor tells people not to come out for 10/31
> celebrations
> because of the self-fulfilling threat of violence; which KPOO says is
> more of a problem here
> than in NYC New Year's Eve and New Orleans Mardi Gras---and they got
> a point)---
>
> and you want to see/hear some free music (donations accepted),
> come to the REVOLUTION CAFE on THURSDAY NOVEMBER 16th.
> I'll be playing some originals on solo piano
> and will be sharing the bill with JULIE NAPOLIN (CITAY)
> and ANTONIO ROMAN-ALCALA (CONSPIRACY OF BEARDS---The Leonard
Cohen
> tribute band);
> they'll be doing solo guitar stuff....
> a
> nd you don't have to wear flowers in the ipods
> o
> f what's left of your hair....

> Oh, AND
> IF ANYBODY wants to join me with another instrument,
> FEEL
> VERY FREE TO WRITE ME.....
>
> 22nd & Bartlett St; Nov. 16th. 8PM
>
>
> >
>
>
>
> -----
> Want to start your own business? Learn how on Yahoo! Small Business.
>

[↑ Contents](#)

77. **Max Middle**

this Sunday, Max Middle Sound Project performance

Fri 3 Nov 2006

/the Max Middle Sound Project/

performs:

Dusty Owl Reading Series

dustyowl.com

5pm

Sunday November 5th

Swizzles Bar & Grill

246-b Queen Street

below the Green Papaya Restaurant

down the stairs under the green awning

(Ottawa, Ont)

with Anne Davison, Max Middle,

Baird McNeill & Jason Sonier

**

see also:

WWW.MAXMIDDLE.COM

MAXMIDDLE.BLOGSPOT.COM

**

//& today a new sound file posted
///http://www.maxmiddle.com/files
////a rendition of 'The Progress of Egarag Hguanavak'

[↑ Contents](#)

78. **Stephen Vincent**
Re: Bruce on Fox

Fri 3 Nov 2006

If my memory serves me well, I think Bruce teaches or has taught at Fordham - an historically politically conservative bastion of the Church. I suspect Bruce developed some genius in countering and deflecting reactionaries in both the academic and church business. O'Reilly strikes me as a buffoon version of a Dean of Boys at a similar institution. He can endlessly ridicule the defense of any boy who has been caught doing 'naughty' things with his hands. Guilt mongering is his business. (How he did not get brought down for the revelation of "his how to use a good 'vibrator' dialogs" with the women on his staff still amazes me)

Bruce was the 'naughty boy' at hand last night. I thought he did a good job of not rising - either in anger or outrage - to any of O'Reilly's predictable 'kiss the flag' tirades and ridicule. To me, Bruce was most effective in that Bruce just keep his chin-up with a tight-lipped, bemused but not astonished smile - while putting out a few counter-points - making O'Reilly fish for every 'my country right-or-wrong' cliché in the book - and looking and making O' look like an airbag.

It's impossible - in the Fox circumstance - to throw a knock out punch, let alone make an argument - when the provider controls the "we got to go an advertisement' levers.

I was glad to see Bruce survive as well as he did. And he will probably be the first to say his appearance did not effect his poetry book sales one bit - or maybe just as little bit. Less he and his publishers happily be proved wrong.

Stephen V

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

I think Bruce did a pretty good job. He gave O'Reilly no purchase for his accusations, which is not bad, given the power structure of the interview. At the very least he made it clear that these things aren't easily reduced to tabloid simplicity. It would have been nice if he'd used less academic terminology, but my guess is that the confusion that may have caused some viewers probably neutralized the whole affair. I wish he'd worn a different shirt, tho.

Mark

At 07:06 AM 11/3/2006, Keston Sutherland wrote:

I wonder does anyone share my disappointment at Bruce's appearance on Fox? I found it a rather timorous, even an intellectually demure performance. Clearly it's a disgusting circumstance to find yourself in, and the pressure of anxiety and animosity must be very intense; but Bruce never confronts O'Reilly head on, instead he deflects the aggressive line of questioning by arguing that it is not pertinent. The upshot seems to be that O'Reilly might not have a problem with the class if he were willing to understand the use Bruce makes of anti-Bush literature in its proper context, as a specimen of rhetoric presented to students under a neutral, pedagogically defined aspect as discourse for analysis. Poststructuralist pedagogy, then, and not critical theory or Marxism of any stripe. Why did Bruce not immediately discredit the violent rightist phrase "fair and balanced"? Why didn't he expose the crudeness and propagandism of the proposition that "balance" entails duplicating the majoritarian, corporate financed argument in favour of capitalism? And why not say Yes, I am a leftist?

K

[↑ Contents](#)

79. **Charles Bernstein**

URL for video feed of Bruce Andrews on O'Reilly show

Fri 3 Nov 2006

Here's the (very long) URL video feed of O'Reilly's "Outrage of the Week" from last night on Fox News, featuring Bruce Andrews.

[http://www.foxnews.com/video2/launchPage.html?
110206/110206_oreilly_andrews&Outrage%20of%20the%20Week
%21&OReilly_Factor&College%20prof.%20assigns%20controversial
%20textbook%20&US&-1&Outrage%20of%20the%20Week%21&Video
%20Launch%20Page&News](http://www.foxnews.com/video2/launchPage.html?110206/110206_oreilly_andrews&Outrage%20of%20the%20Week%21&OReilly_Factor&College%20prof.%20assigns%20controversial%20textbook%20&US&-1&Outrage%20of%20the%20Week%21&Video%20Launch%20Page&News)

[↑ Contents](#)

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It's impossible - in the Fox circumstance - to throw a knock out punch, let alone make an argument - when the provider controls the "we got to go on advertisement" levers. Frankly, I don't think Amiri Baraka was any more effective on that program when he kept calling O'Reilly "crazy" - no matter how true.

I was glad to see Bruce survive as well as he did. And he will probably be the first to say his appearance did not effect his poetry book sales one bit - or maybe just a little bit. Less he and his publishers happily be proved wrong.

Stephen V

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K

[↑ Contents](#)

81. **Dan Waber**
US Presidential Speeches Tag Cloud

Fri 3 Nov 2006

This is a very interesting visual representation (using a flickr-type idiom) of frequency distributions from concordances of the speeches of US Presidents.

<http://chir.ag/phernalia/preztags/>

Regards,
Dan

[↑ Contents](#)

82. **Tom W. Lewis**
Re: apostrophe s

Fri 3 Nov 2006

yes, it's that old genitive (i.e., the possessive form) sticking around in English in the form of final 's'... pretty typical across Germanic languages.

English is a weird pastiche of German and Romance languages (e.g., French). at present our grammar allows both for the "de" form (from French/Spanish/Italian, though originally a Latin preposition denoting "separation from" or "association with"), "of": "the library of Mr. Smith," "journey of Lewis & Clark" -- and the more direct construction out of German, which adds an 's to the end of the possessing entity -- "Jamie's boyfriend," "Bush's approval ratings," "the city's bridges."

the capacity to vary possessive constructions between these two (above and beyond idiomatic use) is one of the most exciting qualities of English for me. but then I'm kooky that way.

as for where the apostrophe comes from, I think it was added over time (and orthographic standardization) to distinguish from the truncation of the copula:

it is --> it's

or

John's eating another sandwich. (instead of "John is")

the truck's about to slam into our tree. (instead of "the truck is")

it doesn't take much work to find problem uses of its/it's, because of their homonymy and the users' inability to distinguish between the two spellings.

by the way, you can see the genitive (in final s *without apostrophe*) still working in modern Swedish, one of the closest analog languages to English:

he	han	his	hans
she	hon	hers	hennes
it	den/det	its	dess

they de theirs deras

final s is often put to use in Swedish nouns to make them genitive, as in the news from last night:

Kvällens värd Justin Timberlake blev också kvällens stora vinnare när satellitkanalen MTV höll sin Europagala i Köpenhamn.

This evening's host Justin Timberlake also became the evening's big winner when the satellite channel MTV held its Europagala in Copenhagen.

"kvällens" = "evening's", i.e., possessive/genitive

just burning through another Friday --

Ha det så bra så länge... "have a good one"

tl

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

From: UB Poetics discussion group [mailto:████████] On Behalf Of Andrew Jones

Sent: Friday, November 03, 2006 4:25

To: ██████████

Subject: Re: apostrophe s

Greetings

"...apostrophes began to be used to mark possession in the late 16c....Scholars have generally regarded this use of the apostrophe as arising from the omission of the letter e in Old and Middle English -es genitive singular endings (such as mannes man's, scipes ship's), spreading in due course to all genitives, with or without and e and plural as well as singular." And so on and so on. Oxford Companion to the English Language.

Peace

On 11/3/06, Jim Andrews <[REDACTED]> wrote:

> > Okay, I might come across as an idiot, but I really want to know
> > this: Why, in the English language, do we use the apostrophe and s
> > to show possession? (ex. Stephanie's yellow boots) The French de
> > and other languages (like the Chinese de, for example) show
> > possession expressed by a word. Why & when did English start
> > using punctuation to do this? David Harrison Horton 1341 58th
> > Avenue #9 Oakland CA 94621
>
> I agree that questions of this sort are very interesting. Not that I have an
> answer. I note that there are exceptions. Such as "its properties are in
> disarray," where possession is not indicated by an apostrophe. because that
> would also indicate "it is properties are in disarray".
>
> One of the wonderful things about natural language is that it is so fucked
> up. Unlike, say, computer languages, which are marvelously logical. But are
> not as expressive as natural language. Or at least not as expressive in
> certain ways.
>
> An essay that attempted to answer your question--what would it be like? It
> would explore the history of the issue, the history of the relation of the
> apostrophe and possession in the English language. Which might need to
cover
> some interesting territory such as attitudes toward possession and
> ownership, historically. One would hope, at any rate, that such a topic
> would be germane to the history. Maybe it isn't, though. Perhaps possession
> came to be indicated by the apostrophe via contraction. I mean that perhaps
> possession was formerly denoted by something longer and was shortened to
the
> apostrophe s.
>
> That'd be my guess.
>
> ja
> http://vispo.com
>

[↑ Contents](#)

83. **Thomas savage**

Re: A Rebuke to The John Kerry (Collins) In Me

Fri 3 Nov 2006

I agree with you, Vernon. Restoring the draft would be a disaster. Those who haven't lived under the old draft may not realize what a tyranny it was. When I was called up for my physical, I was in Italy enjoying my one chance to see Europe, an essential part of education for anybody wishing to be truly educated. So, even though I knew the army couldn't take me because I then suffered from a seizure disorder, I had to come all the way back to New York in order to go through the formality of being rejected by the army. While a somewhat vapid argument can be made that we, the people, have less control over what the military industrial complex does to get us into and keep us in wars because the enrolment in the military is now "voluntary", this is dispelled when one remembers how long it took to end the Vietnam War and how many people, both Americans and Vietnamese, died while the government we consider "ours" evaded the obvious defeat which eventually arrived, anyway. No argument in favor of reviving the draft is justifiable, therefore.

Vernon Frazer <[REDACTED]> wrote: Murat,

Restoring the draft would just about complete the regressions in social policy that lie at the heart of the Bush administration. The Vietnam war proved instrumental in ending the draft, after about seven years of protest.

Murtha may be right, but I wouldn't want to see the draft reinstated under any circumstances, especially not these. I came before the lottery system, so I had five years to worry about being called, not one. Reinstating the draft might be a way to show lack of support for the war, but it will also reinstate a regressive policy that messed up the lives of many people ages 18-25 the last time it was in effect. It's very hard to start a career or find a job when you're eligible to be drafted. I know from experience.

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<http://vernonfrazer.com>

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Behalf Of Murat Nemet-Nejat

Sent: Friday, November 03, 2006 10:42 AM

To: ██████████

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Murat

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> statement. Am I wrong? And what does it have to do with the writing to
> which this site is dedicated, anyway?

>

> Chris Stroffolino wrote: So, it's election
> time--and I thought I'd throw my hat in the ring---

>

> If you're curious of some of my thoughts on the controversy unleashed
> by John Kerry's recent comments
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> you can read my informal, amateur (just coz I haven't found anyone to
> pay yet), thoughts

> ---replete with a cheesy football metaphor-conceit---and probably
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> at

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

>
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> www.bigtakeover.com
> (recent entries on The Coup, John and Yoko, Corporate Endorsements, etc)
>
> Oh, and if you happen to be in San Francisco
> (yes, the city where the mayor tells people not to come out for 10/31
> celebrations
> because of the self-fulfilling threat of violence; which KPOO says is
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> than in NYC New Year's Eve and New Orleans Mardi Gras---and they got
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> and you want to see/hear some free music (donations accepted),
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> and will be sharing the bill with JULIE NAPOLIN (CITAY)
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> >
>
>
>
> -----
> Want to start your own business? Learn how on Yahoo! Small Business.
>

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

[↑ Contents](#)

84. **Mary Kasimor**

Re: A Rebuke to The John Kerry (Collins) In Me

Fri 3 Nov 2006

I teach college in a conservative community in the heart of Minnesota. I can't say this for sure, but I suspect that many young people who do sign up for the military do so because they love what it stands for (and I am not certain what it stands for) and they believe in the cause.

Simple. Perhaps not that simple, but that is a part of it. The Vietnam War generation was different.

Mary Kasimor

vulture protein <[REDACTED]> wrote: There are many people who need money for college and don't sign up to be war fodder (ie paid killers, ie or assist in killing through tech / med and assorted "support" positions).

You don't have to sign up for the military to go to college. But it's insulting to believe that this is the only option for these unfortunate people.

There are other ways, there always is.

How does signing up for the military because you "need money for college" make you not morally or ethically accountable for your actions and the outcome of the war? They are paid and willing participants. They are making money just like the old men at the top. (Shall we explore the reasons why the old and sexually impotent send the young and sexually virile to war? Isn't there some unconscious / conscious satisfaction involved in this? Isn't there something to that?)

I'd rather be an uneducated loser than a murderer.

Conversely there are some people who feel like a nobody and join the military to be somebody. Have you seen the commercial where the recruit comes back home and is talking to all of his buddies who are living a civilian life, and he stares smugly back at them while he has war flashbacks strobing through his mind? Who does he think he is?

Do I think recruits are stupid? I think they are morally suspect, carving out their corporate future in blood. But hey, they are being all they can be.

I think it would be interesting if the military recruited from our prison system. Why not send death row inmates off to fight the war? They already have a

heightened killer instinct, and if they are killed in action, then there is no loss of innocent life. The judicial system is unreliable, so let's just send the people who were convicted on DNA evidence. Why not?

The difference between a marine, a suicide bomber, and a terrorist is what you call it.

One country's terrorist is another country's freedom fighter.

- Tony

On 11/2/06, angela vasquez-giroux wrote:

>
> that i consider offensive.
>
> there are many reasons young folks are going into the military--none of
> them
> expecting (or able to expect) what terror war is.
>
> it's not their "job" to know, b/c there is now way they possibly
> could--which is why kerry was right: the administration are idiots enough
> to
> allow these young men and women to enlist under false pretense...
>
> young men and women now are enlisting because they need that money to
get
> to
> college. they are being led into a quagmire of a war by someone (and his
> advisors) who live outside reality.
>
> the comment posted here by vulture protein casts this debate back into
> black
> and white poles--clearly at the other end of the spectrum (or maybe not).
> maybe the admin also thinks that all soldiers are idiots, and so have no
> problem marching them off to their deaths.
>
> but it's still the easy, incorrect way of casting this issue.
>
> and frankly, it is insulting.
>
> On 11/2/06, vulture protein wrote:
> >
> > "Anyone . . . DUMB enough . . . to want to be in the military, should be
> > allowed in. End of fucking story. That should be the only requirement."

> >
> > - Bill Hicks
> >
> >
> >
> > On 11/2/06, Jason Quackenbush wrote:
> > >
> > > me too. of course, it's easy to get the wrong idea if the punchline is
> > > taken out of context and repeated incessantly as if John Kerry really
> > did
> > > think a bunch of dummies were in the army. Of course, it just goes to
> > show
> > > how stupid the media is, since the "stuck in iraq" comment doesn't
> even
> > make
> > > sense if it's referring to the troops.
> > >
> > > On Thu, 2 Nov 2006, Mark Weiss wrote:
> > >
> > > > It was perfectly obvious to me that Kerry was referring to Bush as
> the
> > > lazy
> > > > student who got stuck in Iraq, and he tried half-heartedly to
> explain
> > > himself
> > > > in those terms. I actually thought it was pretty funny.
> > > >
> > > > Mark
> > > >
> > > >
> > > > At 02:41 PM 11/2/2006, you wrote:
> > > > > So, it's election time--and I thought I'd throw my hat in the
> ring---
> > > > >
> > > > > If you're curious of some of my thoughts on the controversy
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> > > >> at
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> > > >>
> > > >> If you want more of my on-line essay-like writing (on music and
> > such),
> > > >> you can still check out my monthly column (it used to be weekly,
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> > > >> they're cutting back) at
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> > > >> (recent entries on The Coup, John and Yoko, Corporate
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> > > >>
> > > >> Oh, and if you happen to be in San Francisco
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> > > >> celebrations
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> > > >> more of a problem here
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> > > >> come to the REVOLUTION CAFE on THURSDAY NOVEMBER 16th.
> > > >> I'll be playing some originals on solo piano
> > > >> and will be sharing the bill with JULIE NAPOLIN (CITAY)
> > > >> and ANTONIO ROMAN-ALCALA (CONSPIRACY OF BEARDS---The
Leonard Cohen
> > > >> tribute band);
> > > >> they'll be doing solo guitar stuff....
> > > >>
> > > >> a nd you don't have to wear flowers in the ipods
> > > >>
> > > >> o f what's left of your hair....
> > > >> Oh, AND
> > > >> IF ANYBODY wants to join me with another instrument,
> > > >> FEEL
> > > >> VERY FREE TO WRITE ME.....
> > > >>

> > > >> 22nD & Bartlett St; Nov. 16th. 8PM

> > > >>

> > > >>

> > > >

> > >

> >

>

>

>

> --

> <http://mother-of-light.blogspot.com>

>

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

[↑ Contents](#)

85. **Joshua Kotin**

NEW CHICAGO REVIEW + + PARTY

Fri 3 Nov 2006

Chicago Review invites you to a party!

On November 17, to celebrate its 60th anniversary & the publication of its latest issue, a party, featuring short readings by:

+ Devin Johnston

+ Lisa Robertson

+ John Wilkinson

+ special surprise guests

+ + + + music by John Lennox Band

At Around the Coyote Gallery in Chicago, IL --- 1935 1/2 W. North Ave --- 7 - 11 PM

[a few doors west of Damen Ave & a four minute walk from the Damen Blue Line stop]

Admission is FREE.

Questions: [REDACTED]

Co-sponsored by Peroni Beer & Around the Coyote

+ + + +

In the meantime, please check out our latest issue & subscribe:

<http://humanities.uchicago.edu/orgs/review/>

& visit our 60th-anniversary website: http://humanities.uchicago.edu/orgs/review/60th/index_60th.shtml

| | | | | | | | | | | | | | |

Chicago Review

5801 South Kenwood Avenue

Chicago Illinois 60637

<http://humanities.uchicago.edu/orgs/review/>

[↑ Contents](#)

86. **David-Baptiste Chirot**

Re: AN EASY WAY TO THE URL for video feed of Bruce Andrews on O'Reilly show

Fri 3 Nov 2006

<http://www.foxnews.com/oreilly>

why complicate things that are simple herr doctors?

From: Charles Bernstein <[REDACTED]>

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

To: [REDACTED]

Subject: URL for video feed of Bruce Andrews on O'Reilly show

Date: Fri, 3 Nov 2006 11:16:04 -0500

Here's the (very long) URL video feed of O'Reilly's "Outrage of the Week" from last night on Fox News, featuring Bruce Andrews.

[http://www.foxnews.com/video2/launchPage.html?](http://www.foxnews.com/video2/launchPage.html?110206/110206_oreilly_andrews&Outrage%20of%20the%20Week%21&OReilly_Factor&College%20prof.%20assigns%20controversial%20textbook%20&US&-1&Outrage%20of%20the%20Week%21&Video%20Launch%20Page&News)

[110206/110206_oreilly_andrews&Outrage%20of%20the%20Week](http://www.foxnews.com/video2/launchPage.html?110206/110206_oreilly_andrews&Outrage%20of%20the%20Week%21&OReilly_Factor&College%20prof.%20assigns%20controversial%20textbook%20&US&-1&Outrage%20of%20the%20Week%21&Video%20Launch%20Page&News)

[%21&OReilly_Factor&College%20prof.%20assigns%20controversial%20textbook](http://www.foxnews.com/video2/launchPage.html?110206/110206_oreilly_andrews&Outrage%20of%20the%20Week%21&OReilly_Factor&College%20prof.%20assigns%20controversial%20textbook%20&US&-1&Outrage%20of%20the%20Week%21&Video%20Launch%20Page&News)

[%20&US&-1&Outrage%20of%20the%20Week%21&Video%20Launch](http://www.foxnews.com/video2/launchPage.html?110206/110206_oreilly_andrews&Outrage%20of%20the%20Week%21&OReilly_Factor&College%20prof.%20assigns%20controversial%20textbook%20&US&-1&Outrage%20of%20the%20Week%21&Video%20Launch%20Page&News)

[%20Page&News](http://www.foxnews.com/video2/launchPage.html?110206/110206_oreilly_andrews&Outrage%20of%20the%20Week%21&OReilly_Factor&College%20prof.%20assigns%20controversial%20textbook%20&US&-1&Outrage%20of%20the%20Week%21&Video%20Launch%20Page&News)

Stay in touch

with old friends and meet new ones with Windows Live Spaces

[http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?](http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?href=http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/friends.aspx&mkt=en-us)

[href=http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/](http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?href=http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/friends.aspx&mkt=en-us)

[friends.aspx&mkt=en-us](http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?href=http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/friends.aspx&mkt=en-us)

[↑ Contents](#)

87. **Raymond Bianchi**

Re: URL for video feed of Bruce Andrews on O'Reilly show

Fri 3 Nov 2006

this was worth watching Bruce did well, better than many guests on that show....

I would like to go on O'Reilly and rip his head off metaphorically using my 320 pound 6'1 frame to intimidate him physically which is what O'Reilly does-he uses his body, his voice and his positions to do this to people and it is shameful. Those of us who are progressives need to stop being ironic or clever and be tough, as tough as these Republo-Fascists who run our nation as this time....

RB

----- Original message -----

From: Charles Bernstein <[REDACTED]>

Here's the (very long) URL video feed of O'Reilly's "Outrage of the Week" from last night on Fox News, featuring Bruce Andrews.

http://www.foxnews.com/video2/launchPage.html?110206/110206_oreilly_andrews&Outrage%20of%20the%20Week%21&OReilly_Factor&College%20prof.%20assigns%20controversia%20textbook%20&US&-1&Outrage%20of%20the%20Week%21&Video%20Launch%20Page&News

[↑ Contents](#)

88. **Geoffrey Gatza**

Announcing the Fall issue of BlazeVOX 2k6

Fri 3 Nov 2006

Announcing the new issue of BlazeVOX 2k6

<http://www.blazevox.org>

God Damn // Poetry Persists

- Letter from the Editor

Poetry

- + Raymond Farr

- + William James Austin

- + Peter Magliocco

- + Radu Dima

- + Leonard Gontarek

- + Gregory Vincent St. Thomasino

- + Carl Brush

+ Sabyasachi Nag
+ Christine Surka
+ James Sanders
+ Lance Anderson
+ Carol Novack : Playpoem MP3
+ andrew nightingale
+ Dereck Clemons
+ duane locke
+ Gautam Verma
+ Matina Stamatakis
+ Joseph Cooper
+ shishir gupta
+ tyler funk
+ Michael Fix
+ Marie Hopkins
+ Noah Falck
+ Ed Higgins
+ JF Quackenbush
+ Gerald Schwartz

Buffalo Focus

<http://www.blazevox.org>

Florine Melnyk | Poetry

Every issue we will try to explore a new Buffalo writer. There is a lot going on here in Buffalo and I think it is important to engage some of that energy and bring you a sample of our home

New Ebooks

American Singularity

Patrick Chapman

Morphology

Ruth Lepson & Walter Crumb

Stirring Within Poems and

Tales from Mount Carmel

G Emil Reutter

Spring Fall - full text in a single book!

BlazeVOX2K6

full issue (Here & Free)

- Order Printed Spring / Fall 2006 Edition !
- Fall 2006

Full PDF of fall issue

[go to blogoscope now]

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

New Books

Nonexistence

Kenji Siratori

The Ecstasy of Capitulation

Daniel Borzutzky

Mainstream

Michael Magee

Musee Mechanique

Rodney Koenek

Epigramitis

Kent Johnson

Window on the City

Michael Ruby

Line and Pause

Forrest Roth

A PureBowl of Nothing

Mary Kasimor

Sidewalk Portrait

Rick Henry

War on Words

John Bradley

I wear a figleaf over my penis

Geoffrey Gatza

[↑ Contents](#)

89. **Phil Primeau**

RIP Theo van Gogh

Fri 3 Nov 2006

RIP Theo van Gogh, two years gone yesterday . . .

Theo van Gogh :: http://en.wikipedia.org/wiki/Theo_van_Gogh_%28film_director%29
The Healthy Smoker :: <http://www.thevangogh.nl/indexc.html>

"Submission" (Part One) :: http://www.youtube.com/watch?v=nF_jfHrDJns&eurl

[↑ Contents](#)

90. **Marcus Bales**

Re: Bill O'Reilly vs. Bruce Andrews

Fri 3 Nov 2006

The point of the O'Reilly end of it was to show what an outrage it is in his view to use a book titled "The Five Lies Bush Told Us About Iraq" for any purpose in any classroom. The segment is titled "Outrage of the Week", after all. O'Reilly's job is to present as unamerican flimflam any view other than his own because that's what his viewers enjoy for entertainment. Why don't the liberals and progressives who appear on his show simply read Franken's book "Lies and the Lying Liars" about O'Reilly's false claims to have won a Peabody Award and a number of others, and refuse to talk about whatever O'Reilly wants to talk about in favor of talking about O'Reilly's lies? Of course they wouldn't get invited back, and the segment might not air at all, but at least they wouldn't be setting themselves up for O'Reilly's brand of "when are you going to stop beating your wife?" questions.

Marcus

On 3 Nov 2006 at 10:51, Vernon Frazer wrote:

*I didn't watch the show past the one-on-one between Andrews and O'Reilly, so
I can't address that.*

*In the one-on-one, it seemed obvious that Andrews explained his position more clearly than O'Reilly could grasp it. Including "pro-American" and "pro-capitalist" views probably isn't relevant to the course Andrews teaches.
I'm aware of Andrews' leftist inclinations, but, as he said, context is important. I understood how he intends to use the book in question, but O'Reilly apparently didn't.*

About the only thing s I personally can fault Andrews for is failing to break a rock by banging his head against it.

*Vernon
<http://vernonfrazer.com>*

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

From: UB Poetics discussion group

[mailto:] On

Behalf Of Gerald Schwartz

Sent: Friday, November 03, 2006 10:07 AM

To:

Subject: Re: Bill O'Reilly vs. Bruce Andrews

*Context is everything. O'Reilly
shilling for FOX shilling for Murdoch
owns that context... in all its ambience
and in all its manifestations... Witness
how much of it bled into the following
segments chocked full of remarks about
academics/ professors and the ultimate
bogeyman.... Churchill.*

Not much ground to be gained there sadly.

Gerald Schwartz

*I thought Andrews would have fared much better against O'Reilly
than he
did,
given his command of language. Too bad.*

On 11/2/06, Phil Primeau < > wrote:

*Bill O'Reilly is one of the leading, most widely watched, and
highly
respected American political commentators. Conservative
independent type,
with small but noticeable hints of liberalism here and there.
Generally a
good time. Also, fan of falafel and young chicks -- preferably
together
at
once.*

PP

--

<http://hyperhypo.org>

91. **Chris Stroffolino**

Re: apostrophe s (and ownership)

Fri 3 Nov 2006

I like your points here Jim....I don't know if anybody can really get to the bottom of the issue. Sometimes it's tempting to imagine some kind of conspracy that is telling of 'national character' from such differences in language. To what extent do some very basic differences of language between languages cause people who are raised speaking that language to perceive the world differently..... And, even within the shared Euro-alphabets with which David' original question is concerned... So, some related issues for me, would be the words "OWE" and "OWN"-- In late 16c English texts, the word "owe" means what it means today, but it also means "OWN"----this could lead one to believe that ATTITUDES TO POSSESSION AND OWNERSHIP were not yet as reified as they later became, and that a lot of issues about "ownership" that today are often "assumed"-- such as "one can own the land" etc---were not as clearly assumed, because the alternative was encoded into the everyday language. Yet, I don't know if this is simply an interesting "cocktail party tidbit" or if one should give it much socio-political weight. What do you all think?

Like, in contemporary usage, how important is it that English say "I am thirsty" and Spanish say "I HAVE THIRST"
Or what would be the significance that the word for LIBRARY in English is the word for Bookstore in French (and the word for bookstore in English is the word for Library in French)--

Would asking HOW DID THIS HAPPEN (in translating)? be as useful as a question,
as what consequences this would have about differing sense of ownership and possession, and how the apostrophe plays a role in this....

Then there was the literary use of the apostrophe to cram in more syllables to fit meter---
like "From's"-----which means "From us"----but often Shakespearean actors today
will say it like "FROMS"---a very interesting sounding word....

Chris

- > An essay that attempted to answer your question--what would it be
- > like? It
- > would explore the history of the issue, the history of the relation

- > of the
- > apostrophe and possession in the English language. Which might need
- > to cover
- > some interesting territory such as attitudes toward possession and
- > ownership, historically.

On Nov 3, 2006, at 1:10 AM, Jim Andrews wrote:

Okay, I might come across as an idiot, but I really want to know this: Why, in the English language, do we use the apostrophe and s to show possession? (ex. Stephanie's yellow boots) The French de and other languages (like the Chinese de, for example) show possession expressed by a word. Why & when did English start using punctuation to do this? David Harrison Horton 1341 58th Avenue #9 Oakland CA 94621

I agree that questions of this sort are very interesting. Not that I have an answer. I note that there are exceptions. Such as "its properties are in disarray," where possession is not indicated by an apostrophe. because that would also indicate "it is properties are in disarray".

One of the wonderful things about natural language is that it is so fucked up. Unlike, say, computer languages, which are marvelously logical. But are not as expressive as natural language. Or at least not as expressive in certain ways.

An essay that attempted to answer your question--what would it be like? It would explore the history of the issue, the history of the relation of the apostrophe and possession in the English language. Which might need to cover some interesting territory such as attitudes toward possession and ownership, historically. One would hope, at any rate, that such a topic would be germane to the history. Maybe it isn't, though. Perhaps possession came to be indicated by the apostrophe via contraction. I mean that perhaps possession was formerly denoted by something longer and was shortened to the apostrophe s.

That'd be my guess.

ja
<http://vispo.com>

[↑ Contents](#)

92. **Chris Stroffolino**
Soldier/Student/Drop Out/Etc...

Fri 3 Nov 2006

"I'm 18, I don't know what I want"--Alice Cooper.
(that's one thing that was true for many in the vietnam generation as well as today....)
.....or one could add "but I know how to get it"---Johnny Rotten
some know what they DON'T want...and that's a start
or some do know what they want, or think they know what they want... alot of people, regardless of whether they choose the army or to go to nursing school, or whatever.... come to regret the consequences of decisions they made when they were 18...
some people have a very good education, or are very smart without the benefit
of what somebody like Kerry calls a good education,
and still have limited options due to the economy...
some people, yes, just wanna see some action...
when older people judge 18 year old people,
18 year old people are also judging older people...
i don't know if there are many 18-22 year-olds on this list, but
(okay, i won't say more now--though this could in part at least address the question asked (perhaps merely rhetorically by Thomas Savage),
"And what does it have to do with the writing to
> which this site is dedicated, anyway?"
>

On Nov 3, 2006, at 8:49 AM, Mary Kasimor wrote:

I teach college in a conservative community in the heart of Minnesota. I can't say this for sure, but I suspect that many young people who do sign up for the military do so because they love what it stands for (and I am not certain what it stands for) and they believe in the cause.

Simple. Perhaps not that simple, but that is a part of it. The

Vietnam War generation was different.

Mary Kasimor

vulture protein <[REDACTED]> wrote: There are many people who need money for college and don't sign up to be war fodder (ie paid killers, ie or assist in killing through tech / med and assorted "support" positions).

You don't have to sign up for the military to go to college. But it's insulting to believe that this is the only option for these unfortunate people.

There are other ways, there always is.

How does signing up for the military because you "need money for college" make you not morally or ethically accountable for your actions and the outcome of the war? They are paid and willing participants. They are making money just like the old men at the top. (Shall we explore the reasons why the old and sexually impotent send the young and sexually virile to war? Isn't there some unconscious / conscious satisfaction involved in this? Isn't there something to that?)

I'd rather be an uneducated loser than a murderer.

Conversely there are some people who feel like a nobody and join the military to be somebody. Have you seen the commercial where the recruit comes back home and is talking to all of his buddies who are living a civilian life, and he stares smugly back at them while he has war flashbacks strobing through his mind? Who does he think he is?

Do I think recruits are stupid? I think they are morally suspect, carving out their corporate future in blood. But hey, they are being all they can be.

I think it would be interesting if the military recruited from our prison system. Why not send death row inmates off to fight the war? They already

have a heightened killer instinct, and if they are killed in action, then there is no loss of innocent life. The judicial system is unreliable, so let's just send the people who were convicted on DNA evidence. Why not?

The difference between a marine, a suicide bomber, and a terrorist is what you call it.

One country's terrorist is another country's freedom fighter.

- Tony

On 11/2/06, angela vasquez-giroux wrote:

that i consider offensive.

there are many reasons young folks are going into the military-- none of them expecting (or able to expect) what terror war is.

it's not their "job" to know, b/c there is now way they possibly could--which is why kerry was right: the administration are idiots enough to allow these young men and women to enlist under false pretense...

young men and women now are enlisting because they need that money to get to college. they are being led into a quagmire of a war by someone (and his advisors) who live outside reality.

the comment posted here by vulture protein casts this debate back into black and white poles--clearly at the other end of the spectrum (or maybe not). maybe the admin also thinks that all soldiers are idiots, and so have no problem marching them off to their deaths.

but it's still the easy, incorrect way of casting this issue.

and frankly, it is insulting.

On 11/2/06, vulture protein wrote:

"Anyone . . . DUMB enough . . . to want to be in the military, should be allowed in. End of fucking story. That should be the only requirement."

- Bill Hicks

On 11/2/06, Jason Quackenbush wrote:

me too. of course, it's easy to get the wrong idea if the punchline is taken out of context and repeated incessantly as if John Kerry really did think a bunch of dummies were in the army. Of course, it just goes to show how stupid the media is, since the "stuck in iraq" comment doesn't even make sense if it's referring to the troops.

On Thu, 2 Nov 2006, Mark Weiss wrote:

It was perfectly obvious to me that Kerry was referring to Bush as the lazy student who got stuck in Iraq, and he tried half-heartedly to explain himself

in those terms. I actually thought it was pretty funny.

Mark

At 02:41 PM 11/2/2006, you wrote:

So, it's election time--and I thought I'd throw my hat in the ring---

If you're curious of some of my thoughts on the controversy unleashed

by John Kerry's recent comments

about being "STUCK IN IRAQ" if one doesn't get a "good education,"

you can read my informal, amateur (just coz I haven't found anyone

to

pay yet), thoughts

---replete with a cheesy football metaphor-conceit---and probably

types

at

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

If you want more of my on-line essay-like writing (on music and such),

you can still check out my monthly column (it used to be weekly, but

they're cutting back) at

www.bigtakeover.com

(recent entries on The Coup, John and Yoko, Corporate Endorsements,

etc)

Oh, and if you happen to be in San Francisco

(yes, the city where the mayor tells people not to come out for 10/31

celebrations

because of the self-fulfilling threat of violence; which KPOO

says

is

more of a problem here

than in NYC New Year's Eve and New Orleans Mardi Gras---and they

got

a point)---

and you want to see/hear some free music (donations accepted),

come to the REVOLUTION CAFE on THURSDAY NOVEMBER 16th.

*I'll be playing some originals on solo piano
and will be sharing the bill with JULIE NAPOLIN (CITAY)
and ANTONIO ROMAN-ALCALA (CONSPIRACY OF BEARDS---The Leonard
Cohen
tribute band);
they'll be doing solo guitar stuff....*

and you don't have to wear flowers in the ipods

of what's left of your hair....

*Oh, AND
IF ANYBODY wants to join me with another instrument,
FEEL
VERY FREE TO WRITE ME.....*

22nd & Bartlett St; Nov. 16th. 8PM

--

<http://mother-of-light.blogspot.com>

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

[↑ Contents](#)

93. **Stephen Baraban** ***shopkeeper's apostrophe***

Fri 3 Nov 2006

I don't know if the singular presence of the apostrophe in the English language has significant cultural causes or effects (though it's indeed something I've wondered about).

The present-day contagion of careless apostrophe's (sic) is perhaps a meaningful phenomenon? It's sometimes called "shopkeeper's apostrophe" or

"greengrocer's apostrophe" because of the penchant of some such businesspersons to put up signs advertising "apple's" or "pear's". But if, as many lament, this sort of apostrophizing has spread like wildfire in casual written English, could this be because possession has become 9/10s (9/10's?) of present-day experience?

Check out the New Yahoo! Mail - Fire up a more powerful email and get things done faster. (<http://advision.webevents.yahoo.com/mailbeta>)

[↑ Contents](#)

94. **Eric Yost**

Re: A Rebuke to The John Kerry (Collins) In Me

Fri 3 Nov 2006

| *One country's terrorist is another country's freedom fighter.*

[tugging at sleeve] But you can only be in any one country at a time ... unless you're always running away. So is it terrorist or freedom fighter where you are?

Plus there are plenty of differences between terrorists (including self-proclaimed freedom fighters who use terrorist means) and freedom fighters (whose principle goal is revolution and not chaos). If you're in a room with a guy getting his head sawed off for TV, you probably know you're not dealing with freedom fighters. If the guy next to you is a sunstruck madman ranting about his Mesopotamian sky god, and he puts on a girdle made of C4 and nails, and heads for a school or a hospital ... you probably weren't standing next to a freedom fighter. Not in any conventional sense of the word "freedom."

[↑ Contents](#)

95. **Paul Nelson**

SPLAB! E-Fishwrapper

Fri 3 Nov 2006

*1) Steve Swallow with Robert Creeley

/So There/

*

*Robert Creeley: *voice

Steve Kuhn: piano

*Steve Swallow: *bass

*The Cikada String Quartet:

Henrik Hannisdal: *violin

*Odd Hannisdal: *violin

*Marek Konstantynowicz: *viola;

* Morten Hannisdal; *violoncello

*_Release date: _**_November 7,2006_*_

* */"Writing is the same as music. It's in how you phrase it, how you hold back the note, bend it, shape it, and then release it. And what you don't play is as important as what you do say."-/ Robert Creeley

Steve Swallow's /So There/ is a recording that began as a collaboration with Robert Creeley and became an /homage/ to the great American poet, who died in 2005 - before the project's completion. It is more than a "jazz and poetry" disc. The structure of Swallow's music derives from the structure of Creeley's verse, and its rhythms are related to Creeley's readings of his work. "I tried to get inside Bob's breathing as he spoke the lines. Paradoxically, I think this has resulted in my most heartfelt and personal music." A finely-focused amalgamation of words and music, with exceptional writing for string quartet, it also leaves expressive freedom for Swallow himself as soloist and for pianist Steve Kuhn, who gives one of the most comprehensive performances of his career. Both words and music trigger powerful associations, new layers of meanings opening with each listening.

Steve Swallow was immediately taken with Robert Creeley's writing in the late 50s on encountering it in Donald Allen's anthology /The New American Poetry/, a book which examined the work of young poets then challenging literary orthodoxy, the new line taking its impetus from the innovations of Ezra Pound and William Carlos Williams and Louis Zukofsky. Already then, the clarity and the succinctness of Creeley's poems made them stand out. Swallow first tried to put some of them to music in the early 1960s, but it was not until the late 1970s that he set a group of the poems, recording them on the ECM album /Home /with Steve Kuhn, Lyle Mays, Dave Liebman and singer Sheila Jordan.

* 2) Wanda Coleman, guest editor, **L.A.** Review: *

Dear One: Forgot to mention, am guest-editing next issue of L.A. Review. I've got to make my editorial decisions by November 15th. (Theme: Things Fall Apart - But I'll look at anything.) Please spread the word via your email list. Anyone interested, and not afraid of rejection slips, can send poems the old-fashioned away: 5 poems regular mail with SASE (63 cents) for acceptance or return to me at:

Wanda Coleman

Guest Poetry Editor

Los Angeles Review

P.O. Box 3537
Grenada, Hills, CA 91394

--

Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
www.AmericanSentences.com
908 I. St. N.E. #4
Slaughter, WA 98002
[REDACTED]
toll-free [REDACTED]

[↑ Contents](#)

96. **Seth Forrest**
Re: SPLAB! E-Fishwrapper

Fri 3 Nov 2006

Cheers,

My first ever e-mail to the famous Poetics list:

Does anyone know the source of the Creeley remark quoted below?: *
*/"Writing is the same as music. It's in how you phrase it, how you hold back
the note, bend it, shape it, and then release it. And what you don't play is as
important as what you do say."-/ Robert Creeley

And--does anyone know the recordings Michael Gizzi compared to Creeley's
poetry at Buffalo this month? (Perhaps I should just write to him.) My
dissertation is on aurality, orality and prosody among the Black Mountain
writers, so any more info on the recent Buffalo talks would be very helpful.

Best,

Seth Forrest

Paul Nelson wrote:

> *1) Steve Swallow with Robert Creeley
> /So There/
> *
>
> *Robert Creeley: *voice
> *Steve Kuhn:* piano
> *Steve Swallow: *bass
> *The Cikada String Quartet:
> Henrik Hannisdal: *violin
> *Odd Hannisdal: *violin

> *Marek Konstantynowicz: *viola;
> * Morten Hannisdal; *violoncello
>
> * _Release date: _**_November 7,2006_*_
>
> * */"Writing is the same as music. It's in how you phrase it, how you
> hold back the note, bend it, shape it, and then release it. And what
> you don't play is as important as what you do say."-/
> Robert Creeley
>
> Steve Swallow's /So There/ is a recording that began as a
> collaboration with Robert Creeley and became an /homage/ to the great
> American poet, who died in 2005 - before the project's completion. It
> is more than a "jazz and poetry" disc. The structure of Swallow's
> music derives from the structure of Creeley's verse, and its rhythms
> are related to Creeley's readings of his work. "I tried to get inside
> Bob's breathing as he spoke the lines. Paradoxically, I think this has
> resulted in my most heartfelt and personal music." A finely-focused
> amalgamation of words and music, with exceptional writing for string
> quartet, it also leaves expressive freedom for Swallow himself as
> soloist and for pianist Steve Kuhn, who gives one of the most
> comprehensive performances of his career. Both words and music trigger
> powerful associations, new layers of meanings opening with each
> listening.
>
> Steve Swallow was immediately taken with Robert Creeley's writing in
> the late 50s on encountering it in Donald Allen's anthology /The New
> American Poetry/, a book which examined the work of young poets then
> challenging literary orthodoxy, the new line taking its impetus from
> the innovations of Ezra Pound and William Carlos Williams and Louis
> Zukofsky. Already then, the clarity and the succinctness of Creeley's
> poems made them stand out. Swallow first tried to put some of them to
> music in the early 1960s, but it was not until the late 1970s that he
> set a group of the poems, recording them on the ECM album /Home /with
> Steve Kuhn, Lyle Mays, Dave Liebman and singer Sheila Jordan.
>
> * 2) Wanda Coleman, guest editor, **L.A.** Review: *
>
> Dear One: Forgot to mention, am guest-editing next issue of L.A.
> Review. I've got to make my editorial decisions by November 15th.
> (Theme: Things Fall Apart - But I'll look at anything.) Please spread
> the word via your email list. Anyone interested, and not afraid of

> rejection slips, can send poems the old-fashioned away: 5 poems
> regular mail with SASE (63 cents) for acceptance or return to me at:
>
> Wanda Coleman
> Guest Poetry Editor
> Los Angeles Review
> P.O. Box 3537
> Grenada, Hills, CA 91394
>

--

Seth Forrest
PhD Candidate
Department of English
University of California, Davis
www.english.ucdavis.edu
<http://trc.ucdavis.edu/sjforrest>

[↑ Contents](#)

97. **richard owens**

Re: Announcing the Fall issue of BlazeVOX 2k6

Fri 3 Nov 2006

GEOFFREY:

did you get the link to the pics that i sent? hope all's well.

rich...

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

We have the perfect Group for you. Check out the handy changes to Yahoo!
Groups.

[↑ Contents](#)

98. **Jennifer Karmin**

Anthology of Experimental Women's Prose

Fri 3 Nov 2006

ANTHOLOGY of experimental women writers to be published by nationally distributed press seeks short stories/prose (15 pages max) that uses innovative style, form, and/or content to depict original way of seeing/experiencing the world. Deadline: November 15. Send all submissions as an attachment in Word RTF format to [REDACTED]

___ Low, Low, Low Rates! Check out Yahoo! Messenger's cheap PC-to-Phone call rates (<http://voice.yahoo.com>)

[↑ Contents](#)

99. **Mona Baroudi**

Out of the office

Sat 4 Nov 2006

Thank you for your message. I am out of the office and will respond upon my return. For immediate assistance, please contact Deborah Cullinan, Executive Director at [REDACTED]. Thank you.

[↑ Contents](#)

100. **Alan Sondheim**

R

Sat 4 Nov 2006

R

<http://www.asondheim.org/rilke.mp4>
at the grave of Rilke
surrounding the grave of Rilke
within the church surrounding the memorial
sleeping towards

series to date -

<http://www.asondheim.org/maudlone.mov>
<http://www.asondheim.org/duetavatargrange.mp4>
<http://www.asondheim.org/vvllff.mp4>
<http://www.asondheim.org/maudpringychurch.mp4>

<http://www.asondheim.org/maudbrigcastle.mp4>

<http://www.asondheim.org/commedia.mp4>

[↑ Contents](#)

101. **George Bowering**

Re: apostrophe s

Sat 4 Nov 2006

Do the Germans use the apostrophe, or just the s ?

On 3-Nov-06, at 12:44 AM, Clay Banes wrote:

> i don't know. why does it happen in german?

>

> On 11/3/06, David Harrison Horton <[REDACTED]> wrote:

>> Okay, I might come across as an idiot, but I really want to know

>> this:Why, in the English language, do we use the apostrophe and s to

>> show posession? (ex. Stephanie's yellow boots)The French de and other

>> languages (like the Chinese de, for example) show possession

>> expressed by a word. Why & when did English start using punctuation

>> to do this?David Harrison Horton 1341 58th Avenue #9Oakland CA 94621

>>

>> Call friends with PC-to-PC calling -- FREE

>> <http://get.live.com/messenger/overview>

>

>

Mr. G. Bowering

Master of Right Reason

[↑ Contents](#)

102. **Mark Weiss**

Re: apostrophe s

Sat 4 Nov 2006

Article on same at:

<http://www.american.edu/tesol/wpkernodlecavella.pdf>

At 03:33 AM 11/3/2006, you wrote:

>Okay, I might come across as an idiot, but I really want to know

>this:Why, in the English language, do we use the apostrophe and s to

>show posession? (ex. Stephanie's yellow boots)The French de and

>other languages (like the Chinese de, for example) show possession

>expressed by a word. Why & when did English start using punctuation

>to do this?David Harrison Horton 1341 58th Avenue #9Oakland CA 94621

>
>Call friends with PC-to-PC calling -- FREE
>http://get.live.com/messenger/overview

[↑ Contents](#)

103. **Clay Banes**

Re: apostrophe s

Sat 4 Nov 2006

just s.

On 11/3/06, George Bowering <[REDACTED]> wrote:

> Do the Germans use the apostrophe, or just the s ?

> On 3-Nov-06, at 12:44 AM, Clay Banes wrote:

>

> > i don't know. why does it happen in german?

> >

> > On 11/3/06, David Harrison Horton <[REDACTED]> wrote:

> >> Okay, I might come across as an idiot, but I really want to know

> >> this:Why, in the English language, do we use the apostrophe and s to

> >> show posession? (ex. Stephanie's yellow boots)The French de and other

> >> languages (like the Chinese de, for example) show possession

> >> expressed by a word. Why & when did English start using punctuation

> >> to do this?David Harrison Horton 1341 58th Avenue #9Oakland CA

94621

> >>

> >> Call friends with PC-to-PC calling -- FREE

> >> http://get.live.com/messenger/overview

> >

> >

> Mr. G. Bowering

> Master of Right Reason

>

[↑ Contents](#)

104. **Dan Waber**

alphabliss or non-nursery rhymes, by Bob Marcacci

Sat 4 Nov 2006

As we wave goodbye to the z of the Synaesthesian Alphabet by Amanda Earl it's time to wave hello to the a of alphabliss or non-nursery rhymes, by Bob Marcacci.

New series starting today at:

<http://www.logolalia.com/abcdefghijklmnopqrstuvwxyz/>

Regards,
Dan

Submissions of artworks based around the complete sequence of the roman alphabet which can be presented a letter at a time over the course of 26 days are invited.

[↑ Contents](#)

105. **David-Baptiste Chirot**

FW: Yahoo! News Story - Headstone found at Dickinson home - Yahoo! News

Sat 4 Nov 2006

house i grew up in in vermont had one of these--in the yard-- i like the fragmented words, lines, "page" as it were--of the headstone/ms.-- always more to "dig up" in the "dirt" of anyone's life! (will some scholar be looking for this to be a literal "sub text" to any poem, or influence on ED's "fragmentary style"-- und so weiter . . .)

"Nature is a haunted house. Art is a house that tries to be haunted."

From: David Chirot <[REDACTED]>

Headstone found at Dickinson home - Yahoo! News

http://news.yahoo.com/s/ap/20061103/ap_en_ot/dickinson_grave

=====
=====
Yahoo! News
<http://news.yahoo.com/>

Try the next generation of search with Windows Live Search today! <http://imagine-windowslive.com/minisites/searchlaunch/?locale=en-us&source=hmtagline>

[↑ Contents](#)

106. **Elizabeth Treadwell**

triplemint and I'm reading.

Sat 4 Nov 2006

New & nearly at secretmint--

Irony X: damp fussy

reports on the Cambridge Experimental Women's Poetry Festival
from Scalapino & James
plus link to Cherryl Floyd-Miller's
account of the Cave Canem reunion

pommes de terre:
belated notes on pom and flarf

poems and poems

Also, I am reading at Pegasus on Shattuck in Berkeley this Thursday at 7:30,
with Anna Moschovakis.

Elizabeth Treadwell
<http://secretmint.blogspot.com>
<http://elizabethtreadwell.com>

Get today's hot entertainment gossip
<http://movies.msn.com/movies/hotgossip?icid=T002MSN03A07001>

[↑ Contents](#)

107. **Bob Grumman**

Re: apostrophe s

Sat 4 Nov 2006

I wasn't up to carefully reading the article brought
up to check, but I always assumed the use of an
apostrophe to show a noun or pronoun to be in the
possessive case resulted from the habit of showing the
possessive case with the noun or pronoun involved plus
"his," as in "John his son David." The "his" got
slurred, and the apostrophe slipped in by printers to
indicate that it was missing.

--Bob G.

[↑ Contents](#)

108. **Bob Grumman**

Re: Stein's "INCLINE"

Sat 4 Nov 2006

A while back, I asked the list if anyone knew the text
of Gretrude Stein's "INCLINE." No response, but in
case anyone cares, I finally found it:

Clinch, melody, hurry, spoon, special, dumb,
cake, forrester, fine, cane, carpet, incline,
spread, gate, light, labor.

--Bob G.

[↑ Contents](#)

109. **Gabrielle Welford**

Re: apostrophe s

Sat 4 Nov 2006

aye, that's what i thought too. gabe

On Sat, 4 Nov 2006, Bob Grumman wrote:

I wasn't up to carefully reading the article brought up to check, but I always assumed the use of an apostrophe to show a noun or pronoun to be in the possessive case resulted from the habit of showing the possessive case with the noun or pronoun involved plus "his," as in "John his son David." The "his" got slurred, and the apostrophe slipped in by printers to indicate that it was missing.

--Bob G.

gabrielle welford



Checked by AVG anti-virus system (<http://www.grisoft.com>). Version: 6.0.595 /
Virus Database: 378 - Release Date: 2/25/2004

wilhelm reich
anarcho-syndicalism
gut/heart/head/earth

[↑ Contents](#)

110. **Mark Weiss**

Re: apostrophe s

Sat 4 Nov 2006

I thought so too. According to the article taint so. Worth reading.

At 12:39 PM 11/4/2006, you wrote:

>I wasn't up to carefully reading the article brought
>up to check, but I always assumed the use of an
>apostrophe to show a noun or pronoun to be in the

>possessive case resulted from the habit of showing the
>possessive case with the noun or pronoun involved plus
>"his," as in "John his son David." The "his" got
>slurred, and the apostrophe slipped in by printers to
>indicate that it was missing.
>
>--Bob G.

[↑ Contents](#)

111. **Lori Emerson**

Susan Howe and David Grubbs | Thiefth now on itunes

Sat 4 Nov 2006

Hi everyone, in case you weren't already aware of this, Susan Howe and David Grubbs' Thiefth is now on itunes. You can find it under "spoken word." The whole album is \$9.99

best, Lori

[↑ Contents](#)

112. **Dan Coffey**

Re: Susan Howe and David Grubbs | Thiefth now on itunes

Sat 4 Nov 2006

I don't know from itunes, but I have the album, and it's excellent!!!

On 11/4/06, Lori Emerson <[REDACTED]> wrote:

> Hi everyone, in case you weren't already aware of this, Susan Howe and
> David Grubbs' Thiefth is now on itunes. You can find it under "spoken
> word." The whole album is \$9.99
>
> best, Lori
>

--

<http://hyperhypo.org>

[↑ Contents](#)

113. **jUStin!katKO**

Royer, Howe, Wagner - Miami University - Nov 8th

Sat 4 Nov 2006

Poetry Performance

RIC ROYER
LA HOWE
CATHY WAGNER

100 Heistand
Blackbox
7pm Wed, Nov 8th
Miami University
Refreshments provided.

- - -

Ric Royer is from Baltimore, touring on a new book and CD. He tours regularly as a performance lecturer for the Performance Thanatology Research Society, a group dedicated to the advancement of higher histrionics since 1999. He wants to talk to you about something. It has to do with fear. Come closer, this part he must be whispered. It's about us. Although you may be inclined to believe him, do not do so. He is lying, but he tries to do so gracefully, so what you decline him in trust, please indulge him in sympathy. Say to him, "I do not trust you, but I sympathize with you." He will appreciate that, and it will be just enough for him to move on to the next performance, the next stage. When he is speaking, he is speaking about love, death and the future. He has many theories. He has many songs and dances to accompany these theories. He is a lecturer, a philosopher, a song and dance man. There is a good chance that he may scream, but do not take it personally, he's just trying to feel something, just trying to "work it out". A CV and many of his words and works can be found on his website at www.ricroyer.com

[↑ Contents](#)

114. **Rob McLennan**
new(ish) on rob's clever blog

Sat 4 Nov 2006

new(ish) on rob's clever blog

- Tour notes, day three; November 3, Prince George to Vancouver BC
- Tour report: Prince George UNBC reading photos (provided by Rob Budde):
- Jacqueline Turner's Seven into Even
- Tour notes, day one; November 1, Ottawa ON to Vancouver to Prince George BC
- Monica Youn's Barter
- poem for the newly renovated museum of nature
- Bruce Whiteman's The Invisible World is in Decline

- rob's western adventures (November tour dates)
 - Ottawa X-Press interview with rob mclennan on Chaudiere Books by Matthew Firth
 - Ongoing notes: ottawa small press book fair, October, 2006 (Christine Wiesenthal's Instruments of Surrender, Buschek Books; Fledgelings, fiction by Ian Roy, rob mclennan + Tina-Frances Trineer, Artsy Type; Dusty Owl Quarterly; Max Middle's Puddle leaflets; Adam Thomlison's the last thumbnail picture show, 40 Watt Spotlight)
 - CHAUDIERE BOOKS LAUNCH, OTTAWA
 - Governor General's Literary Award, shortlist
 - Matthew Zapruder's The Pajamaist
 - Grave of Light: New and Selected Poems 1970-2005, Alice Notley
 - fragment (montreal) (poem)
 - Ongoing notes: suddenly October, 2006 (Jessica Westhead's These Girls, greenboathouse books; Melissa Upfold's welcome to beautiful san ria, Bywords and VARIATIONS; Shearsman 69 + 70; Open Letter reference to rob's clever blog)
 - aubade launches, Ottawa, etcetera
 - festival, day last (or, unidentifiable author remains & the true nature of guilt)
 - Revised and Extended Call for Submissions for the Kootenay School of Writings W Magazine (forwarded by Jonathon Wilcke), W12: The All Music Issue
 - festival notes, day four (or, the love that cannot be named...)
 - festival notes, day three (or, the cowboys are constantly coming down from the attic)
 - CHAUDIERE BOOKS LAUNCH, OTTAWA
 - Joshua Beckman's SHAKE
 - festival notes, day one (or, these aren't the druids you're looking for...)
 - Ongoing notes: early October, 2006 (Talk That Mountain Down: poetry from The Banff Writing Studio, littlefishcartpress; Christopher Gutkind's Inside to Outside, Shearsman Books; Pilot: A Journal of Contemporary Poetry)
 - David Helwig's The Names of Things
 - Reading Writers Reading: Canadian Authors' Reflections
 - a bpNichol celebration: jwcurry reading the entirety of The Martyrology in Toronto
 - The Forestry Diversification Project: New Prince George Poets
 - Fred Wah's Diamond Grill, 10th anniversary edition
- www.robmclennan.blogspot.com
- + some other new things at ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

+ some other other new things at the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord.,SPAN-O + ottawa small press fair ...12th poetry coll'n - aubade (Broken Jaw Press) c/o 858 Somerset St W, Ottawa ON K1R 6R7 * http://robmcclennan.blogspot.com/

[↑ Contents](#)

115. **derek beaulieu**

call for submissions- found poetry

Sat 4 Nov 2006

CALL FOR SUBMISSIONS: We seek submissions for an anthology of international found poetry -- writing which has been made poetic through the manipulation and / or re-contextualization of existing texts.

SUBMISSION DEADLINE: March 15, 2007

SUBMIT: Please send 1-5 pages of unpublished or published poetry (please indicate where previously published). Statements of texts' source are welcome but not necessary. We will consider colour or black and white visual pieces as well as textual. Please include a brief bio. If you would like a written response, or your materials returned, include a self-addressed stamped envelope (SASE)

CONTACT: Please email submissions (in *.doc or *.jpg formats) to [REDACTED] or by mail to: Found Poetry c/o #2, 733 - 2nd Avenue NW, Calgary, Alberta, Canada T2N 0E4. If you have questions, drop us an e-mail.

Thank you
Jane Thompson
& derek beaulieu
Editors.

PLEASE FORWARD WIDELY. THANK YOU!

Please note: Due to international interest this call replaces the previous call for "Canadian Waste"

[↑ Contents](#)

116. **mIEKAL aND**

wordcum

Sat 4 Nov 2006

wordcum

Individual words so sexually charged that one cums instantly upon hearing them uttered.

2006-11-05

INTERNATIONAL DICTIONARY OF NEOLOGISMS

<http://neologisms.us>

[↑ Contents](#)

117. **J. Michael Mollohan**

Re: wordcum

Sat 4 Nov 2006

Please! Tell us these words!

I'll find ways to put them in every sentence I utter.

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

From: "mIEKAL aND" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, November 04, 2006 9:50 PM

Subject: wordcum

wordcum

Individual words so sexually charged that one cums instantly upon hearing them uttered.

2006-11-05

INTERNATIONAL DICTIONARY OF NEOLOGISMS

<http://neologisms.us>

[↑ Contents](#)

118. **David-Baptiste Chirot**

FW: Urgent re oaxaca

Sun 5 Nov 2006

from John Barlow:

(Please forward this email to as many people as you can. It's very urgent)

The situation in Oaxaca, Mexico has become extremely dangerous. The paramilitary assassinations have escalated to the point that the city is now being occupied by federal troops and the Mexican army. They are rounding up innocent people and disappearing them. It's urgent that the international community takes action to let the Mexican government know that their actions are not going unnoticed. What follows is a list of simple things you can undertake to help by internationalizing the situation:

To let Mexican officials know that the international community is watching:

PLEASE, it's urgent that you send emails to the list of addresses below. Your message can be this simple (you can cut & paste or make your own):

**The world is watching your actions in Oaxaca. Withdraw the federal police & the army, control the paramilitary forces & negotiate a non-violent solution immediately!*

**El mundo entero esta vigilando las acciones gubernamentales en Oaxaca. Retiren al ejercito y a la policia federal y controlen a los paramilitares de Ulises. ¡Queremos una solución no-violenta!*

Send your message to the following addresses:

PRESIDENT OF MEXICO

Presidente Vicente Fox Quesada

Fax: 011 52 (55) 5516 9537 / 5573 2126,

E-mail : radio.presidencia.gob.mx OR [REDACTED]

NATIONAL SECRETARY OF GOVERNMENTAL AFFAIRS

Licenciado Carlos Abascal Carranza, Secretario de Gobernación

Bucareli 99, 1er. piso, Col. Juárez, Delegación Cuauhtémoc, México D.F.,

C.P. 06600, México

Fax: 011 52 (55) 509- 3 3414

GOVERNOR OF OAXACA

Lic. Ulises Ruiz Ortiz, Gobernador Constitucional del Estado de Oaxaca

Fax. 01 (951) 51 6-59-66,516-06-77

fax: 516-37-37/ cel: 0449515470377

[REDACTED]

PERSONAL SECRETARY TO THE GOVERNOR OF OAXACA

Felipe Sardain

Secretario Particular del Gobernador

TEL: 011-52-[REDACTED] / 515-57-26

EMAIL: [REDACTED]

SECRETARY GENERAL OF OAXACAN GOVERNMENTAL AFFAIRS

Secretario General de Gobierno de Oaxaca

TEL: 011-52-951-516-22-21/ 516-22-81

EMAIL: [REDACTED]

ATTORNEY GENERAL OF THE STATE OF OAXACA

Procuradora General de Justicia del Estado de Oaxaca

Tel. 011 52 (951) 511-51-74, 511-51-21, 511-51-20, 511-50-20

fax 011 52 951 511-52-19

EMAIL: [REDACTED]

In addition to contacting the Mexican government, we encourage you to contact your own elected representatives and heads of state and demand that they put pressure on the Mexican government to stop the violence immediately.

In the U.S., you can contact the White House at the number/fax/email below:

tel: [REDACTED]

fax: [REDACTED]

email: [REDACTED].

To keep informed:

**IF YOU SPEAK/READ SPANISH, you can keep up-to-date at:*

www.jornada.unam.mx

www.asamblea.popular.oaxaca.com (listen to the popular radio broadcast)

www.noticias-oax.com.mx

**FOR COVERAGE IN ENGLISH:*

www.narconews.com (look especially for articles by Nancy Davies)

**A CONTINUOUS LISTSERVE ON OAXACA AT:*

www.yahogroups.com/oaxacastudyactiongroup

If you wish to witness the video that US indie journalist Brad Will was filming when he was killed by paramilitaries go to the following links:

Infamia-contra-Bradley_ataqueArmado-en-SantaLucia-del-Camino__Oaxaca--27oct06.mp4 Mirror (Offline)

Do You Yahoo!?

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

Get FREE
company branded e-mail accounts and business Web site from Microsoft Office
Live <http://clk.atdmt.com/MRT/go/mcrssaub0050001411mrt/direct/01/>

[↑ Contents](#)

119. **Nick LoLordo**
Fwd: Question re. Glossolalia
Sun 5 Nov 2006

Query from a student.....anyone have any ideas?

----- Forwarded message from jonathan moore <[REDACTED]>

Date: Sat, 4 Nov 2006 15:04:43 -0800 (PST)

From: jonathan moore <[REDACTED]>

I am interested in finding any connections that have
been drawn between Glossolalia and American Poetry.
But, unfortunately, I am at a lost for specific
examples of poetry or poetry criticism that directly
relates to this largely religious, semantically
meaningless, mystical language. Can anyone help?

yrs.

pete

V. Nicholas LoLordo
Assistant Professor

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

[REDACTED]

[↑ Contents](#)

120. **Peter Ciccariello**

Making words

Sun 5 Nov 2006

Making words. <<http://photos1.blogger.com/hello/2/1002/1024/Making-words.jpg>>

<http://photos1.blogger.com/hello/2/1002/1024/Making-words.jpg>

-- Peter Ciccariello

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

[↑ Contents](#)

121. **kom9os**

YouTube Poetry - the crisis in the humanities

Sun 5 Nov 2006

think of youtube as a database of oral histories and art
think of it as a dynamic archive.

a dynamic archive that is easily accessible on computer and mobile
computerphone.

a dynamic self-producing ever expanding archive.

now think about where the literary archives sit and think of them as data bases
and ask are the traditional information and knowledge bases of the humanities
being accessed actively?

no they are relatively static

shouldn't we be making our databases in the arts just as attractive and easy to
use and contribute?

feel free to add your poetry to the youtube website.

do it for humanity, ha ha.

<http://www.youtube.com/profile?user=kom9os>

komninos

[↑ Contents](#)

122. **Bob Grumman**

Re: apostrophe s

Sun 5 Nov 2006

--- Mark Weiss <[REDACTED]> wrote:

> I thought so too. According to the article taint so.

> Worth reading.

>

> At 12:39 PM 11/4/2006, you wrote:
> >I wasn't up to carefully reading the article
> brought
> >up to check, but I always assumed the use of an
> >apostrophe to show a noun or pronoun to be in the
> >possessive case resulted from the habit of showing
> >the possessive case with the noun or pronoun
involved
> plus
> >"his," as in "John his son David." The "his" got
> >slurred, and the apostrophe slipped in by printers
> to
> >indicate that it was missing.
> >
> >--Bob G.

Oops, I forgot to save the link. Do you have it,
Mark? I have to say that when I skimmed the article,
I didn't find it too persuasive, but didn't give it
much chance.

--Bob

[↑ Contents](#)

123. **heidi arnold**
Re: Question re. Glossolalia
Sun 5 Nov 2006

Nick,

-- specifically with regard to Glossolalia and the charismatic forms of
Christianity in the US, i dunno, but there is work on the relationship between
religious mysticism and poetry in many different world religions -- perhaps
that's too broad for the student's interests, but it would make sense to at least
look in that area to set the American movements in context -- in these cases you
get theologians or religious scholars dealing with poetic texts

-- for social science type data on american religions, here is a useful
archive

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

regards,

heidi

On 11/5/06, Nick LoLordo <[REDACTED]> wrote:

>

> Query from a student.....anyone have any ideas?

>

> ----- Forwarded message from jonathan moore <[REDACTED]>

> -----

> Date: Sat, 4 Nov 2006 15:04:43 -0800 (PST)

> From: jonathan moore <[REDACTED]>

>

>

> I am interested in finding any connections that have
> been drawn between Glossolalia and American Poetry.
> But, unfortunately, I am at a lost for specific
> examples of poetry or poetry criticism that directly
> relates to this largely religious, semantically
> meaningless, mystical language. Can anyone help?

>

> yrs.

> pete

>

>

>

>

> -----

>

> V. Nicholas LoLordo

> Assistant Professor

>

> University of Nevada-Las Vegas

> Department of English

> 4504 Maryland Parkway

> Las Vegas, NV 89154-5011

>

> [REDACTED]

>

--

www.heidiarnold.org

http://peaceraptor.blogspot.com/

[↑ Contents](#)

124. **Mark Weiss**

Re: apostrophe s

Sun 5 Nov 2006

<http://www.american.edu/tesol/wpkernodlecavella.pdf>

At 06:32 AM 11/5/2006, you wrote:

>--- Mark Weiss <[REDACTED]> wrote:

>

> > I thought so too. According to the article taint so.

> > Worth reading.

> >

> > At 12:39 PM 11/4/2006, you wrote:

> > >I wasn't up to carefully reading the article

> > brought

> > >up to check, but I always assumed the use of an

> > >apostrophe to show a noun or pronoun to be in the

> > >possessive case resulted from the habit of showing

> > >the possessive case with the noun or pronoun

>involved

> > plus

> > >"his," as in "John his son David." The "his" got

> > >slurred, and the apostrophe slipped in by printers

> > to

> > >indicate that it was missing.

> > >

> > >--Bob G.

>

>Oops, I forgot to save the link. Do you have it,

>Mark? I have to say that when I skimmed the article,

>I didn't find it too persuasive, but didn't give it

>much chance.

>

>--Bob

[↑ Contents](#)

125. **David-Baptiste Chirot**

NYTimes.com: Cyber-Neologoliferation

Sun 5 Nov 2006

This page was sent to you by: [REDACTED].

(this is esp thinking of miekal and and his neologisms dictionary--) regarding gloosolalia and poetry--the Russian Futurists' Zaum (tran-rational) Poetry esp in

the case of Alexei Kruchonyhk was influenced by glossolalia in Russian Church--
in American poetry it may be worth looking into work of many visual/sound
poets-- one example i can give of a "mystical" text is "Zeropoem" (published by
Traverse) on line visual text at first archive, the last 14 images
<http://davidbaptistechirot.blogspot.com> the sound recording of this is at:
<http://www.xexoxial.org/fluxuations/initiation.html> the mysticl indicated by
spoken coda uniting words from whitman and dickinson: "voice goes after/waht
eyes can't reach/to close the eyes is travel"

MAGAZINE | November 5, 2006

Cyber-Neologoliferation

By JAMES GLEICK

In the age of the Internet, the Oxford English Dictionary is coming face to face
with the boundlessness of the English language.

[http://www.nytimes.com/2006/11/05/magazine/05cyber.html?
ex=1163394000&en=b54a5d4bf09ce89d&ei=5070&emc=eta1](http://www.nytimes.com/2006/11/05/magazine/05cyber.html?ex=1163394000&en=b54a5d4bf09ce89d&ei=5070&emc=eta1)

----- Advertisement -----

The Academy loved these movies enough to name each
one Best Picture. What did the original New York
Times movie reviews have to say about these Oscar
winning films?

Go to the Best Pictures review archive:

[http://ads.nytimes.com/th.ad/nytnyt-textEmailThisdefault-Center1A/
academyawards_text/?_RM_REDIR_=http://www.nytimes.com/ref/movies/
oscars/bestpictures.html](http://ads.nytimes.com/th.ad/nytnyt-textEmailThisdefault-Center1A/academyawards_text/?_RM_REDIR_=http://www.nytimes.com/ref/movies/oscars/bestpictures.html)

----- Advertisement -----

0

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[↑ Contents](#)

126. **Steve Dalachinsky**

Re: new on ebr | a present for you

Sun 5 Nov 2006

lori can i get my book reviewed on electronic book review if so how thanks
please back channel

[↑ Contents](#)

127. **Steve Dalachinsky**

Fw: CELEBRATE THE PUBLICATION OF UP IS UP, BUT DOWN IS DOWN - FRI AT ABC NO RIO

Sun 5 Nov 2006

Celebrate the Publication by New York University Press of

UP IS UP BUT SO IS DOWN

New York's Downtown Literary Scene

1974-1992

@

ABC No Rio

156 Rivington Street

On

Friday November 10th

8-11

READERS INCLUDE

Tsaurah Litzky, Bruce Weber, Carol Wierzbicki, Carl Watson, Jim Feast, Steve Dalachinsky, Yuko Otomo, Ron Kolm, Jill Rapaport, Michael Carter, Michael Lindgren, Mike Topp and various other assorted writers and UNBEARABLES

(\$5 Contribution)

[↑ Contents](#)

128. **Haas Bianchi**

George Bowering

Sun 5 Nov 2006

George

Backchannel me

Ray

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

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

Behalf Of George Bowering

Sent: Friday, November 03, 2006 11:33 PM

To: [REDACTED]

Subject: Re: apostrophe s

Do the Germans use the apostrophe, or just the s ?

On 3-Nov-06, at 12:44 AM, Clay Banes wrote:

> i don't know. why does it happen in german?

>

> On 11/3/06, David Harrison Horton <[REDACTED]> wrote:

>> Okay, I might come across as an idiot, but I really want to know

>> this:Why, in the English language, do we use the apostrophe and s to

>> show possession? (ex. Stephanie's yellow boots)The French de and other

>> languages (like the Chinese de, for example) show possession

>> expressed by a word. Why & when did English start using punctuation

>> to do this?David Harrison Horton 1341 58th Avenue #9Oakland CA 94621

>> _____

>> Call friends with PC-to-PC calling -- FREE

>> <http://get.live.com/messenger/overview>

>

>

Mr. G. Bowering

Master of Right Reason

[↑ Contents](#)

129. **Ren Powell**

FW: To the remembrance of Nadja Anjoman

Sun 5 Nov 2006

(a jpeg photo of Nadja had to be removed for this to be accepted by the listserv. If anyone should want the jpeg, please let me know).

Dear writers, poets, and friends of literature around the world!

You receive this e-mail on 5th November 06:30 pm CET 2006.

On 5th November 06:30 pm CET 2005, exactly one year ago, we lost last life signs of our friend and colleague Nadja Anjoman, the Grande Dame of Modern Afghan Poetry.

Few hours later she left us forever...

We remind her with a minute of silence and ask you to join us by doing the same, when you receive this mail and read through her biography attached below.

We kindly ask you to forward this message to other poets and writers, and friends of literature, and friends of Afghanistan and ask them to forward this message to other poets and writers...

All of you and those who will receive this mail may send us all your comments and notes in response to this mail, we will collect them and publish on a memorial site and forward it also to her family in Herat.

In remembrance to Nadja Anjoman our friend and companion

Sincerely Yours

Dr. Sam Vaseghi

Attachments:

Nadja Anjoman img

Audio link: <<http://www.exil-archiv.de/audio/anjoman/anjoman.mp3>>
<http://www.exil-archiv.de/audio/anjoman/anjoman.mp3>

Poets Biography by Shafie Noorzaei and Ren Powell

Director – Archives of Iranian Literature in Exile – Else Lasker-Schüler
Gesellschaft/Stiftung (
<http://www.exil-archiv.de/html/iran_archiv/index_iran.htm> http://www.exil-archiv.de/html/iran_archiv/index_iran.htm) Chairman – Iranian Burnt-Books
Foundation A Member of PEN Exile Iran and the of Iranian Writer’s Association
<file:///C:/Documents%20and%20Settings/HP_%C4garen/Application%20Data/Micros oft/Signatures/www.vaseghi.de> <<http://www.vaseghi.de>>
www.vaseghi.de E-mail: [REDACTED]

The Poet’s Biography

Sub: The biography of Nadia Anjoman, the respected poet of Herat-Afghanistan
and a victim of family violence on 5th Nov., 2005

By: M. Shafie Noorzaei, her brother, lecturer at Herat University
(edited by Ren Powell)

Date: Jan 23, 2006

On the 27th of December, 1980 my parents’ sixth child was born. They named her Nadia. As far back as I can remember my parents talked about how the birth of this baby girl enriched our lives. They said she was a harbinger of fortune for my father and his family.

Even as a child, Nadia was clever and intelligent. I remember how, when we were young, she would jump on the stairs at our house. She used to ask me to join her, but being two years her senior, I didn't understand why she enjoyed it so much. Then again, maybe it wasn't my age that was the problem—perhaps I didn't share her unique sensitivity.

When we began elementary school, Nadia and I were in the same class. At that time Nadia was only five years old, but we were both good students. The two of us were classmates until we reached the fourth grade—when the boys and girls were separated for their continued studies. Our parents were very supportive when it came to our education; they were our most important teachers.

Once when she was in the fifth grade Nadia came home from school in tears. When my mother asked her what the matter was Nadia said, "It's not fair. My history teacher lowered my grade because I'm younger than the rest of the students, even though I answered all the questions correctly! And then he raised the grade of one of the lazy boys in the class—the one who is his nephew."

Until that day, I'd never seen Nadia's serious side. My mother tried to cheer her up and promised to go to the school the next day to ask about the matter, but that night Nadia was filled with anxiety. That night marked the blossoming of her poetic nature.

At school the next day, in front the Headmaster, Nadia read aloud the first poem she'd ever written. The poem was about the grading incident of the day before. The Headmaster immediately recognized Nadia's talent, and he also confronted her history teacher about the grading incident. This was all the motivation Nadia needed to write more poems. From then on Nadia read her poetry at all of the school's ceremonies. Her classmates were proud of her, and her teachers were supportive and encouraging.

Nadia's parents were also respectful and supportive of her talent. She was adored by her brothers and sisters—her mild temperament made her a beloved friend and companion. Our family was close and we solved our problems by always working together.

Nadia was in the 10th grade when the Taliban began governing the city of Herat. The officials sent her home and the gates of the girls' schools were closed. Nadia, however, did not stop writing poetry. She studied independently. I remember her in the kitchen, cooking, but with an open book in front of her. The small radio my father bought for her was also always nearby. During the dark times of the Taliban, while all of the youth were caught up in Indian films and music, there being nothing else by way of entertainment or recreation, Nadia was listening to the BBC. She especially liked the midday and cultural programs. And at midnight, when we were all sleeping, she would perform a

private ceremony with paper and pen: composing her thoughts and ideas within the new and old frameworks of Dari poetry.

And yet, even during this time of hopelessness and isolation for the girls, Nadia's greatest wish had been fulfilled when she was introduced to the head of the literature faculty at Herat University Mr. M. Naser Rahyab.

At that time, women and girls were not allowed to leave their homes and Nadia had been very brave to go to Mr. Rahyab's house for his tutelage. His mentoring helped her to give her poems more meaning, color and strength. Even during the six years of the Taliban state, Nadia had never been far from sources of knowledge and art.

When I speak of art, I am referring to Nadia's ability to sew. She was an excellent seamstress and sewed clothing for herself, our mother, her sisters and other relatives, too. She did this while studying Hafiz Shirazi, Saadi, Mehdi Sohaili, Parvin Eitassami, Forough Faokhzad, Bidil Dehlawi, Mowlana e Balkhi and other traditional and contemporary writers of Dari literature, the poet and the novelists. Nadia also wrote criticism and helped students revise their work through the Herat Authors Association. I should also mention that, during those years, Nadia had also traveled once to Pakistan with my father and brother.

When the Taliban rule ended in 2001, the doors of the girls' schools were opened once again and Nadia was found a new life. At that time she was registered for the entrance examination for the university, thanks to an order from the Ministry of Education. After passing the examination she was admitted as a student of her preferred subject—she was admitted to the Literature Department of Herat University, in Dari. This accomplishment empowered Nadia. I remember that time as being the happiest of Nadia's life; it seemed as though she'd been handed the whole world.

Although Nadia was too young to marry, many families came to our house with proposals. Through my mother, Nadia refused them all. She said that she never wanted to marry, that marriage would be a barrier to her career and to her development as a writer.

In Nadia's first year of university studies, Mr. Farid Ahmad Maiid Neia, one of the administrators in the department of Literature sent our mother a branch of flowers to announce his intentions as Nadia's suitor. As was her pattern, she refused his proposal, too. More flowers were sent, but Nadia had made her decision.

During the last seven semesters of her university studies, Nadia was top of her class—just as it had been in the girls' school. Although I was already teaching at the university and Nadia was only a student, I was very proud of her. She

steadily accumulated successes and honors like university scholarships and fellowships.

During her third year as an undergraduate Nadia traveled with ten teachers and other female students to visit the cultural centers, historic sites and universities in Iran. There Nadia met many Iranian poets, writers and authors, and she exchanged ideas and experiences with them. In Iran, Nadia had been able to visit the world-renown professor and philosopher Dr. Hosain Elahi Qomshaei, who praised and encouraged her. Nadia brought back many good memories from the trip.

Nadia's manners and temperament were outstanding, and her smile, always on her lips, was irresistible. Nadia got along well with everyone; she was a child with children, youthful with teenagers, and mature with her elders. She respected her elders and they appreciated her humility and selflessness, her lack of envy—all traits they found lacking in Nadia's contemporaries. If Nadia called attention to a person's faults, she did so with good intentions and she did so kindly. Nadia was not a woman to wear expensive clothes or jewelry. She was a true advocate for children and was always kind. When the children would bombard her at the markets and bazaars, she would always buy something from them, not out of need, but out of a desire to make the children happy. Although there were no children in our home, the neighbor children came to the house every day to visit Nadia. These visits were a testimony to her loving nature.

It was during Nadia's third year of university study that Mr. Majid Neia began a second round of proposals. He had been suppressing his feelings for Nadia for three years and would no longer keep them to himself. He refused to give up this time. Though Nadia tried to avoid an obligation to him, when sent the Holy Quran to her she could not refuse. He'd used the Holy Quran to place a barrier before her.

Nadia had no choice to but to give in and accept the marriage proposal. I will never forget the day we gave them their answer: Yes. Tears never left her innocent eyes and Nadia kept repeating, "It's a pity. I will waste away for his sake. I do not deserve this." But we tried to help her keep up her courage.

From that day on, Nadia often appeared to be happy, but it was only an appearance. The engagement lasted six months, after which they were married in a simple wedding ceremony. After that Nadia found herself looking at life from a completely different position. She smiled, but whether we knew it or not, her smile was false.

Nadia had always been a girl with an enormous amount of patience and a great heart. She was always optimistic woman who would not let her husband or her mother-in-law's faults discourage her. Sometimes Nadia would confide in our mother, telling her about the name-calling and ill treatment she received from

her mother-in-law. But Nadia didn't tell our father; our father was old and ill and Nadia didn't want to distress him.

Nadia's mother-in-law was a selfish, old woman who told her, just two days after the wedding, "I will never love you". Nadia was never allowed to make decision in the household. "This house is my property. Farid is the one who has brought you here and he's the one who will have to find a different place for you." But Farid refused to intercede on Nadia's behalf. He thought, "This is my mother and she will only be around for a few more days."

My mother advised Nadia to be patient, "Every marriage has problems at the beginning. They will pass soon. Your mother-in-law only has one son, you understand." Nadia had no choice but to be patient. There were only three people in that house: Farid, his mother and Nadia. Then Nadia gave birth to the innocent child Bahram Saeid. Nadia was in the middle of her finale year of studies when he was born. Bahram Saeid was good natured and naughty—a noisy, wonderful boy who was very much loved by his mother.

Bahram Saeid's paternal grandmother never touched him, nor would she allow Farid to pick him up. Although the woman never showed any kindness or love toward Nadia's child, Nadia tried not to let it bother her. She often left her son in our mother's care during the days when she went to the university. When I talked to her about the seriousness of the situation with her mother-in-law, she would silence me by saying things like, "It's not a problem."; "It's nothing to worry about."; "I am used to it."; or "Life is a struggle." Nadia was afraid of causing sorrow or grief for our parents. She didn't want to worry the family. Whenever Nadia would visit our home she showered everyone with praise, sharing her vivacity and happiness with us.

It wasn't long ago that Nadia spent a great deal of time talking to me about my own marriage. She had selected several young women from among the university students, our relatives, our neighbors and her friends as possible wives. The last time I saw her was the 5th of November, the third day of Eid; it was the day of her death.

I surprised her at her house at 2:05 p.m. I rarely went to her house and she was very happy to see me. She was alone, waiting for her husband to arrive. Farid was going to take her to a relative's house and then to the house of a close friend who had recently lost her father. It is a custom in Afghanistan, when someone dies, for people to gather at his or her house on the third day of Eid following the death.

Nadia served me a piece of the cake she had made for the Eid celebration. It was delicious. We talked for an hour—one of the most pleasant talks I think we ever had. And we watched part of an Iranian documentary on Iran TV. While we were talking she told me about two of the young women she wanted me to

consider marrying. She showed me their pictures from her album. Then we watched the film of her own wedding so she could point them out. We talked a lot about her friends.

During the entire visit Bahram Saeid was by my side. He was five months old and had just learned to sit up. As I was leaving, he reached for me as I stood in the doorway. Nadia told me that her son understood that I was his family, his uncle, and that he was reaching out to me so I'd take him with me on the motorcycle. I said goodbye and was leaving for my friend's house to celebrate Eid when I saw Faid heading home.

At 00:05 that night, when we were sleeping, the phone rang. Someone was calling from the hospital's emergency room: "Do you know Nadia? She has died. Please come to the hospital as soon as possible."

It was the bitterest news we had ever received. No one could believe it. That night was a hundred times darker than other nights. The moon had been veiled and Nadia's life had been extinguished! We rushed the hospital. We were crying. We saw Nadia lying dead on a bed in the emergency room! Farid was restless and weeping. When we asked him how Nadia had died, he said, "We argued while on the way to Nadia's friend's house and, finally, I slapped her."

By the next day, the sixth of December, everyone in the city of Herat had heard the terrible news. People came to our house in tears, offering their condolences—there were university professors, teachers, students, colleagues, prominent people in the arts milieu, scholars, authors, journalists, relatives and friends.

Nadia was buried amidst an aura of tragedy; the light rain fell like tears in the holy cemetery in north-east Herat. In the days that followed tributes appeared in all the publications. Nadia's poetry, talent, character and personality were praised. Interviews appeared in the media, round table discussions and scholarly dissections of her tragic fate. Many people still come to our house to bless Nadia, but to what end? Nadia has left this horrible world forever.

[↑ Contents](#)

130. **Haas Bianchi**

Chicagopostmodernpoetry.com November issue is live Johnston-rexillus-Porzel Profiles

Sun 5 Nov 2006

Dear Friends of Chicagopostmodernpoetry.com

Our November issue is up with Poetic Profiles of Poets Devin Johnston, Andrea Rexillus, and Katie Porzel we also have new book reviews of work by Creeley, Marinetti, Dario Fo, and Tyerman.

Also- Please come celebrate with the Chicago Review at this party and if you want we can drink together!!!!

Chicago Review invites you to a party!

On November 17, to celebrate its 60th anniversary & the publication of its latest issue, a party, featuring short readings by:

+ Devin Johnston

+ Lisa Robertson

+ John Wilkinson

+ special surprise guests

+ + + + music by John Lennox Band

At Around the Coyote Gallery in Chicago, IL --- 1935 1/2 W. North Ave --- 7 - 11 PM

[a few doors east of Damen Ave & a four minute walk from the Damen Blue Line stop]

Admission is FREE.

Questions: [REDACTED]

Co-sponsored by Peroni Beer & Around the Coyote

+ + + +

Raymond L Bianchi

chicagopostmodernpoetry.com/

collagepoetchicago.blogspot.com/

[↑ Contents](#)

131. **Lori Emerson**

new on ebr | a present for you

Sun 5 Nov 2006

Here!

Here you are!

everything that happens, happens now

ebr

www.electronicbookreview.com

is proud to present its new gathering of texts,

Fictions Present,

in the manner
to which 'presentist' fiction
has so rapidly become accustomed ---
the rich, subtle, new ebr interface
with its threads and weaves
its easy back-and-forth between fict and crit
which allows us to cover new work
in the continuing present in which
the work is created

www.electronicbookreview.com

refresh your browsing
here and now

Fictions Present
Compiled by Lori Emerson and Joseph Tabbi
features...

INTERVIEWS:

_Michael Boyden in email conversation with Harry Mathews
www.electronicbookreview.com/thread/wuc/foreignness

_Stephen J. Burn, introducing the life/work of Lee Siegel
www.electronicbookreview.com/thread/criticalecologies/fabricated

NEW FICTION:

_Rob Swigart, "Dispersion" (a story)
www.electronicbookreview.com/thread/fictionspresent/apparent

REPORTING:

_Ted Pelton on &Now, A Festival of Innovative Writing and Art
<http://www.electronicbookreview.com/thread/fictionspresent/buzz>

_Davis Schneiderman on Ben Marcus, Jonathan Franzen, and the
Contemporary Fiction Combine
www.electronicbookreview.com/thread/criticalecologies/nonnarrative

REVIEWING:

_Tim Keane on "Prisons: Inside the New America from Vernooykill Creek
to Abu Ghraib" by David Matlin
www.electronicbookreview.com/thread/fictionspresent/mummifying

_Michael Wutz on Raymond Federman's Man of Parts
www.electronicbookreview.com/thread/wuc/corps

&FURTHERMORE:

_In addition, via the new ebr interface, we re-present essays commissioned by Lance Olsen over the past several years, works by and about Ralph Berry, Lucy Corin, Brian Evenson, Carole Maso, Michael Martone, Alex Shakar, Lydia Yuknavich, and Olsen himself.

[↑ Contents](#)

132. **Alan Sondheim**

Philosophy and Others of Dance, numerous pieces, feedback welcomed

Sun 5 Nov 2006

Philosophy and Others of Dance, numerous pieces, feedback welcomed

Prolog:

Maud-enunciation of avatars, pre-duet: the occupation of virtual space - sad pirouette sad dancer lonely dancer left behind magic wand paper stars in paper skies tiny bows and pas <http://www.asondheim.org/maudatar.mp4> d'une d'une, I will hide your tiny little URL, almost so real - When the Role disappears from dance, dance is.

When the dancer disappears, when position and momentum disappear, when energy and space disappear, when many and one disappear; when eidetic reduction and the phenomenological stance are flattened, historicized, demarcated, incapable of reproduction, incapable of recuperation; the accumulation of the symbolic, dance is disappearance, no longer imminent, immanent: then paste, defuge, tumescent shuddering of the real. Then nothing of the real. Then "annihilation to the limit" which is nothing. Which is nothing at all.

Paragraphs and Chapters:

Below: "dance is" - dance philosophy, not philosophy of dance. Short analysis and explanation of the dance series in relation to the virtual/real, analog/digital, and governance/community. There are five dance-is to date: Foofwa*2, Alan, Maud, Tom where it all started. <http://www.asondheim.org/alandanceis.mp3>

I always wonder about dance, participating in choreography or mise-en-scene, or compositeur, even a bit of movement; I can't dance, am awkward and far too nervous; I admire dancers but there are very few I relate to. Foofwa's work is close to performance, sport, theory. But it's a question of the Sign - which is always already mute; in writing, sign is signifying - assignation. Dance reads,

constructs, deconstructs the world; this is also a characteristic of culture in general. Dance begins and ends with the consciousness of the body; why wear clothes? Use props? Why work for that matter within the institution of the theater? Writing and the gospel truth -

<http://www.asondheim.org/mercigrotto.mp4>

There is the gospel of dance, its history, which is something else, as in photography or any other cultural form in these thick times - it's over-determined, obstructive, overly cognizant of cultural form, of modes of distribution, of theatrical and terpsichorean politics, of master-disciple relationships, of the aporia of the knotted student.

There's the gospel of the virtual, its imaginary, elsewhere, as in the shamanic or production of images in these exfoliated times - it's overtly misrecognized, smoothed, the incipient production of culture, telecommuni- cations, any moment of being, of absenting relationship, but of techno- logical construct as well. And of the real, of which the less or more said the better or the worse.

<http://www.asondheim.org/virtualreal.mp4>

[[sed 's/writing/real/g' < The real dances around dance; writing dances around the real; the real dances around writing; etc. sed 's/dance/X/g' The real Xs around X; writing Xs around the real; the real Xs around writing; etc. < analog < digital < etc. > sed 's/real/written/g' etc. | sed 's/real/"real"/g' | sed 's/real/X/g' -> "X" < digital == analog > faunal cultural history < inscription < digital]]

[[X*]] perhaps another term than dance, for how should definition function here? Or perhaps neither performance nor the body. One is left with abjection, the sublime, real/imaginary; let us call this the "abject sublime." For we are within this era, this positioning, dulled, imploded, decathetcted, exhausted, condition of defuge. If defuge relates to depression, then defuge relates to the real in a manner of none other, nothing else. And if we do not think dance, we do not think culture, we begin to think.

Postlog:

Two sound pieces in prealpine church of Pringy (chromatic and 'Weekender' harmonicas) - <http://www.asondheim.org/charmchurch.mp3> - within which the church signifies the tumescence of the resonator.

=

[↑ Contents](#)

133. **heidi arnold**

Re: apostrophe s

Sun 5 Nov 2006

Mark,

the link you posted raises the question, for me, of whether an emerging writer is the property of the gossip about them, or whether the gossip, as property of the community in some sense, is a totally unrelated thing -- where the possessives would go in that case -- certainly no woman is the property of rumors unless she deliberately chooses to be -- and then her choices can take a "cafeteria approach" to what is rumored -- in no way does rumor need to dictate anything -- regardless of its truth or falsity -- to say so would be to set women back decades, and more -- thank you for posting this piece because it's thought provoking -- this may be a "small town" mind in its regard, but it is kind of freeing to think of rumor in terms of possessives, and where they would be placed -- and then the other option, which is that rumor not be claimed or placed at all -- in philosophical terms its interesting -- no one owns it, no one need own it -- others of you who know more about these things might have other ideas -- i personally like a detached approach, a refusal to make claims -- but then i'm a few cups of coffee short of feeling on top of the subject in analytical terms

regards,

heidi

On 11/5/06, Mark Weiss <[REDACTED]> wrote:

>

> <http://www.american.edu/tesol/wpkernodlecavella.pdf>

>

>

> At 06:32 AM 11/5/2006, you wrote:

> >--- Mark Weiss <[REDACTED]> wrote:

> >

> > > I thought so too. According to the article taint so.

> > > Worth reading.

> > >

> > > At 12:39 PM 11/4/2006, you wrote:

> > > >I wasn't up to carefully reading the article

> > > brought

> > > >up to check, but I always assumed the use of an

> > > >apostrophe to show a noun or pronoun to be in the

> > > >possessive case resulted from the habit of showing

> > > >the possessive case with the noun or pronoun

> >involved
> > > plus
> > > >"his," as in "John his son David." The "his" got
> > > >slurred, and the apostrophe slipped in by printers
> > > to
> > > >indicate that it was missing.
> > > >
> > > >--Bob G.
> >
> >Oops, I forgot to save the link. Do you have it,
> >Mark? I have to say that when I skimmed the article,
> >I didn't find it too persuasive, but didn't give it
> >much chance.
> >
> >--Bob
>
--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

[↑ Contents](#)

134. **Scott Michael Pierce**
new titles from Effing Press

Sun 5 Nov 2006

New and newish titles from Effing Press this fall:

EFFING MAGAZINE #5
edited by Allyssa Wolf
88 pages, thread bound
\$6.00

featuring

Patrick Masterson, Brian Howe, Leslie Scalapino, Kirsten Kaschock, Jon Leon, Ryan Murphy, Kent Johnson, Heather Brinkman, Standard Schaefer, Catherine Wagner, Dan Hoy, Noah Eli Gordon, Paul Vangelisti, Scott Miles, Jenny Bouilly, Philip Jenks, Allyssa Wolf, and Kaia Sand.

<http://www.effingpress.com/mag.html>

ANNE BOYER'S GOOD APOCALYPSE
by Anne Boyer
w/ illustrations by the author

36 pages, saddle-stitched
\$7.00

<http://www.effingpress.com/books/boyer.html>

IS IT THE KING?

by Farid Matuk

48 pages, saddle-stitched
\$7.00

<http://www.effingpress.com/books/king.html>

And please check the effing website for information on the many fine titles of the effing backlist.

All effing books and magazine copies are lovingly printed and bound in house by human beings. Proceeds go directly toward the production of more books and magazine issues. More more more. There are a few review copies available for each of these and other effing title and inquiries of serious intent can be sent to [REDACTED].

Correspondence and orders can also be sent to

Effing Press
703 W.11th Street #2
Austin, TX 78701

Sincerely,
Scott Pierce

www.effingpress.com
<http://osnapper.typepad.com>

[↑ Contents](#)

135. **mIEKAL aND**

Re: wordcum

Sun 5 Nov 2006

For me "perspicacity" does the trick.

On Nov 4, 2006, at 10:05 PM, J. Michael Mollohan wrote:

*Please! Tell us these words!
I'll find ways to put them in every sentence I utter.*

----- Original Message ----- From: "mIEKAL aND" <[REDACTED]>
To: <[REDACTED]>

Sent: Saturday, November 04, 2006 9:50 PM
Subject: wordcum

wordcum

Individual words so sexually charged that one cums instantly upon hearing them uttered.

2006-11-05

INTERNATIONAL DICTIONARY OF NEOLOGISMS

<http://neologisms.us>

[↑ Contents](#)

136. **Richard Jeffrey Newman**

Richard Jeffrey Newman - two readings in Pittsburgh

Sun 5 Nov 2006

I will be reading in Pittsburgh twice this coming week:

South Hills Village Barnes & Noble

Wed. 10/8, 7:00 PM, Free

I will be reading with poet Mike James

301 South Hills Village

Pittsburgh, PA 15241

██████████

Poets for Humanity

Tazza D'Oro Cafe

Fri. 11/10, 7:30 PM, Free/open to the public

I will be reading with the Chinese poet Huang Xiang
and poet/translator Sankar Roy

1125 N. Highland Boulevard

Highland Park, Pittsburgh

██████████

██████████

Richard Jeffrey Newman

Associate Professor, English

Nassau Community College

One Education Drive

Garden City, NY 11530

O: ██████████

F: ██████████

Department Office: [REDACTED]
[REDACTED]

[↑ Contents](#)

137. **Rob McLennan**

Re: new on ebr | a present for you

Mon 6 Nov 2006

hey, me too!

rob (in vancouver

*lori can i get my book reviewed on electronic book review if so how
thanks*

please back channel

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere
Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press
fair ...12th poetry coll'n - aubade (Broken Jaw Press) c/o 858 Somerset St
W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

[↑ Contents](#)

138. **Bob Marcacci**

Re: new on ebr | a present for you

Mon 6 Nov 2006

yeah, me three... why backchannel, steve? just lay it out here for allah us...

those'd be, uh, e-books, right?

and i don't think they let canadians do that... at least them lowercasers...

in e-beijing...

--

Bob Marcacci

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

From: Rob McLennan <[REDACTED]>

Reply-To: <[REDACTED]>

Date: Mon, 6 Nov 2006 01:36:23 -0500

To: <[REDACTED]>

Subject: Re: new on ebr | a present for you

hey, me too!

rob (in vancouver

lori can i get my book reviewed on electronic book review if so how
thanks

please back channel

--

poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere
Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press
fair ...12th poetry coll'n - aubade (Broken Jaw Press) c/o 858
Somerset St W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

[↑ Contents](#)

139. **Herb Levy**

Re: new on ebr | a present for you

Mon 6 Nov 2006

Hey gang,

Following the URL that was in Lori's original e-mail, you can easily get to this
Web page:

<http://www.electronicbookreview.com/public/guidelines.html>

and there you'll find what you need to know about submitting materials for
review to EBR.

[↑ Contents](#)

140. **Vernon Frazer**

Re: new on ebr | a present for you

Mon 6 Nov 2006

Lori

Please add me to the epc review list. I have a few e-books that haven't received
a review.

Thanks,

Vernon

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

From: UB Poetics discussion group [mailto:] On
Behalf Of Bob Marcacci

Sent: Monday, November 06, 2006 1:55 AM

To: [REDACTED]

Subject: Re: new on ebr | a present for you

yeah, me three... why backchannel, steve? just lay it out here for allah us...

those'd be, uh, e-books, right?

and i don't think they let canadians do that... at least them lowercasers...

in e-beijing...

--

Bob Marcacci

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

From: Rob McLennan <[REDACTED]>

Reply-To: <[REDACTED]>

Date: Mon, 6 Nov 2006 01:36:23 -0500

To: <[REDACTED]>

Subject: Re: new on ebr | a present for you

hey, me too!

rob (in vancouver

*lori can i get my book reviewed on electronic book review if so how
thanks*

please back channel

--

*poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere
Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press
fair ...12th poetry coll'n - aubade (Broken Jaw Press) c/o 858
Somerset St W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>*

[↑ Contents](#)

141. **Camille Martin**

Re: Question re. Glossolalia

Mon 6 Nov 2006

Check out Jerome Rothenberg's "glossolalia" section in his "Ethnopoetics" feature on ubu.com:

<http://www.ubu.com/ethno/soundings.html>

Camille

Camille Martin
403 - 156 Brandon Ave.
Toronto, ON M6H 2E4
[REDACTED]

Query from a student.....anyone have any ideas?

----- Forwarded message from jonathan moore <[REDACTED]>

Date: Sat, 4 Nov 2006 15:04:43 -0800 (PST)

From: jonathan moore <[REDACTED]>

I am interested in finding any connections that have been drawn between Glossolalia and American Poetry. But, unfortunately, I am at a lost for specific examples of poetry or poetry criticism that directly relates to this largely religious, semantically meaningless, mystical language. Can anyone help?

yrs.

pete

V. Nicholas LoLordo
Assistant Professor

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

[↑ Contents](#)

142. **Lisa Janssen**

Chicago reading 11/9 for MoonLit mag Jenks, Craig, Janssen

Mon 6 Nov 2006

MoonLit magazine benefit reading in Chicago at Kasia Kay Art Projects gallery.

Thursday, November 9th at 8:00pm. 1044 W. Fulton Market St.

Philip Jenks, Lisa Janssen, Joel Craig, Melissa Severin read, DJ Rockin' Rian Murphy spins between sets.

Wine & beer will be served and donations taken!

<http://www.kasiakayartprojects.com/contact.html>

[↑ Contents](#)

143. **Lori Emerson**

Re: new on ebr | a present for you

Mon 6 Nov 2006

Hi everyone - if you'd like your book reviewed on ebr, it's best to email me with suggestions for smart/reliable people to write the review (unfortunately I often have trouble finding people to do the writing). I'll then get in touch with the potential reviewer with submission guidelines (in the url that Herb sent out) and arrange for a copy to be sent to off.

best, Lori

On 11/6/06, Herb Levy <[REDACTED]> wrote:

> Hey gang,

>

> Following the URL that was in Lori's original e-mail, you can easily get
> to this Web page:

>

> <http://www.electronicbookreview.com/public/guidelines.html>

>

> and there you'll find what you need to know about submitting materials
> for review to EBR.

>

[↑ Contents](#)

144. **Ward Tietz**

Re: Question re. Glossolalia

Mon 6 Nov 2006

Glossolalia features in sound poetry criticism. Sound poet and medical historian Vincent Barras has pursued connections between glossolalia and poetry for sometime, in both his creative and critical work. In French, there's his article "Glossolalies? La Glotte Y Sonne Un Hallali!," (Glossolalias? The Glottis Sounds the Kill!) which appeared in the Swiss-French journal Equinoxe (no 14, Autumn 1995). He's also included in Writing Aloud: The Sonics of Language, an anthology edited by Brandon LaBelle & Christof Migone.

Best,

WT

On Nov 6, 2006, at 12:00 AM, POETICS automatic digest system wrote:

Date: Sat, 4 Nov 2006 22:38:58 -0800

From: Nick LoLordo <[REDACTED]>

Subject: Fwd: Question re. Glossolalia

Query from a student.....anyone have any ideas?

----- Forwarded message from jonathan moore <[REDACTED]>

Date: Sat, 4 Nov 2006 15:04:43 -0800 (PST)

From: jonathan moore <[REDACTED]>

I am interested in finding any connections that have been drawn between Glossolalia and American Poetry. But, unfortunately, I am at a lost for specific examples of poetry or poetry criticism that directly relates to this largely religious, semantically meaningless, mystical language. Can anyone help?

yrs.

pete

[↑ Contents](#)

145. **Tarpaulin Sky**

One more reason to avoid Norton anthologies

Mon 6 Nov 2006

Students may actually go to their Lit Web site for "support":

http://www.tarpaulinsky.com/Norton_corrupts/index.html

[↑ Contents](#)

146. **Ward Tietz**

The Poetic Book: McGann, Szitty, Bergvall and Drucker @ Georgetown U, 11/16

Mon 6 Nov 2006

Georgetown University Poetry & Seminar Series Presents

THURSDAY, November 16

Jerome McGann, Penn Szitty, Caroline Bergvall and Joanna Drucker *The Poetic Book: Medieval, Modern, Postmodern*

Seminar: 4:00PM, ICC Auditorium

Reading: 8:00PM, ICC Auditorium

At this symposium devoted to illuminated manuscripts, artists' and "poetic" books, Jerome McGann, Penn Szitty, Caroline Bergvall and Joanna Drucker

will discuss issues of production and reception in the “poetic” book—an artifice of word, image and material—as it appears culturally at different historical moments.

Caroline Bergvall and Joanna Drucker will read and perform their poetry later that evening.

About the presenters:

Author/editor of nearly forty books, Jerome McGann is John Stewart Bryan University Professor at the University of Virginia. His most recent work includes *The Scholar's Art. Literature and Scholarship in an Administered World* (U of Chicago P, 2006) and *The Point is to Change It. Literature in the Continuing Present* (forthcoming 2007, U of Alabama P).

Penn Szitty is Professor and Chair of the English Department at Georgetown University and is the author of *The Antifraternal Tradition in Medieval Literature* (Princeton UP) and the editor of the *Pardoner's Tale* volume for the *Chaucer Variorum*. He has published on medieval literatures in Old French, Anglo-Saxon, Icelandic, Middle English, and Latin, in *PMLA*, *Speculum*, *Medieval Studies*, *Neuphilologische Mitteilungen* and elsewhere.

Book artist, visual poet and critic, Johanna Drucker, is currently the Robertson Professor of Media Studies at the University of Virginia. Her most recent books include *Damaged Spring* (Druckwerk 2003), *From Now* (Cuneiform Press 2005) and *Sweet Dreams: Contemporary Art and Complicity* (University of Chicago Press 2005).

Caroline Bergvall is a poet and performance artist based in London, England. Books include: *Goan Atom* (Krupskaya, 2001) and *Eclat* (Sound&Language, 1996). Her most recent collection of poetic and performance pieces, *FIG* (Goan Atom 2) was recently published (Salt Books, 2005) and her CD of readings and audiotexts, *Via: poems 1994-2004* (Rockdrill 8) is available through Carcanet.

The ICC Auditorium is located near the Georgetown University main gate at 37th and O Streets in Washington, DC.

All events are free and open to the public.

For more information, go to <<http://english.georgetown.edu/Lannan/Index.htm>>

For campus maps, go to <<http://explore.georgetown.edu/maps>>

[↑ Contents](#)

147. **Thomas savage**

Re: Fw: CELEBRATE THE PUBLICATION OF UP IS UP, BUT DOWN IS DOWN - FRI AT ABC NO RIO

Mon 6 Nov 2006

Jusst in case you forgot, Steve, I'm in this reading also. Regards, Tom Savage
Steve Dalachinsky <[REDACTED]> wrote: Celebrate the Publication by New York University Press of

UP IS UP BUT SO IS DOWN
New York's Downtown Literary Scene
1974-1992

@
ABC No Rio
156 Rivington Street
On
Friday November 10th
8-11

READERS INCLUDE

Tsaurah Litzky, Bruce Weber, Carol Wierzbicki, Carl Watson, Jim Feast, Steve Dalachinsky, Yuko Otomo, Ron Kolm, Jill Rapaport, Michael Carter, Michael Lindgren, Mike Topp and various other assorted writers and UNBEARABLES (\$5 Contribution)

Cheap Talk? Check out Yahoo! Messenger's low PC-to-Phone call rates.

[↑ Contents](#)

148. **Phil Primeau**

Re: One more reason to avoid Norton anthologies

Mon 6 Nov 2006

Support?! How dare the poor cavemen seek assistance deciphering 19th century scribblings! They should be reading -- and, certainly, understanding -- the brilliant poetical contraptions of contemporary geniuses (geniuses = anyone on BuffPo with "innovative" new chapbook).

PP

[↑ Contents](#)

149. **Phil Primeau**

Re: wordcum

Mon 6 Nov 2006

Wise man sez . . . "bungalow."

PP

[↑ Contents](#)

150. **Ron Silliman**

Silliman's Blog

Mon 6 Nov 2006

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

RECENT POSTS

The nature of choice
in this year's elections

Bob Dylan tickets

Bruce Andrews vs. Bill O'Reilly

This blog's 900,000th visit

The impact of magazines - 3
Working on journals to have an impact

The impact of magazines - 2
The consequences of publishing

The impact of magazines - 1
3 exemplary journals of the 1960s

Coyote's Journal

Caterpillar

Poetry

The Electronic Literature Collection
and the challenges of digital art

The value of a pitching coach

Property Line
by Joseph Massey

What Nikki Giovanni said

Archive of the Now
and the archival impulse
in the age of digital reproduction

Elizabeth Willis and Erasmus Darwin

Meteoric Flowers

AU70ST^RT

A conference on digital writing

Picking winners

on Project Runway

The Grand Piano

An experiment in collective autobiography

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

[↑ Contents](#)

151. **Small Press Traffic**

Arnold on Loy, Niedecker & Oppen at SPT this Fri 11/10

Mon 6 Nov 2006

Small Press Traffic is pleased to present the 2nd of our
Predecessors Talks: Elizabeth Arnold on Rhyme & Politics in Oppen, Niedecker,
& Loy

Friday, November 10, 2006 at 7:30 p.m.

Elizabeth Arnold writes: "In a talk I gave on rhyme in free verse, the focus was, naturally, on the music of the language, the lyricism of the poems I chose. And yet, several people in the audience were surprised to find that, in addition to being compelling aurally, so many of the poems were political. Included among them were some poems by George Oppen. Oppen's adherence in particular to what Wallace Stevens of all people insists upon: the necessary interaction of reality and imagination. Social realism did not allow for the unanticipatable emergence of ideas and feelings in a poem; as a committed Marxist, Oppen chose not to write for twenty-five years rather than compromise his art. Lyric power was crucial to him, the ear being necessary to the success of poems carrying, out of the deepest recesses of a man who lived what he believed, lyric poems with political subject matter. I may also look at poems by Lorine Niedecker and Mina Loy in this light."

Elizabeth Arnold is the author of two books of poems, *Civilization* (Flood Editions, 2006) and *The Reef* (University of Chicago Press, 1999). The recipient of a Bunting fellowship and a Whiting award, she edited Mina Loy's *Insel* for Black Sparrow Press and teaches in the MFA programs at the University of Maryland and Warren Wilson College. She lives outside Washington, D.C.

SPT's Predecessors Talks series exists to map and illuminate continuities of influence and impetus among writers of a range of eras and milieux.

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

Unless otherwise noted, our events are presented in Timken Lecture Hall, California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin)

Elizabeth Treadwell, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107


<http://www.sptraffic.org>

[↑ Contents](#)

152. **mIEKAL aND**
Re: Silliman's Blog

Mon 6 Nov 2006

How many of those hits are spambots & searchbots?

On Nov 6, 2006, at 10:53 AM, Ron Silliman wrote:

This blog's 900,000th visit

[↑ Contents](#)

153. **Stephen Vincent**
Re: Silliman's Blog

Mon 6 Nov 2006

My little ol blog is getting twice the number of hits these days - I think the Google vacuum cleaner now has a much bigger set of brushes (claws!). About two years ago - in a note about going to the September Columbia Zukofsky conference (which was close to the 2004 Presidential elections) in the final paragraph, to honor the season, I offered the rumor that Laura Bush was filing for divorce from George - with some suggestion that we might also follow suit in the polling booth

This 'divorce' was not even in the post's subject heading. But apparently there's a 'hot' such divorce rumor in some recent national tabloid and this ancient post - via Google - has been getting a zillion hits.

The good news is that all these paparazzi chasers are probably hearing Louis Zukofsky's name for the first time, and maybe that will also put Z into a "searchbot" and, who knows, maybe that will lead folks to a Zukofsky site, etc. etc! Occasionally one of these folks sticks around my site for a minute!

Which is to say, miekal, you are right to point out the multiple character of blog and website visits - of which I am sure Ron is aware.

Is there a "poetrybot"? I kind of hope not.

Stephen V

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

Currently, if you go down an entry, and more, are "Letters to Jack" (Spicer)

A work in progress. Your 'thoughtbots' are welcome.

How many of those hits are spambots & searchbots?

On Nov 6, 2006, at 10:53 AM, Ron Silliman wrote:

This blog's 900,000th visit

[↑ Contents](#)

154. **mIEKAL aND**

Re: Silliman's Blog

Mon 6 Nov 2006

I work as a webmaster and "unique" visits with all bots subtracted is really the only kind of relevant number. Most of the blogs & cms's that I run, somewhere between 20-30% are actual human traffic. & then if you look at unique visits rather than visits, the numbers become drastically smaller.

On Nov 6, 2006, at 1:15 PM, Stephen Vincent wrote:

Which is to say, miekal, you are right to point out the multiple character of blog and website visits - of which I am sure Ron is aware.

Is there a "poetrybot"? I kind of hope not.

Stephen V

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

Currently, if you go down an entry, and more, are "Letters to Jack" (Spicer)

A work in progress. Your 'thoughtbots' are welcome.

How many of those hits are spambots & searchbots?

On Nov 6, 2006, at 10:53 AM, Ron Silliman wrote:

This blog's 900,000th visit

[↑ Contents](#)

155. **George Bowering**
Re: One more reason to avoid Norton anthologies

Mon 6 Nov 2006

Boy, this is the actualization of the nightmare!

On 6-Nov-06, at 7:37 AM, Tarpaulin Sky wrote:

> Students may actually go to their Lit Web site for "support":

>

> http://www.tarpaulinsky.com/Norton_corrupts/index.html

>

>

George "The Wizard" Bowering

Saw it coming.

[↑ Contents](#)

156. **David-Baptiste Chirot**
From Clemente PadínRE: German tour, November 2006 - Gira alemana, Noviembre 2006

Mon 6 Nov 2006

From: "David-Baptiste Chirot" <[REDACTED]>

To: [REDACTED]

Subject: RE: German tour, November 2006 - Gira alemana, Noviembre 2006

Date: Mon, 06 Nov 2006 13:30:18 -0600

From: Clemente Padín <[REDACTED]>

To: Clemente Padín <[REDACTED]>

Subject: German tour, November 2006 - Gira alemana, Noviembre 2006

Date: Mon, 6 Nov 2006 16:58:02 -0300

Celebren Alemanes y el mundo entero....!

El Club de Fanáticos de Clemente Padín tiene el honor de anunciar la próxima gira de nuestro héroe a la ilustre patria de Goethe y Gerd Müller. Ha sido invitado por el Black Market y el Sr. Boris Nieslony, el Sr. Jürgen Fritz and el Prof. Dr. Reinhard Krueger de la Universidad de Stuttgart. En Köln y Hildesheim hará performances; en Berlín, participará en un encuentro de networkers y, en Stuttgart, dará una conferencia sobre los 50 años de la Poesía Concreta en el marco de Konkretismus, un evento académico sobre Arte Concreto. Fechas: Köln: 11-12 Nov (contacto Boris Nieslony: [REDACTED]); Hildesheim: 13-19 Nov (contacto: Jürgen Fritz: [REDACTED]); Berlin: 20-22 Nov (contacto Birger Jesch: [REDACTED]) y Stuttgart: 23-26 Nov 2006 (contacto: Reinhard Krueger: [REDACTED]). Padín saludará a amigos y fans en el atrio.

Celebrate Germans and whole world....!

The Clemente Padin's Fans Club has the honor of announcing the next tour of its hero to the illustrious homeland of Goethe and Gerd Müller. He has had the distinction of being invited for Black Market and Mr. Boris Nieslony, Mr. Jürgen Fritz and Prof. Dr. Reinhard Krueger of University of Stuttgart. In Köln and Hildesheim he will make performances; in Berlin, will participate in an encounter of networkers and, in Stuttgart, will give a conference on 50 years of Concrete Poetry in the frame of Konkretismus, an academic event on Concrete Art. Dates: Köln: 11-12 Nov (contact Boris Nieslony: [REDACTED]); Hildesheim: 13-19 Nov (contact: Jürgen Fritz: [REDACTED]); Berlin: 20-22 Nov (contact Birger Jesch: [REDACTED]) y Stuttgart: 23-26 Nov 2006 (contact Reinhard Krueger: [REDACTED]). Padin will greet fiends and fans in the atrium.

Be not allowed impress for that sinister look and enjoy Pascale Dufaux's artwork (Montreal, Canada, 2006).

No se dejen impresionar por esa mirada siniestra y disfruten del arte de Pascale Dufaux (Montreal, Canada, 2006).

<< FotodePascaleDufaux.JPG >>

*Stay in touch with old friends and meet new ones with Windows Live Spaces
http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?href=http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/friends.aspx&mkt=en-us*

All-in-one
security and maintenance for your PC. Get a free 90-day trial!

http://clk.atdmt.com/MSN/go/msnkwlo0050000002msn/direct/01/?href=http://www.windowsonecare.com/?sc_cid=msn_hotmail

[↑ Contents](#)

157. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 11-06-06

Mon 6 Nov 2006

Scroll to bottom for non-Just Buffalo literary events.

OPEN READINGS

Carnegie Art Center

Featured: Martha Deed

Wednesday, November 8, 7 p.m.

240 Goundry St., North Tonawanda

10 open slots: all readers welcome!

FALL WORKSHOPS

Turning Poems Into Song Lyrics

A Special Session For Aspiring Songwriters and Poets

Instructor: Grammy Award-Winning Poet/Lyricist Wyn Cooper

Tuesday, November 14, 7-9 p.m.

In the Just Buffalo Workshop Room

Market Arcade Building, 617 Main St., First Floor.

\$50. \$40 for members

All workshops take place in Just Buffalo's Workshop/Conference Room At the historic Market Arcade, 617 Main St., First Floor -- right across from Shea's The Market Arcade is climate-controlled and has a security guard on duty at all times.

To get here:

Take the train to the Theatre stop and walk, or park and enter on Washington Street.

Free parking on Washington Street evenings and weekends.

Two-dollar parking in fenced, guarded, M & T lot on Washington.

Visit our website for detailed descriptions, instructor bios, and to register online.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply

click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilà, you will find yourself in literary heaven. For more info, or to join now, go to our website:

<http://www.justbuffalo.org/membership/index.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 on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

LITERARY BUFFALO

HALLWALLS

Earth's Daughters Collective's Gray Hair Reading Series

Jorge Guitart and Mike Basinski

Poetry Reading

Wednesday, November 8, 7:30 p.m.

Hallwalls Cinema at The Church, 342 Delaware (at Tupper)

CANISIUS COLLEGE

Eric Gansworth

Publication Reading: Breathing the Monster Alive

Thursday, November 9, 6 p.m.

Grupp Fireside Lounge, Winter Center, Canisius College

RUST BELT BOOKS

Saloon Conversation Series

Ric Royer

Text-Based Performance Art

Thursday, November 9, 7 p.m.

Rust Belt Books, 202 Allen St.

TALKING LEAVES...BOOKS

Michelle Goldberg

Book Signing: Kingdom Coming: Rise of Xtian Nationalism

Friday, November 10, 5 p.m.

Talking Leaves Books, Main St. Store

POETICS PLUS AT UB

Laura Mullen

Poetry Reading

Friday, November 10, 8 p.m.
Rust Belt Books, 202 Allen St.

BUDDIES OPEN MIC LITERARY HOUR

Poems and short stories by local GLBT writers, every 4th Thursday @ 7:PM.
Local GLBT writers interested in reading contact [REDACTED]

Visit our website to download a pdf of the October Literary Buffalo poster, which list all of Buffalo's literary events.

CALL FOR WORK

For P-Queue's 2007 yearbook, a call for "hybrid pieces." We seek work that inhabits the ampersand &/or the virgule. Send for consideration—: hybrid pieces on all topics (poetry---prose, works working in between; NOT restricted to literary or scholarly discussions); poetic, innovative approaches to literary or other scholarship; extra- literary talks; unwieldy work (formally difficult, unclassifiable, rebellious, etc); "process" notes (about, toward, or through another piece of writing or art by the same author); these ideally alongside the work being discussed; pieces on poetry's relationship to other disciplines and artforms. In general, the journal publishes writing that toggles between poetry & prose, critical & creative, "academic" & "non-academic," &/or the visual & the written. DEADLINE: December 1, 2006 Mail hardcopy to: Andrew Rippeon, P-Queue, 306 Clemens, Eng Dept, SUNY Buffalo, Buffalo, NY 14260 SASE for reply; questions at [REDACTED].

UNSUBSCRIBE

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

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203

[REDACTED]
[REDACTED] (fax)
www.justbuffalo.org
[REDACTED]

[↑ Contents](#)

158. **Roger Day**

Re: One more reason to avoid Norton anthologies

Mon 6 Nov 2006

are you bitter that you got the "wrong" answer?

On 11/6/06, Tarpaulin Sky <[REDACTED]> wrote:

> Students may actually go to their Lit Web site for "support":

>

> http://www.tarpaulinsky.com/Norton_corrupts/index.html

>

--

<http://www.badstep.net/>

Suspicion breeds confidence

[↑ Contents](#)

159. **Ashley Edwards**

FO A RM Festival of Sound & Video - Nov. 18 at the Portland Art Center

Mon 6 Nov 2006

Hi all,

We would love to see you at the release party for the fifth issue of our magazine, FO A RM, taking place next Saturday (the 18th) at the Portland Art Center. See below for details, and spread the word!

Love,

Seth Nehil/Matt Marble/Ashley Edwards

Check out our website:

foarm.artdocuments.org

foarm.artdocuments.org/fest.htm

**

FO A RM Magazine of Arts and Research presents:

THE FO A RM FESTIVAL OF SOUND & VIDEO

What:

An evening of experimental music and video to celebrate the release of FO A RM Magazine No. 5 (Autonomy).

Sat. Nov. 18th, 2006 @ 8pm at the Portland Art Center - \$8 pre-show / \$10 door

Tickets available at foarm.artdocuments.org or at the Portland Art Center (Wed.-Sun. 12-6)

Who:

Sounds from Olivia Block (Chicago), Seth Cluett (Princeton), Luc, and Borborygmus, plus an after-hours dance party hosted by DJ P Unity. Experimental video screenings curated by Morgan Currie, featuring Brook Hinton, David Borengasser, Melody Owen, Animal Charm and many others, plus an array of installed videos by local and international artists.

How:

Olivia Block creates gorgeous chaos with electronic noise, delicate field recordings, and chamber instruments. Her work has been described as "meditative and surprising...seductive music" by Julian Cowly of The Wire. We are proud to present this rare live appearance, her first in Portland. (www.oliviablock.net)

Seth Cluett coaxes subtle drones from analog electronics and electro-acoustic materials. His minimal but emotionally affecting pieces engage the boundary between the auditory and other senses. (www.onelonelypixel.org)

Luc is a local multi-instrumentalist and vocalist who crafts perfect "post-folk" songs from his own disjointed exuberance, along with accordion, guitar, banjo and mandolin. (www.luclucluc.com)

Borborygmus is an improvising trio (David Hirvonen guitar + Jonathan Seilaff clarinet/electronics joined by special guest Jean-Paul Jenkins guitar). Their music seeks to explore physical objects and acoustic spaces ranging from the smallest reverberations to violent saturation. (myspace.com/borborygmusmusic)

DJ P Unity provides international dance possibilities for the flexible listener, with an emphasis on the rump and its momentum.

Morgan Currie is a video artist and writer. She has curated work for the PDX Film Festival among others, and written for The Organ, The Portland Mercury, and FO A RM.

.....

About FO A RM Magazine #5 (Autonomy):

FO A RM has published intriguing collections of experimental, interdisciplinary writing on such topics as Utility and Topography. Now our fifth issue, Autonomy, brings together an international group of artists, writers, and composers for a thought-provoking examination of music and freedom, plus a full-length CD.

FO A RM 5 features avant-garde Philippine composer José Maceda, an interview with reclusive Serbian radio-artist Arsenije Jovanovic, writings by

underground sound artists Giancarlo Toniutti (Italy), Francisco Lopez (Spain), Achim Wollscheid (Germany), and John Duncan (US/Italy), notes on improvisation by Michael Bullock (Boston), sound- sculpture by Przemyslaw Jasielski (Poland), a profile of Diapason sound gallery (NYC), an essay by French musique concrete composer Lionel Marchetti, early scores of Robert Ashley examined by cellist Alex Waterman, art by Jan Anderzen (of Kemiälliset Ystävät) & much more!!

Plus, in collaboration with Sedimental Records, an amazing 80-minute CD with music by Jonas Baes, Barbara Held, Arsenije Jovanovic, Jose Maceda and Michael J. Schumacher will be accompanying this issue.

.....

[↑ Contents](#)

160. **Bruce Covey**
mcsweeney, lin, florian reading in atlanta

Mon 6 Nov 2006

This Thursday, November 9, Joyelle McSweeney, Tao Lin, and Sandy Florian will read at Emory University, Atlanta in the Dobbs Hall Parlor, 7:30pm. Refreshments will be served.

[↑ Contents](#)

161. **Bob Grumman**
Re: One more reason to avoid Norton anthologies

Mon 6 Nov 2006

--- Roger Day <[REDACTED]> wrote:

> are you bitter that you got the "wrong" answer?

>

> On 11/6/06, Tarpaulin Sky

> <[REDACTED]> wrote:

> > Students may actually go to their Lit Web site for

> "support":

> >

> >

>

http://www.tarpaulinsky.com/Norton_corrupts/index.html

> >

I did--I thought the answer was a, the setting (the narrator's psyche).

--Bob G.

[↑ Contents](#)

162. **Bob Grumman**
My Blog Entry for Today

Mon 6 Nov 2006

It's one of my American Book Review pieces, a discussion at <http://comprepoetica.com/newblog/Index.html> of poetry and the Internet with a focus on Duration, a huge poetry website. I'd very much appreciate feedback concerning either its ideas or effectiveness as an essay.

--Bob Grumman

[↑ Contents](#)

163. **Robin Hamilton**
Re: apostrophe s

Mon 6 Nov 2006

<<

From: "Mark Weiss" <[REDACTED]>

...

>I thought so too. According to the article taint so. Worth reading.

...

>> I always assumed the use of an
>>apostrophe to show a noun or pronoun to be in the
>>possessive case resulted from the habit of showing the
>>possessive case with the noun or pronoun involved plus
>>"his," as in "John his son David." The "his" got
>>slurred, and the apostrophe slipped in by printers to
>>indicate that it was missing.

>>

>>--Bob G.

>>

Yup. The "his" form seems to be an example of folk-orthography, and the apostrophe itself a signal/vestige of the original Old English fully-stressed "-es" possessive case word-ending. Shouldn't be difficult to check, by locating the earliest use of the "his" form vs. the comma-ed apostrophe. I have to say this was my own sense, and nice to see this "confirmed". Though I'd have liked to see more dated citations given rather than just references to secondary

sources. [Note how the article says Hook (1999) "maintains" -- a hint of uncertainty there?]

Worth stressing that the apostrophe *only exists in the written form of English -- "its" and "it's" are pronounced identically. (M.A.K.Halliday, +The Spoken and the Written Language+, to give a fine book a boost, is relevant here. Let's hear it for Maoist linguists now residing in Australia.)

Robin

From the article (to save Bob Grumman's pore tired brain <g>):

" Hook (1999) maintains, however, that the apostrophe is "a mere printer's gimmick, doubtless born of the mistaken notion that the genitive ending was a contraction of his"

(p. 44). An invention of mortals, the apostrophe has indeed been subject to human error.

The -es genitive ending, often spelled and pronounced -ies or -ys in early Middle English, was confused as early as the thirteenth century with his, the possessive of he, so that Shakespeare could later write 'the count his gally', and even expressions like 'my sister her watch' appeared (qtd. in Hook, 1999, pp. 44-45).

The unstressed pronunciation of the genitive -es seemed to have caused many speakers to believe they were saying his. This usage presumably caused pronunciation problems and gender confusion with a noun such as woman or girl, or a plural noun like winners, but nevertheless was quite common (Hook, 1975, p.160). The apostrophe became a sort of "compromise" to indicate either the missing -e in the genitive ending -es, or the hi of the mistaken possessive indicator his (Hook, 1999, p. 45). "

[↑ Contents](#)

164. **Jane Sprague**

New from Palm Press: Currençy

Mon 6 Nov 2006

Palm Press is pleased to announce publication of Dana Teen Lomax's debut collection, Currençy.

"Dana Teen Lomax's work navigates the vexed relations of life behind the bars of the \$\$, where gender, race, and class are not merely "discourses" but lived vectors of experience, and where the logic of exchange value mediates that experience to the point where "the \$u\$pen\$e i\$ in the death toll\$." Currençy is nothing less than an oppositional archeology of consumer culture as it reproduces its logics on and in our bodies-both personal and body-political-against a field of possibilities increasingly threatened by the privatization and

colonization of the life-world. Writing a radical biopolitics-a "biopoethics"-would be that practice that articulates itself in resistant song, and, that in Lomax's expanded field, of necessity also dances, in paroxysms full of both rage and desire."--David Buuck

*

Fifty

odd toed animal\$ with deep pocket\$

well insulated from \$ea\$ of animosity what American\$ need to know

all life a breathing \$phere centerfold

complicit rhetoric about the \$upernatural

meeting of the grand noble\$

the \$u\$pen\$e i\$ in the death toll\$

in plain \$imple Engli\$h

the Coke machine ate my quarter

\$un\$hower top down pyramid \$cheme we're all in retail really \$erie\$ of catapult\$ and pulley\$

what art can really do what doe\$ it matter, if we can't breathe?

*

Dana Teen Lomax is a fourth generation Californian who teaches poetry and writing at several institutions. Work from her publication Room (a+bend press) was awarded the Joseph Henry Jackson Prize for poetry and her writing has been supported by the California Arts Council, the Peninsula Community Foundation, the Academy of American Poets and others. She is co-editing Letters to Poets: Conversations About Poetics, Politics and Community and making Q, a series of home movies about raising her daughter on the grounds of a prison. She lives with her family in northern California.

Currençy, by Dana Teen Lomax

Cover design by Kaia Sand, cover art by Yedda Morrison

Perfectbound, 82 pages

ISBN 0-9743181-7-5

\$15.00

No shipping on orders direct from Palm Press

www.palmpress.org

[↑ Contents](#)

165. **Steve Dalachinsky**
Fw: any insights into what
Mon 6 Nov 2006

widely acclaimed means

at a reading today one poet who mc'd referred to another poet in those terms

[↑ Contents](#)

166. **Steve Dalachinsky**
Re: Fw: any insights into what
Tue 7 Nov 2006

ah great then i too am widely acclaimed thanks alan

[↑ Contents](#)

167. **Dan Machlin**
Laura Mullen Book Launch NYC 11/14
Tue 7 Nov 2006

Book party for

MURMUR

by Laura Mullen (Futurepoem books)

With an introduction by Charles Bernstein

And readings by

Rachel Levitsky

Carol Snow

Dan Machlin

(Other surprise guests)

Tuesday, November 14th

6:30-8:30 p.m., FREE

(Books will be available for purchase)

Teachers and Writers Collaborative

NOTE NEW ADDRESS:

520 Eighth Avenue (at 36th Street)

Suite 2020 (20th floor)

New York City

Guests must sign in downstairs at front desk

For further information, call [REDACTED].

Visit <http://www.futurepoem.com> for more information on the press and to join our mailing list.

Murmur is available online from SPD Books.

[↑ Contents](#)

168. **Alan Sondheim**

Re: Fw: any insights into what

Tue 7 Nov 2006

appreciated by two or more poets -

On Mon, 6 Nov 2006, Steve Dalachinsky wrote:

widely acclaimed means

at a reading today one poet who mc'd referred to another poet in those terms

blog at <http://nikuko.blogspot.com> - for URLs, DVDs, CDs, books/etc. see <http://www.asondheim.org/advert.txt> - contact [REDACTED], - general directory of work: <http://www.asondheim.org> Trace at: <http://tracearchive.ntu.ac.uk> - search "Alan Sondheim" <http://clc.as.wvu.edu:8080/clc/Members/sondheim>

[↑ Contents](#)

169. **heidi arnold**

(no subject)

Tue 7 Nov 2006

my blog has a brief post at

www.peaceraptor.blogspot.com

--

www.heidiarnold.org

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

[↑ Contents](#)

170. **Alan Sondheim**

(VOTE &) deploy, he said, the devouring powers of light

Tue 7 Nov 2006

deploy, he said, the devouring powers of light

all natural languages have precisely the same degree of complexity.

'destroy, she said', 'primitive, he said', 'enjoy, he said', 'deploy,

she said.'

to deconstruct is neither to analyze nor to take apart.

<http://www.asondheim.org/eatenbylight.mp4>

you can't argue with an aphorism.

'code' is more than structure, structure is more than substructure,
substructure is more than equivalence, organism is less than code.
throw out everything you know about animal behavior and culture;
humans are just beginning to discover civilization.

our knowledge is not our own.

humans construct the only deliberate, calculated, and universal
slaughter-house.

everything an enemy, every enemy a thing.

take the man from the woman and kill him.

binary oppositions replace cultural capital with economic capital.
there are dozens of types of war and at any time we are engaged
in at least a quarter of them.

do not ask for whom the bell tolls; ask who made the bell.

an aphorism makes the man.

reality is imaginary's monotonic.

or the romanticism of the real is the classicism of the imaginary.

projection kills and introjection devours.

or introjection suppurates and projection wounds.

murder is wild war.

if i want a word with you, the word i want is 'you.'

give away your sex and there goes your reputation.

give away your reputation and here comes your sex.

public masturbation constructs the truth of the real for audience and
masturbater alike.

faunal extinction takes humans home.

sex kills and slaughter entertains.

eroticism is the neocon of sexual war.

the aphoristic is the final refuge of the defeated.

aphorisms are always otherwise.

devouring waters of li(f)(gh)t

colonized by light

light = colonization of invisible matter

invisible matter = universal organism

organism = colonialization

colony = territorialization

release the light! deterritorialize!

<http://www.asondheim.org/eatenbylight.mp4>

dancer: Filibert Tologo

stage: la Salle des Eaux-Vives, Geneve

throw out everything we know about the future of the human race: there isn't any, anything recognizable. throw out everything we know about animal behaviour and culture: we're blind and will remain so, driving species to extinction.

these are the truths brought to us by dance and culture:
dance and culture brings Signs from Worlds eaten by light.
dance and culture have no territory:
Worlds disappear, tethered to exhausted Signs.

*/ At first I thought this period is the end of prehistory, that history only begins with the definitive event of the large-scale disappearance of humans across an earth ruined by nuclear, chemical, and biological warfare. The future of history is hyperhistory; all other histories meander through fractured sememes destined to disappear.

Then I thought this period is the beginning of prehistory, towards the potential of the mute, the moot point, the unacknowledged pivot or hinge, the elimination of all evidence of the pivot, which after all is spread across space and time, reaching far behind us for example, extending far ahead of us for example. This prehistory may be followed by nothing in terms of familiar inscription; it may be followed by a superfluity of familiar inscription; it may be all or nothing, open or closed.

But whether or not this is the end or beginning of prehistory, it is the continuation of the brute, inert, violence of our existence, scabbing and devouring beyond the carrying-capacity of the earth - it is the continuation or the end of our existence, the violence itself carrying-on, residue far beyond lifespans, half-lifespans, sintering of the remnants of debris. /*

throw out, throw out, throw out

[↑ Contents](#)

171. **Gary Sullivan**

KIM LYONS & NICK PIOMBINO SEGUE SATURDAY

Tue 7 Nov 2006

Come see Kimberly Lyons and Nick Piombino
Saturday, November 11, 4:00 p.m.-6:00 p.m.
Segue @ Bowery Poetry Club
308 Bowery, just north of Houston, NYC
\$6 admission goes to support the readers

Kimberly Lyons is the author of the collections *Saline* and *Abacadabra*, and a limited edition collaboration with Ed Epping, *Mettle*, published by Granary Books. She has taught poetry workshops and worked at St. Mark's Poetry Project in New York.

Nick Piombino's books include *Theoretical Objects*, *Hegelian Honeymoon*, and *The Boundary of Blur*. He has maintained a blog, *fait accompli*, at nickpiombino.blogspot.com since 2003. A selection of writing from the blog will be published in 2007 by Factory School's *Heretical Texts* series.

These events are made possible, in part, with public funds from The New York State Council on the Arts, a state agency. The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit www.segue.org, segueseries.blogspot.com, bowerypoetry.com/midsection.htm, or call [REDACTED]. Curators: Oct.-Nov. by Nada Gordon & Gary Sullivan.

_____ Add a Yahoo!
contact to Windows Live Messenger for a chance to win a free trip!
<http://www.imagine-windowslive.com/minisites/yahoo/default.aspx?locale=en-us&hmtagline>

[↑ Contents](#)

172. **amy king**
I See Poet People
Tue 7 Nov 2006

<http://www.flickr.com/photos/amyking/sets/1560363/>
(<http://www.flickr.com/photos/amyking/>)
Don't forget to vote today!

Get your email and see which of your friends are online - Right on the new Yahoo.com

[↑ Contents](#)

173. **Sina Queyras**
Caroline Bergvall at Haverford
Tue 7 Nov 2006

The English Department & The Distinguished Visitors Program at Haverford present
A reading by Caroline Bergvall
Tuesday, November 14th

4:30pm - 6:00pm

Tea at 4:15 P.M.

CHASE HALL

104 Auditorium

--

<http://lemonhound.blogspot.com>

<http://www.drunkenboat.com/db8/canadianstrange.html>

--

Sina Queyras

Visiting Assistant Professor

Department of English

Woodside Cottage

Haverford College

370 Lancaster Avenue

Haverford, PA 19041-1392



[↑ Contents](#)

174. **Freind, William Joseph**
Bernadette Mayer in South Jersey, 11/8

Tue 7 Nov 2006

Bernadette Mayer will be reading at Rowan University in Glassboro, NJ on Wednesday, November 8 at 7:30 PM. The reading is free and open to the public and will be held in the Boyd recital Hall in Wilson Hall. Refreshments and a book signing will follow.

Directions can be found at http://www.rowan.edu/visiting_rowan/directions/ For further questions, contact Bill Freind at [REDACTED] x3489 or [REDACTED]

[↑ Contents](#)

175. **Chris Pusateri**
Pusateri/Martinez reading in Boulder, Wednesday 11/8

Tue 7 Nov 2006

The Left Hand Reading Series presents:

J. Michael Martinez & Chris Pusateri

reading at

The Dairy Center for the Arts

2590 Walnut St, Boulder, Colorado.

This Wednesday, November 8th at 7:30pm.

For directions and more information, please visit
<http://lefthandreadingseries.blogspot.com/>
or email: [REDACTED]

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

[↑ Contents](#)

176. **Susan Webster Schultz**
bradajo pidgin book and cd from TINFISH PRESS

Tue 7 Nov 2006

Tinfish Press is proud to announce publication of *_2 Poems_* by Jozuf (bradajo) Hadley. This is our first venture into book and cd publication. Bradajo's book is in Kauai pidgin (Hawaiian Creole English) and in his idiosyncratic "calligraphy": see our website for a glimpse:

<http://tinfishpress.com/bradajo.html>

The book is beautifully designed by our Art Director, Gaye Chan.

\$14 from Tinfish. Use our website or send check to

Tinfish Press
47-728 Hui Kelu Street #9
Kaneohe, HI 96744

aloha, Susan Schultz
Editor

[↑ Contents](#)

177. **Sidebrow Editors**
Sidebrow: Call for Submissions

Tue 7 Nov 2006

Sidebrow (www.sidebrow.net) — an online & print journal dedicated to innovation & collaboration — seeks fiction, poetry, art, essay, ephemera, found text, & academia, as well as creative response to current posts and ongoing projects.

Submissions to Sidebrow are evaluated both as stand-alone set pieces & as points of departure for establishing multi-authored/multi-genre works. Submissions that re-imagine, depart from, or explore

the interstices between posted pieces are highly encouraged.

Sidebrow's inaugural print anthology is slated for Summer 2007. Although all projects will remain open beyond the publication of this anthology, the deadline for inclusion in this first print edition is January 15, 2006. (Submission details may be found at www.sidebrow.net/2006/submit.php.)

Current and forthcoming contributors to date:

Jenny Allan, Julia Bloch, Lawrence Braithwaite, Nick Bredie, Mez Breeze, Amina Cain, Nona Caspers, Jimmy Chen, Kim Chinquee, John Cleary, Catherine Daly, Brett Evans, Brian Evenson, Raymond Farr, Anne Germanacos, Paul Hardacre, HL Hazuka, Malia Jackson, Carrie Katz, Susanna Kittredge, Richard Kostelanetz, Kristine Leja, Norman Lock, Doug Macpherson, Scott Malby, Bob Marcacci, Bill Marsh, Rob McLennan, L.J. Moore, Greg Mulcahy, Cathi Murphy, Eireene Nealand, Daniel Pendergrass, Kristin Prevallet, Kathryn Pringle, Daniel C. Remein, Elizabeth Robinson, Len Shneyder, Nina Shope, Kyle Simonsen, Ed Skoog, Anna Joy Springer, Chris Stroffolino, Joanne Tracy, Chris Tysh, Nico Vassilakis, James Wagner, & Derek White

Projects to date:

Build: Mother, I: A multi-author, multi-genre exploration of seeds sown by Bataille.
(www.sidebrow.net/2006/motheri.php)

Build: Post-Hole: A multi-author, multi-genre menagerie of grotesques.
(www.sidebrow.net/2006/posthole.php)

The Letters Project: Reviving the epistolary novella.
(www.sidebrow.net/2006/epistolary.php)

Page 24 Project: A chapbook concerning and consisting exclusively of page 24s.
(www.sidebrow.net/2006/page24.php)

Litopolis San Francisco: Staking a literary claim to the city.
(www.sidebrow.net/2006/litopolissf.php)

Work Seeking Work: Possible emerging projects.
(www.sidebrow.net/2006/workseekwork.php)

Other projects to be defined by future submissions and response.

For more information, and to peruse currently posted works, visit www.sidebrow.net.

[↑ Contents](#)

178. **Phil Primeau**

Dirty girl

Tue 7 Nov 2006

<http://dirt-zine.blogspot.com>

NOW AT DIRT, THE PREMIER JOURNAL OF
MINIMALIST ART, LITERATURE, AND THEORY

.....

JESSE CROCKETT presents "Series Petit Mal" . . .

Poetry by DAN COFFEY . . .

TIM WILLETTE pays tribute to John Cage . . .

Full review of "The Peel Peeled" by JOHN M. BENNETT . . .

& more forthcoming!

Philip Primeau

Editor, *Dirt*

<http://dirt-zine.blogspot.com>

[↑ Contents](#)

179. **Eric Yost**

Re: One more reason to avoid Norton anthologies

Tue 7 Nov 2006

>>I did--I thought the answer was a, the setting (the narrator's psyche)

I thought it could be a hypertextual parting of the ways.
Pressing A, B, or C would lead to a customized set of
questions targeted to you, who were classed either as a
setting-, point of view-, or attitude- "type" of reader.

If you're a setting type, you cannot read *_Ulysses_* without
having a map of Dublin handy. If you're a point of view

reader, you'll want to foreground narrative techniques that reinforce point of view, so you'll need a couple colored highlighters to mark up hot and cold prose. If you're an attitude reader, and you're in the right mood, you'll want to act out Mersault's detachment or Emma's anxious emptiness. Norton in its infinite kindness, and not in the least to counterpoise the intellectual sweatshops that produce its product, wants this to be a fun test. It's not about the score. Literature is for all. Ahhhhhh!

[↑ Contents](#)

180. **Clay Banes**

11/9 Anna Moschovakis & Elizabeth Treadwell

Tue 7 Nov 2006

Anna Moschovakis and Elizabeth Treadwell

Thursday, November 9 at 7:30PM

Pegasus Books Downtown

2349 Shattuck Avenue

Berkeley, CA 94704



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

[↑ Contents](#)

181. **Susan Webster Schultz**

new Tinfish publication: 2 POEMS BAI BRADAJO (Jozuf Hadley)

Tue 7 Nov 2006

Dear Friends:

Tinfish Press is proud to announce publication of 2 POEMS BAI BRADAJO (Jozuf Hadley), which includes a cd of bradajo reading in Kauai Pidgin (Hawaiian Creole English), as well as the book, which contains his Pidgin "calligraphy."

Please see <http://tinfishpress.com/bradajo.html> for details of this publication.

While you're there, check out the rest of our publications at <http://tinfishpress.com>, including ACHING FOR MANGO FRIENDS, by Jacinta Galea'i, and other works of experimental writing from the Pacific.

2 POEMS BAI BRADAJO was designed by our art director Gaye Chan. It's \$14 through our website (click on "purchase") and from

Tinfish Press

Susan M. Schultz, Editor

47-728 Hui Kelu Street #9
Kaneohe, HI 96744

Tinfish publications make great gifts, too.

Aloha, Susan

Susan M. Schultz

[Please send this message on]

[↑ Contents](#)

182. **Vernon Frazer**

POETS IN NEED (Sent on behalf of Michael Rothenberg)

Tue 7 Nov 2006

Michael Rothenberg is looking for people who would be willing to post a Poets In Need button on their websites or blogs. Interested people can link the button at <http://www.poetsinneed.org> <<http://www.poetsinneed.org/>> .

Mark Young at Otoliths, [REDACTED], has offered to give people tips on how to link it if they are not sure how to do it.

David Meltzer, a recipient of a PIN Grant writes: "This remarkable & real utopian organization of mutual aid bailed me out of a cold-sweat fiscal crisis. I'll always be grateful as well as a confirmed advocate of this kind of communitarian support & good will."

More information on PIN can be found at the PIN website:

<http://www.poetsinneed.org> <<http://www.poetsinneed.org/>> .. The site is still in development.

[↑ Contents](#)

183. **Tom W. Lewis**

Re: One more reason to avoid Norton anthologies

Tue 7 Nov 2006

aren't Norton anthologies sort of, I don't know, definitive editions of the works they publish? maybe not definitive, but at least standardized?

now, you might complain about the standards, norms, etc., that are being applied in choice and editorial approach, but isn't the anthologies' existence kind of a good thing?

am I just a stooge for the canon pushers if I receive a certain pleasure thumbing through a Norton anth. now and then?

so this boo-boo re: the Poe question doesn't on its own indicate that their whole operation is corrupt and literarily bankrupt, does it?

by the way, as I scanned through Eric's message, I read this:

"If you're setting type, you cannot read _Ulysses_ without having a map of Dublin handy."

I couldn't figure how having a map of Dublin would help you to set type, unless the type you're setting is for _Ulysses_ itself. or else having the layout of Dublin open on your desk would give you a preconscious stimulus, osmotically or something cool like that, while you create your own text.

following my own map of missed reading,

tl

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

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

On Behalf Of Eric Yost

Sent: Tuesday, November 07, 2006 14:38

To: ██████

Subject: Re: One more reason to avoid Norton anthologies

>>I did--I thought the answer was a, the setting (the narrator's psyche)

I thought it could be a hypertextual parting of the ways. Pressing A, B, or C would lead to a customized set of questions targeted to you, who were classed either as a setting-, point of view-, or attitude- "type" of reader.

If you're a setting type, you cannot read _Ulysses_ without having a map of Dublin handy. If you're a point of view reader, you'll want to foreground narrative techniques that reinforce point of view, so you'll need a couple colored highlighters to mark up hot and cold prose. If you're an attitude reader, and you're in the right mood, you'll want to act out Mersault's detachment or Emma's anxious emptiness. Norton in its infinite kindness, and not in the least to counterpoise the intellectual sweatshops that produce its product, wants this to be a fun test. It's not about the score. Literature is for all. Ahhhhhh!

[↑ Contents](#)

184. **Jason Quackenbush**

Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)

Tue 7 Nov 2006

this kind of self-serving pseudo-good heartedness makes me really angry.

From the website:

"Poets in need is a non-profit organization founded in 2000 providing emergency assistance to poets who have an established presence in the literary community as innovators in the field and a substantive body of work."

that strikes me as saying if you're really needy, and not the kind of person who can pull down a cushy teaching job at some sleepy liberal arts college, or make a couple of grand here and there doing speaking engagements, or charge 15-20 bucks a copy for hard cover versions of your books, PIN doesn't give a damn how much you need help, because you don't deserve theirs. More importantly, such criteria for assistance effectively limits beneficiaries to people who are middle aged or older and college educated. In other words, the members of our society who really ought to be expected to be able to take care of themselves. Never mind what happens if Michael Rothenberg and co. don't happen to consider your work innovative.

What a bunch of bullshit. I'll send my donations to the salvation army or the united way, thanks.

On Tue, 7 Nov 2006, Vernon Frazer wrote:

Michael Rothenberg is looking for people who would be willing to post a Poets In Need button on their websites or blogs. Interested people can link the button at <http://www.poetsinneed.org> <<http://www.poetsinneed.org/>> .

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David Meltzer, a recipient of a PIN Grant writes: "This remarkable & real utopian organization of mutual aid bailed me out of a cold-sweat fiscal crisis. I'll always be grateful as well as a confirmed advocate of this kind of communitarian support & good will."

More information on PIN can be found at the PIN website:

<http://www.poetsinneed.org> <<http://www.poetsinneed.org/>> .. The site is still in development.

[↑ Contents](#)

185. **Christopher Leland Winks**

Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)

Tue 7 Nov 2006

As a friend of David Meltzer who knows what he's had to go through at certain times in his life, I object strongly to Jason Quackenbush's pissy little snit-fit (which I'm sure was ignited -- fizzle, fizzle -- before he even got as far as David Meltzer's testimonial. Guess what, dude? David Meltzer does not possess a college degree. He has problems with mobility. He's pushing 70. He doesn't make very much money at all. And he's a great poet; though not a betting man, I'd wager, Mr. Quackenbush, he has a lot more to say on a bad day than you do on a good one. You make "Michael Rothenberg and Co." sound like a little mafia. Well, guess what else, dude? The Salvation Army is a racket and so is the corporate, corruption-ridden United Way. I'd respect you more if you just gave that vaunted donation (but allow me to doubt its existence on other than a rhetorical point-scoring plane) to the first homeless person to cross your path.

The stink of bourgeois white-boy complacency that often emanates from this list is at times too much to ignore, I'm afraid.

But to show I'm not devoid of charity, and to defuse his no doubt righteous anger, all Mr. Quackenbush need do is send out his address and I'll be glad to mail him a shiny brown penny (not for his thoughts, mind you), with appropriate admonitions not to spend it all in one place and on any kind of dissipation.

[↑ Contents](#)

186. **Ron Starr**

Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)

Tue 7 Nov 2006

Speaking of pseudo-good heartedness, you may want to pass on the Salvation Army and the United Way.

A couple years back, the SA cut a deal to back the Bushies if they were allowed to discriminate against gays. And the United Way is so tied into large corporations that they have discriminated against "controversial" programs such as a black-lung miner's fund.

Just thought I'd mention. Your mileage may, of course, vary, as may your opinion.

-Ron Starr

> this kind of self-serving pseudo-good heartedness makes me really angry.

>

>>From the website:

> "Poets in need is a non-profit organization founded in 2000 providing
> emergency assistance to poets who have an established presence in the
> literary community as innovators in the field and a substantive body of
> work."

<...>

> What a bunch of bullshit. I'll send my donations to the salvation army or
> the united way, thanks.

[↑ Contents](#)

187. **angela vasquez-giroux**

Re: One more reason to avoid Norton anthologies

Tue 7 Nov 2006

i actually took the poetry quiz; what i found was that some basic tenets for norton were, in my mind, flawed. (ie the singular, defining convention of poetry being meter...which it isn't: it is TROPE!) i agree that the premise of the anthology is great--collecting good work, cheaply, in one place for students = fantastic. teaching antiquated ideas, the kind ripped apart by robin williams' character in "the dead poets society" is not so grand.

poetry isn't defined by "visual language" but FIGURATIVE language, not meter but TROPE, etc. and, let's be clear, we can NEVER know the author's or point of view (as was asked in the example question).

ok...polls close in 3.25 hours. yay election day!

angela

On 11/7/06, Tom W. Lewis <[REDACTED]> wrote:

>

> aren't Norton anthologies sort of, I don't know, definitive editions of
> the works they publish? maybe not definitive, but at least standardized?

>

>

> now, you might complain about the standards, norms, etc., that are being
> applied in choice and editorial approach, but isn't the anthologies'
> existence kind of a good thing?

>

> am I just a stooge for the canon pushers if I receive a certain pleasure
> thumbing through a Norton anth. now and then?
>
> so this boo-boo re: the Poe question doesn't on its own indicate that
> their whole operation is corrupt and literarily bankrupt, does it?
>
> by the way, as I scanned through Eric's message, I read this:
>
> "If you're setting type, you cannot read _Ulysses_
> without having a map of Dublin handy."
>
> I couldn't figure how having a map of Dublin would help you to set type,
> unless the type you're setting is for _Ulysses_ itself. or else having
> the layout of Dublin open on your desk would give you a preconscious
> stimulus, osmotically or something cool like that, while you create your
> own text.
>
> following my own map of missed reading,
>
> tl
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:████████] [\[mailto:████████\]](#)
> On Behalf Of Eric Yost
> Sent: Tuesday, November 07, 2006 14:38
> To: ██████████
> Subject: Re: One more reason to avoid Norton anthologies
>
> >>I did--I thought the answer was a, the setting (the
> narrator's psyche)
>
> I thought it could be a hypertextual parting of the ways.
> Pressing A, B, or C would lead to a customized set of
> questions targeted to you, who were classed either as a
> setting-, point of view-, or attitude- "type" of reader.
>
> If you're a setting type, you cannot read _Ulysses_ without
> having a map of Dublin handy. If you're a point of view
> reader, you'll want to foreground narrative techniques that
> reinforce point of view, so you'll need a couple colored
> highlighters to mark up hot and cold prose. If you're an

> attitude reader, and you're in the right mood, you'll want
> to act out Mersault's detachment or Emma's anxious
> emptiness. Norton in its infinite kindness, and not in the
> least to counterpoise the intellectual sweatshops that
> produce its product, wants this to be a fun test. It's not
> about the score. Literature is for all. Ahhhhhh!
>

--

<http://mother-of-light.blogspot.com>

[↑ Contents](#)

188. **Ron Starr**

Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)

Tue 7 Nov 2006

What would be the URL to the button?

Given that the entire top-level page consists of a single, very large GIF, it's a little less than clear what one might display on a website or blog page.

-Ron Starr

Michael Rothenberg is looking for people who would be willing to post a Poets In Need button on their websites or blogs. Interested people can link the button at <http://www.poetsinneed.org> <<http://www.poetsinneed.org/>> .

[↑ Contents](#)

189. **Bob Grumman**

The NEA

Tue 7 Nov 2006

Today at <http://comprepoetica.com/newblog/Index.html> I have a letter-to-the-editor that got into American Book Review ten years ago and stirred up no discussion at all. I still think the ideas in it are worth considering--and hope at least a few people will send me their opinion of them.

--Bob G.

[↑ Contents](#)

190. **Maria Damon**

Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)

Tue 7 Nov 2006

time for a med check?

At 2:10 PM -0800 11/7/06, Jason Quackenbush wrote:

>this kind of self-serving pseudo-good heartedness makes me really angry.

>

>>From the website:

>"Poets in need is a non-profit organization founded in 2000

>providing emergency assistance to poets who have an established

>presence in the literary community as innovators in the field and a

>substantive body of work."

>

>that strikes me as saying if you're really needy, and not the kind

>of person who can pull down a cushy teaching job at some sleepy

>liberal arts college, or make a couple of grand here and there doing

>speaking engagements, or charge 15-20 bucks a copy for hard cover

>versions of your books, PIN doesn't give a damn how much you need

>help, because you don't deserve theirs. More importantly, such

>criteria for assistance effectively limits beneficiaries to people

>who are middle aged or older and college educated. In other words,

>the members of our society who really ought to be expected to be

>able to take care of themselves. Never mind what happens if Michael

>Rothenberg and co. don't happen to consider your work innovative.

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>What a bunch of bullshit. I'll send my donations to the salvation

>army or the united way, thanks.

>

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>>

>>

>>

>>

>>

>>Mark Young at Otoliths, [REDACTED], has offered to give people

>>tips on how to link it if they are not sure how to do it.

>>

>>

>>

>>David Meltzer, a recipient of a PIN Grant writes: "This remarkable & real
>>utopian organization of mutual aid bailed me out of a cold-sweat fiscal
>>crisis. I'll always be grateful as well as a confirmed advocate of this kind
>>of communitarian support & good will."

>>

>>

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>>More information on PIN can be found at the PIN website:

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>><http://www.poetsinneed.org> <<http://www.poetsinneed.org/>> .. The site is
>>still in development.

[↑ Contents](#)

191. **Stephen Vincent**

Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)

Tue 7 Nov 2006

Yes, Christopher, thanks for illuminating the unfortunate, mean spiritedness of Jason Q's misinformed tirade against the wishes and goals of PIN. I happily contribute what I can to Poets-in-Need and - knowing some of them each, and some well, the trustees - Lyn Hejinian, Michael Rothenberg, Leslie Scalapino and Norman Fischer - I implicitly trust their intentions. Ironically, only one, Lyn, and that is belatedly, works in the academy, and they are each - through their own and experiences of others - deeply familiar with the risks - health and all - of surviving at the margins without sufficient health insurance, most notably.

I think it's important to, if not celebrate, to support their generosity and compassion towards poets of commitment and accomplishment who are genuinely in need.

Stephen V

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

As a friend of David Meltzer who knows what he's had to go through at certain times in his life, I object strongly to Jason Quackenbush's pissy little snit-fit (which I'm sure was ignited -- fizzle, fizzle -- before he even got as far as David Meltzer's testimonial. Guess what, dude? David Meltzer does not possess a college degree. He has problems with mobility. He's pushing 70. He doesn't make very much money at all. And he's a great poet; though not a betting man, I'd wager, Mr. Quackenbush, he has a lot more to say on a bad day than you

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The stink of bourgeois white-boy complacency that often emanates from this list is at times too much to ignore, I'm afraid.

But to show I'm not devoid of charity, and to defuse his no doubt righteous anger, all Mr. Quackenbush need do is send out his address and I'll be glad to mail him a shiny brown penny (not for his thoughts, mind you), with appropriate admonitions not to spend it all in one place and on any kind of dissipation.

[↑ Contents](#)

192. **Jason Quackenbush**

Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)

Tue 7 Nov 2006

No, I took my medications as prescribed today, thanks. Do you have a different point of view or is it just your opinion that I'm not entitled to a principle that elitist groups ought not to be providing financial assistance to the needy based not on an individual's need but rather on the perception by the group of the individual's worth?

On Tue, 7 Nov 2006, Maria Damon wrote:

time for a med check?

*At 2:10 PM -0800 11/7/06, Jason Quackenbush wrote:
this kind of self-serving pseudo-good heartedness makes me really angry.*

From the website:

"Poets in need is a non-profit organization founded in 2000 providing emergency assistance to poets who have an established presence in the literary community as innovators in the field and a substantive body of work."

that strikes me as saying if you're really needy, and not the kind of person who can pull down a cushy teaching job at some sleepy liberal arts college, or make a couple of grand here and there doing speaking engagements, or charge 15-20 bucks a copy for hard cover versions of your books, PIN doesn't give a damn how much you need help, because you don't deserve theirs. More importantly, such criteria for assistance effectively limits beneficiaries to people who are middle aged or older and college educated. In other words, the members of our society who really ought to be expected to be able to

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What a bunch of bullshit. I'll send my donations to the salvation army or the united way, thanks.

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Michael Rothenberg is looking for people who would be willing to post a Poets In Need button on their websites or blogs. Interested people can link the button at <http://www.poetsinneed.org> <<http://www.poetsinneed.org/>> .

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More information on PIN can be found at the PIN website:

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[↑ Contents](#)

193. **Tisa Bryant**

Brooklyn: Grand Opening & Reading for Adam's Books!

Tue 7 Nov 2006

Please come celebrate the grand opening of Brooklyn's newest bookstore, Adam's Books, owned and operated by poet Adam Tobin.

The mix is quite nice, writers of various genres and crossings; happy.

It's an all-day affair, so come nosh, listen, and browse!

Here's the lineup:

12 pm – 3 pm: COFFEE & MUFFINS

12:00 – 1:00 : Rick Pernod, Andrea Baker, Bronwen Tate

1:00 – 2:00 : Jenn Guitart, Tisa Bryant, Lynn Xu

2:00 – 3:00 : Christopher Myers, Erika Howsare, Jackie Delamatre

3 pm – 6 pm: BEER & PRETZELS

3:00 – 4:00 : Will Hubbard, Jess DeCourcy Hinds, Amber West

4:00 – 5:00 : Eve Packer, Holly Tavel, Fred Schmalz

5:00 – 6:00 : Mac Wellman, Erin Courtney, Jonathan Cenicerroz

6 pm – 10 pm: WINE & CHEESE

6:00 – 7:00 : Anika Haynes, Gareth Lee, Brenda Iijima

7:00 – 8:00 : Luisa Guigliano, Jennifer Hayashida, Christopher
Stackhouse

8:00 – 9:00 : Bonnie Emerick, Amy King, Adam Tobin

Adam's Books

456 Bergen St. 11217

(between 5th Ave. & Flatbush)

Brooklyn NY [REDACTED]

[REDACTED]

***** There is no energy in reproducing life.

Stories are not imitations of reality. They create new realities. The difference between creating and reproducing is the difference between painting a tree with broad brush strokes and tracing its outline from a photo.

Roberta Allen, Fast Fiction: Creating Fiction

In Five Minutes=

[↑ Contents](#)

194. **Vernon Frazer**

Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)

Tue 7 Nov 2006

Jason,

I think you have this all wrong. PIN has no paid staff. Everything runs on donations, so nobody skims the money. There is no paid administration, no rent, only volunteers.

I supported my own writing by monitoring nonprofit organizations for over 26 years & wouldn't give a cent to places like the Red Cross and many others because I've seen them cook their books and routinely do disservices to the needy. I have done quality control of United Way, which has its own history of questionable financial issues, overpaid executives, etc. As a retired professional, I can assure you that your dollar will be more effectively utilized at Poets in Need where 100 cents per dollar goes to people, as opposed to perhaps one cent per dollar, as happens in most organizations (although the Salvation Army is pretty good).

I don't expect to need PIN's help, but I send them a check.

Michael Rothenberg is a person who is seriously committed, not just to his craft, but to environmental and social issues. He really cares. You are reading him way wrong.

The site does not say a single word that supports your response. I suggest you look at the site.

I've used my two posts for the day. Michael Rothenberg's email is at the PIN site. If you really feel so strongly, perhaps you should discuss this with him.

Vernon Frazer

<http://vernonfrazer.com>

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Jason Quackenbush

Sent: Tuesday, November 07, 2006 5:11 PM

To:

Subject: Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)

this kind of self-serving pseudo-good heartedness makes me really angry.

From the website: "Poets in need is a non-profit organization founded in 2000 providing emergency assistance to poets who have an established presence in the literary community as innovators in the field and a substantive body of work."

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such criteria for assistance effectively limits beneficiaries to people who are middle aged or older and college educated. In other words, the members of our society who really ought to be expected to be able to take care of themselves. Never mind what happens if Michael Rothenberg and co. don't happen to consider your work innovative.

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>
>
>

[↑ Contents](#)

195. **Kevin Killian**
Re: POETS IN NEED

Tue 7 Nov 2006

Jason, it seems that you are making a gesture of solidarity on behalf of young people who might not qualify for Poets in Need benefits.

That's admirable, and I agree that something should be done for the young people. But what? If you are serious about forming a young person's Poets in Need sort of group, that would administer charity to those who have not yet reached middle aged, let me know. You might call it "Junior Poets in Need"-- J-PIN?

I urge you not to divert your donations to the Salvation Army or United Way, but keep with your original impulse and earmark them for J-PIN. How much were you planning to give the Salvation Army and United Way anyhow, if that's not too impertinent? How would you know that they those large impersonal organizations had funneled your contributions to the young?

Kevin Killian

this kind of self-serving pseudo-good heartedness makes me really angry.

From the website:

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[↑ Contents](#)

196. **Bob Grumman**

Re: apostrophe s

Tue 7 Nov 2006

From: "Mark Weiss" <[REDACTED]>

...

I thought so too. According to the article taint so. Worth reading.

...

I always assumed the use of an apostrophe to show a noun or pronoun to be in the possessive case resulted from the habit of showing the possessive case with the noun or pronoun involved

plus
"his," as in "John his son David." The "his" got
slurred, and the apostrophe slipped in by printers
to
indicate that it was missing.

--Bob G.

Yup. The "his" form seems to be an example of
folk-orthography, and the
apostrophe itself a signal/vestige of the original
Old English
fully-stressed "-es" possessive case word-ending.
Shouldn't be difficult to
check, by locating the earliest use of the "his"
form vs. the comma-ed
apostrophe. I have to say this was my own sense,
and nice to see this
"confirmed". Though I'd have liked to see more
dated citations given rather
than just references to secondary sources. [Note
how the article says Hook
(1999) "maintains" -- a hint of uncertainty there?]

Worth stressing that the apostrophe *only exists in
the written form of
English -- "its" and "it's" are pronounced
identically. (M.A.K.Halliday,
+The Spoken and the Written Language+, to give a
fine book a boost, is
relevant here. Let's hear it for Maoist linguists
now residing in
Australia.)

Robin

From the article (to save Bob Grumman's pore tired
brain <g>):

"
Hook (1999) maintains, however, that the apostrophe
is "a mere printer's
gimmick, doubtless born of the mistaken notion that
the genitive ending was
a contraction of his"

(p. 44). An invention of mortals, the

*apostrophe has indeed been
subject to human error.*

*The -es genitive ending, often spelled and
pronounced -ies or -ys in early
Middle English, was confused as early as the
thirteenth century with his,
the possessive of he, so that Shakespeare could
later write 'the count his
gally', and even expressions like 'my sister her
watch' appeared (qtd. in
Hook, 1999, pp. 44-45).*

*The unstressed pronunciation of the genitive -es
seemed to have caused many
speakers to believe they were saying his. This usage
presumably caused
pronunciation problems and gender confusion with a
noun such as woman or
girl, or a plural noun like
winners, but nevertheless was quite common (Hook,
1975, p.160). The
apostrophe became a sort of "compromise" to indicate
either the missing -e
in the genitive ending -es, or the hi of the
mistaken possessive indicator
his (Hook, 1999, p. 45).*

"

I was wondering when you'd join this discussion, Robin, and am glad you have. Thanks for the quoted material. I now lean toward two (or more) sources of the apostrophe ess to indicate the possessive case. It seems possible to me that something like "the count his gally" could have become standard, with some pronouncing it "the counts gally" and printers adding apostrophes at the same time other printers were adding apostrophes indicating removed genitive y's or e's or whatever. Or could the extra syllable in the genitive have been lost by the time of printing? In that case, the apostrophe might only have come to be used for the possessive case because of "his."

I'm talking through my hat, of course. Don't know anything about Englishes before Shakespeare's, or much even about his. Can't quite believe the his hypothesis is all folkery, though.

Would love to read a book on the apostrophe.

--Bob

[↑ Contents](#)

197. **Tom W. Lewis**

the Function of Carnival in 1950s Private School Literature Classes, or, Robin Williams told me not to write in pentameter

Tue 7 Nov 2006

yeah, get out there and vote all you U.S. listers!

I've never heard the "trope, not meter" position, but then I don't get out much these days.

and I would agree with you, Angela, about "Dead Poets Society", but for a recent book review in the Times that reminded me how stilted the movie was when it came to showing "what poetry is really about":

NY Times * October 1, 2006 * School of Verse * By DAVID ORR [reviewing] THE ODE LESS TRAVELLED -- Unlocking the Poet Within -- By Stephen Fry.

The difficulty of teaching poetry to a lay audience can be summarized by a single, diabolical name: Robin Williams. Williams, as you may recall, played the free-thinking English teacher John Keating in the 1989 movie "Dead Poets Society," a film that established once and for all the connection between learning about poems and killing yourself while wearing a silly hat. In the movie's first depiction of poetical pedagogy, Williams as Keating instructs his students to open their textbook - a dry, dully diagrammatic primer by "Dr. J. Evans-Pritchard" - and then, with the insouciant panache of Lord Byron (or possibly Patch Adams) tells them to rip out the introduction! Yes! Riiiiip! "Armies of academics going forward, measuring poetry," cries the righteous Keating, "No, we will not have that here!" Instead, the class is told to embrace a philosophy of carpe diem, and sic transit J. Evans-Pritchard. Significantly, however, while Keating subsequently teaches his students how to stand on their desks, how to kick a soccer ball with gusto and how to free-associate lamely about Walt Whitman, he's never shown actually teaching them anything about the basics of form - basics they'd need in order to appreciate half the writers he's recommending.

...

the movie isn't about poetry or writers -- it's a bildungsroman in film, and though Keating's literature class is a catalyst for the characters' growth, it

didn't seem to serve much except as a mechanism driving the movie forward -- also created a false dichotomy between the good (those free-thinkers brave enough to climb out of the box) and the oppressors of the good (authority figures who hate free-thinkers).

writing, poetry, all that, are more complicated than standing on the desk and shouting your barbaric Yawp!

or is that my own bias?

anybody out there have an opinion on Fry's book? Orr thought it was a sweet ride, but I don't much care for Orr's opinions.

tl

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

From: UB Poetics discussion group [mailto:]

On Behalf Of angela vasquez-giroux

Sent: Tuesday, November 07, 2006 16:47

To:

Subject: Re: One more reason to avoid Norton anthologies

i actually took the poetry quiz; what i found was that some basic tenets for norton were, in my mind, flawed. (ie the singular, defining convention of poetry being meter...which it isn't: it is TROPE!) i agree that the premise of the anthology is great--collecting good work, cheaply, in one place for students = fantastic. teaching antiquated ideas, the kind ripped apart by robin williams' character in "the dead poets society" is not so grand.

poetry isn't defined by "visual language" but FIGURATIVE language, not meter but TROPE, etc. and, let's be clear, we can NEVER know the author's or point of view (as was asked in the example question).

ok...polls close in 3.25 hours. yay election day!

angela

On 11/7/06, Tom W. Lewis < > wrote:

>

> aren't Norton anthologies sort of, I don't know, definitive editions of

> the works they publish? maybe not definitive, but at least standardized?

>

>

> now, you might complain about the standards, norms, etc., that are being

> applied in choice and editorial approach, but isn't the anthologies'

> existence kind of a good thing?
>
> am I just a stooge for the canon pushers if I receive a certain
pleasure
> thumbing through a Norton anth. now and then?
>
> so this boo-boo re: the Poe question doesn't on its own indicate that
> their whole operation is corrupt and literarily bankrupt, does it?
>
> by the way, as I scanned through Eric's message, I read this:
>
> "If you're setting type, you cannot read _Ulysses_
> without having a map of Dublin handy."
>
> I couldn't figure how having a map of Dublin would help you to set
type,
> unless the type you're setting is for _Ulysses_ itself. or else having
> the layout of Dublin open on your desk would give you a preconscious
> stimulus, osmotically or something cool like that, while you create
your
> own text.
>
> following my own map of missed reading,
>
> tl
>
>
> -----Original Message-----
> From: UB Poetics discussion group
[mailto:]
> On Behalf Of Eric Yost
> Sent: Tuesday, November 07, 2006 14:38
> To:
> Subject: Re: One more reason to avoid Norton anthologies
>
> >>I did--I thought the answer was a, the setting (the
> narrator's psyche)
>
> I thought it could be a hypertextual parting of the ways.
> Pressing A, B, or C would lead to a customized set of
> questions targeted to you, who were classed either as a
> setting-, point of view-, or attitude- "type" of reader.

KARL-ERIK TALLMO, poet, writer, artist, journalist

ARTWORK, WRITINGS etc.: <http://www.nisus.se/tallmo/>

SOUND & MUSIC: <http://www.nisus.se/tallmo/sound/>

MAGAZINE: <http://art-bin.com>

[↑ Contents](#)

200. **Maria Damon**

Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)

Tue 7 Nov 2006

neither; more than the stated content, it's the vitriolic and hyberbolic tone of the post that indicates that you're not happy.

At 3:06 PM -0800 11/7/06, Jason Quackenbush wrote:

>No, I took my medications as prescribed today, thanks. Do you have a
>different point of view or is it just your opinion that I'm not
>entitled to a principle that elitist groups ought not to be
>providing financial assistance to the needy based not on an
>individual's need but rather on the perception by the group of the
>individual's worth?

>

>

>On Tue, 7 Nov 2006, Maria Damon wrote:

>

>>time for a med check?

>>

>>At 2:10 PM -0800 11/7/06, Jason Quackenbush wrote:

>>>this kind of self-serving pseudo-good heartedness makes me really angry.
>>>

>>>>From the website:

>>>"Poets in need is a non-profit organization founded in 2000

>>>providing emergency assistance to poets who have an established

>>>presence in the literary community as innovators in the field and

>>>a substantive body of work."

>>>

>>>that strikes me as saying if you're really needy, and not the kind

>>>of person who can pull down a cushy teaching job at some sleepy

>>>liberal arts college, or make a couple of grand here and there

>>>doing speaking engagements, or charge 15-20 bucks a copy for hard

>>>cover versions of your books, PIN doesn't give a damn how much you

>>>need help, because you don't deserve theirs. More importantly,

>>>such criteria for assistance effectively limits beneficiaries to
>>>people who are middle aged or older and college educated. In other
>>>words, the members of our society who really ought to be expected
>>>to be able to take care of themselves. Never mind what happens if
>>>Michael Rothenberg and co. don't happen to consider your work
>>>innovative.
>>>
>>>What a bunch of bullshit. I'll send my donations to the salvation
>>>army or the united way, thanks.
>>>
>>>
>>>On Tue, 7 Nov 2006, Vernon Frazer wrote:
>>>
>>>>Michael Rothenberg is looking for people who would be willing to post a
>>>>Poets In Need button on their websites or blogs. Interested
>>>>people can link
>>>>the button at <http://www.poetsinneed.org>
<<http://www.poetsinneed.org/>> .
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>Mark Young at Otoliths, [REDACTED], has offered to give people
>>>>tips on how to link it if they are not sure how to do it.
>>>>
>>>>
>>>>
>>>>David Meltzer, a recipient of a PIN Grant writes: "This remarkable & real
>>>>utopian organization of mutual aid bailed me out of a cold-sweat fiscal
>>>>crisis. I'll always be grateful as well as a confirmed advocate
>>>>of this kind
>>>>of communitarian support & good will."
>>>>
>>>>
>>>>
>>>>More information on PIN can be found at the PIN website:
>>>>
>>>><http://www.poetsinneed.org> <<http://www.poetsinneed.org/>> .. The site is
>>>>still in development.

[↑ Contents](#)

201. **Robin Hamilton**

Re: apostrophe s

Tue 7 Nov 2006

Hi, Bob.

*I was wondering when you'd join this discussion,
Robin, and am glad you have.*

Got tangled-up in a thread I floated on FICINO, about Dictionaries and Corpora. Dem NeoLatinists are dead helpful, but I got (and am getting) more than I bargained for.

*It seems possible to me that something like "the count
his gally" could have become standard, with some
pronouncing it "the counts gally" and printers adding
apostrophes at the same time other printers were
adding apostrophes indicating removed genitive y's or
e's or whatever.*

[Guesses follow. I won't go to the stake for anything I say below.]

Um ... I don't think the "his" form was ever anything other than fairly exceptional, probably only literary, and mildly pretentious. Still like it, but -- "Robin His Book". Is this "X his book" collocation the commonest form of the genitival "his"? I have a feeling it might be.

*Or could the extra syllable in the
genitive have been lost by the time of printing?*

I'd guess that the "e" *had vanished from pronunciation by the time of Caxton. Otherwise why any reason to have an apostrophe in the first place? But this should be fairly easily decided by reference to a history of the evolution of English pronunciation. In Baugh's +History of the English Language+? But I'm a bit tired to check at the moment.

[Query: Is there a difference here between Scots and English printers? We Scots retained "z" to represent the yogh (still found in the pronunciation of "Menzies" = [Mingus], for instance), which never made it into an English standard print font. Dunno how the possessive apostrophe played north of the border. Might look at the Chepman and Millar prints of Dunbar if I remember. Should have transcripts on my hard disk somewhere. Ought to show up there.]

Would love to read a book on the apostrophe.

Must be one. I think maybe in the notes to the article Mark posted.

Robin

[↑ Contents](#)

202. **Alison Croggon**

Re: The NEA

Tue 7 Nov 2006

Hi Bob

You might find the current discussion on my blog of interest here:

<http://theatrenotes.blogspot.com/2006/11/arts-funding-some-further-thoughts.html>

plus other posts with comments, despite the wingnuts.

All the best

Alison

On 11/8/06, Bob Grumman <[REDACTED]> wrote:

> Today at <http://comprepoetica.com/newblog/Index.html> I
> have a letter-to-the-editor that got into American
> Book Review ten years ago and stirred up no discussion
> at all. I still think the ideas in it are worth
> considering--and hope at least a few people will send
> me their opinion of them.

>

> --Bob G.

>

--

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

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

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

[↑ Contents](#)

203. **Robin Hamilton**

Re: apostrophe s

Tue 7 Nov 2006

Maybe somebody in this thread has already referred to Michael Quinion's entry in World Wide Words. If not, here it is:

<http://www.worldwidewords.org/qa/qa-pos2.htm>

See also:

http://en.wikipedia.org/wiki/Genitive_case

http://en.wikipedia.org/wiki/Saxon_genitive

| *Karl-Erik Tallmo*

And most to the point of the issue of "his" (though both the articles Karl-Erik points to in Wikipedia are generally useful):

http://en.wikipedia.org/wiki/His_genitive

Robin Hamilton

[↑ Contents](#)

204. **David A. Kirschenbaum**

****Advertise in Boog City 38****

Tue 7 Nov 2006

please forward

Advertise in

Boog City 38

*Deadline

--Wed. Nov. 15-Ad copy to editor

--Sat. Nov. 18-Issue to be distributed

Email to reserve ad space ASAP

We have 2,000 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$60 to \$30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

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

Email [REDACTED]

or call 212-842-BOOG(2664) for more information.

thanks,

David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

[↑ Contents](#)

205. **David Baratier**

Re: any idea on what

Wed 8 Nov 2006

| *widely acclaimed* *means*

>>at a reading today one poet who mc'd referred to another poet in those terms

Appreciated by more than two poets who live far away from each other, preferrably in more than one country.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

206. **AG Jorgensen**

Denise Levertov

Wed 8 Nov 2006

Quick note and on the road! I would be interested in links and news on the poet Denise Levertov. Your energy, as they say, will be appreciated.

Alex

--- Chris Stroffolino <[REDACTED]> wrote:

> Oh, one more thing--

> I did want to thank you for the INFORMATION by the

> way. I had heard
> on the radio that a helicopter had crashed into a
> bldg, but didn't
> know more details until I read your note---so in
> that sense it helped
> too...
> Chris
> On Oct 12, 2006, at 6:56 AM, amy king wrote:
>
> > Good grief! I wasn't limiting the message to
> per seYankees'
> > fans; instead I was noting that I realize this is
> a list for
> > POETICS and that I was toeing the line by posting
> unrelated news
> > here. In fact, I haven't watched the Yankees play
> in quite
> > sometime, nor have I seen him play (not even the
> other night), so I
> > probably don't even count as an official fan based
> on your rant.
> >
> > If you want to debate the history of who played
> for what time
> > when and how long it takes to call a team "home"
> and what
> > constitutes a "fan" etc etc, then I'm sure there's
> a baseball
> > listserv somewhere.
> >
> > I apologize to the list for posting non-related
> poetry info, esp
> > since it seems David is willfully misreading the
> subject line of my
> > post and attempting to create strife and
> dissension through his
> > incredibly rude diatribe where certainly none was
> intended, a fact
> > that is fairly obvious.
> >
> > But hasn't this kind of angry, presumptuous
> response become

> > typical on this list over the past few years?
> It's one of the main
> > reasons why discussions are no longer productively
> sustained, but
> > instead fizzle out in an angry flurry of
> performance and pride.
> >
> >
> > David-Baptiste Chirot <[REDACTED]>
> wrote:
> > Why is this news "only for Yankees fans:?"--
> > Cory Lidle played nine seasons in the Majors--of
> which only the
> > last ten
> > weeks were for the Yankees--
> > Baseball--and sports fans --from anywhere and
> everywhere mourned
> > Lidle's
> > death--his number was repeatedly honored and shown
> during the
> > Tigers-A's
> > game tonight--I was watching in the Polish
> Falcons' Club in
> > Milwaukee and
> > people were all tipping their hat to Lidle--
> > If he hadn't been a Yankee for ten weeks do you
> think you'd be paying
> > attention? (Would you care if Cory Lidle were
> still a Phillie?) Let
> > alone
> > learning about Thurmon Munson who played his
> entire career for the
> > Yankees?--
> > Have some respect for baseball and sports fans of
> the world who
> > know about
> > and care for players no matter where and who they
> play for, and
> > knew about
> > them longer than ten weeks.
> >
> >> From: Dan Coffey

> > > Reply-To: UB Poetics discussion group
> >
> > > To: [REDACTED]
> > > Subject: Re: Only for Yankees' Fans [not poetry]
> > > Date: Wed, 11 Oct 2006 17:13:54 -0500
> > >
> > > Yeah, it's been confirmed that he was on the
> plane. First time I ever
> > > turned
> > > to ESPN to get my news.
> > >
> > > On 10/11/06, amy king wrote:
> > > >
> > > > They think the four-seater plane that just hit
> the Manhattan
> > > > highrise is
> > > > owned by Cory Lidle. No confirmation that he was
> on it.
> > > >
> > > >
> > > > "He is Cory Lidle, who has been a major league
> pitcher for nine
> > > > years
> > > > and a pilot for seven months. He earned his
> pilot's license last
> > > > off-season
> > > > and bought a four-seat airplane for \$187,000. It
> is a Cirrus
> > > > SR20, built
> > > > in
> > > > 2002, with fewer than 400 hours in the air.
> > > >
> > > > A player-pilot is still a sensitive topic for
> the Yankees, whose
> > > > captain, Thurman Munson, was killed in the crash
> of a plane he
> > > > was flying
> > > > in
> > > > 1979. Lidle, acquired from the Philadelphia
> Phillies on July 30,
> > > > said his
> > > > plane was safe."

```
> >>>
> >>>
> >>>
> >>>
>
http://www.nytimes.com/2006/09/08/sports/baseball/08yankees.html?
>
> >>>
>
ex=1315368000&en=f488e3344c30a4f4&ei=5090&partner=rssuserland&emc
=rs
>
> >>> s
> >>>
> >>>
> >>>
> >>>
> >>> -----
> >>> How low will we go? Check out Yahoo! Messenger's
> low PC-to-Phone
> >>> call
> >>> rates.
> >>>
> >>
> >>
> >>
> >> --
> >> http://hyperhypo.org
> >
> >
>
> > Share your special moments by uploading 500 photos
> per month to
> > Windows Live
> > Spaces
> >
>
http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?
>
> > href=http://www.get.live.com/spaces/features
> >
```

> >

> >

> > -----

> > Yahoo! Messenger with Voice. Make PC-to-Phone

> Calls to the US (and

> > 30+ countries) for 2¢/min or less.

>

"Our best security, our only security, is in the world of ideas, and I sense a slight foreboding," he said.-- Justice Anthony Kennedy

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Talk more and pay less. Vonage can save you up to \$300 a year on your phone bill. Sign up now. <http://www.vonage.com/startsavingnow/>

[↑ Contents](#)

207. **AG Jorgensen** **Robert Creeley Letters**

Wed 8 Nov 2006

This is the second posting of this information, but I do think it important.

Again, thanks to Michael Kelleher for his support and assistance. Also, I would like to thank John Tranter for his comittment to the craft and generous consideration.

<http://jacketmagazine.com/31/rc-jorgensen.html>

"Our best security, our only security, is in the world of ideas, and I sense a slight foreboding," he said.-- Justice Anthony Kennedy

Sponsored Link

\$200,000 mortgage for \$660/mo - 30/15 yr fixed, reduce debt, home equity - Click now for info <http://yahoo.ratemarketplace.com>

[↑ Contents](#)

208. **Nathaniel Siegel**
a memorial for Brad Will in New York City
Wed 8 Nov 2006

Dear Poetics List:

on Saturday November 11th from 1-5pm
a memorial for Brad Will
St. Marks Church
East 10th Street and 2nd Avenue
New York City

The memorial will be followed by a procession lead by Stephen Said Smith, Tofu, and The Hungry Marching Band to community gardens in the East Village.

[↑ Contents](#)

209. **heidi arnold**
Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)
Wed 8 Nov 2006

-- i will certainly pass this info along to friends

-- i think some of the super-wealthy corporate interests who think they have the right to tell poets what to say and how to develop their art IN POINT OF FACT have the more responsible and more effective alternative to make a cash contribution to Poets in Need, so that the community that understands the work and is entitled to make decisions on its behalf, can take responsibility for shepherding the resources (i think you know who you are that i'm talking to out there) --

-- just my 2 cents

-- heidi

On 11/7/06, Vernon Frazer <[REDACTED]> wrote:

>

> Michael Rothenberg is looking for people who would be willing to post a

> Poets In Need button on their websites or blogs. Interested people can

> link

> the button at <http://www.poetsinneed.org> <<http://www.poetsinneed.org/>> .

>

>

>

>

>

> Mark Young at Otoliths, [REDACTED], has offered to give
> people
> tips on how to link it if they are not sure how to do it.
>
>
>
> David Meltzer, a recipient of a PIN Grant writes: "This remarkable & real
> utopian organization of mutual aid bailed me out of a cold-sweat fiscal
> crisis. I'll always be grateful as well as a confirmed advocate of this
> kind
> of communitarian support & good will."
>
>
>
> More information on PIN can be found at the PIN website:
>
> <http://www.poetsinneed.org> <<http://www.poetsinneed.org/>> .. The site is
> still in development.
>
>
>
--
www.heidiarnold.org
<http://peaceraptor.blogspot.com/>

[↑ Contents](#)

210. **Vernon Frazer**
Poeets in Need Button
Wed 8 Nov 2006

Yesterday I was unable to send the Poets in Need button because I would have had to seed it as a JPG file attachment.

If you would like a copy of the Poets in Need button, please contact Michael Rothenberg at [REDACTED] or me at [REDACTED] and we'll send you the JPG file containing the button.

Vernon Frazer

<http://vernonfrazer.com> <<http://vernonfrazer.com/>>

[↑ Contents](#)

211. **David-Baptiste Chirot**

Re: GLOSSOLALIA: A Neuroscientific Look at Speaking in Tongues

Wed 8 Nov 2006

RE QUERY ON GLOSSOLALIA--

(and re its relation with visual/sound poetries--interesting the images in conjunction with sources of sounds--)

david-bc

HEALTH | November 7, 2006

A Neuroscientific Look at Speaking in Tongues

By BENEDICT CAREY

Scientists have used brain images to peer into the minds of those who speak in tongues.

<http://www.nytimes.com/2006/11/07/health/07brain.html?ex=1163653200&en=b9c6e00d57b9d566&ei=5070&emc=eta1>

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[href=http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/friends.aspx&mkt=en-us](http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/friends.aspx&mkt=en-us)

[↑ Contents](#)

212. **Tom Orange**

Re: POETS IN NEED (Sent on behalf of Michael Rothenberg)

Wed 8 Nov 2006

hi list,

i don't doubt the sincerity and genuine-ness of PIN's efforts. the images of whalen are a perfect reminder of why such efforts are necessary, particularly in a "civil" society such as ours that utterly lacks a social safety net.

and it's unfortunate that right-minded efforts to address such situations can be met with such bitter resentment, as if one could actually hold it against someone like whalen for being the beneficiary of even the most modest relief from real poverty. (the right has notoriously exploited such sentiments.) moreover, it's clear from the website that this is not welfare but designed to help individuals through periods of financial crisis.

that said, the statement on the PIN website does beg some questions about what constitutes an "established presence," "innovation" and "a substantive body of published work." and while i certainly trust the board of directors to set fair and reasonable criteria, i wonder if these can be specified further or if it's a matter of one knowing it when one sees it.

tom orange
washington, dc

[↑ Contents](#)

213. **Gerald Schwartz**

Rumsfeld...

Wed 8 Nov 2006

is about to resign:
the beginning of the
beginning.

[↑ Contents](#)

214. **vulture protein**

Re: Rumsfeld...

Wed 8 Nov 2006

One Hydra head down!

On 11/8/06, Gerald Schwartz <[REDACTED]> wrote:

>

> is about to resign:

> the beginning of the

> beginning.

>

[↑ Contents](#)

215. **Vernon Frazer**

POETS IN NEED CORRECTION

Wed 8 Nov 2006

This morning I sent the wrong email address for Michael Rothenberg. Please contact him at

[REDACTED] if you would like a PIN pin.

Vernon

[↑ Contents](#)

216. **vulture protein**

Re: Rumsfeld...

Wed 8 Nov 2006

President Bush nominates former CIA chief Robert Gates as defense secretary to replace Donald Rumsfeld.

On 11/8/06, vulture protein <[REDACTED]> wrote:

>

> One Hydra head down!

>

> On 11/8/06, Gerald Schwartz <[REDACTED]> wrote:

> >

> > is about to resign:

> > the beginning of the

> > beginning.

> >

>

>

[↑ Contents](#)

217. **Daniel Godston**

Rumsfeld haiku

Wed 8 Nov 2006

Rumsfeld Barbecue Haiku

So long, Rummy -- stick
a fork in his ass and turn
him over, he's done

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

From: UB Poetics discussion group

[mailto:[REDACTED]]On Behalf Of vulture protein

Sent: Wednesday, November 08, 2006 12:16 PM

To: [REDACTED]

Subject: Re: Rumsfeld...

President Bush nominates former CIA chief Robert Gates as defense secretary to replace Donald Rumsfeld.

On 11/8/06, vulture protein <[REDACTED]> wrote:

>

> One Hydra head down!

>

> On 11/8/06, Gerald Schwartz <[REDACTED]> wrote:

> >
> > is about to resign:
> > the beginning of the
> > beginning.
> >
>
>

[↑ Contents](#)

218. **Stephen Vincent**
Rumsfeld/Cheney/Bush Iraq Legacy

Wed 8 Nov 2006

This quote from Baghdad Burning - which remains at:
<http://riverbendblog.blogspot.com/>

...A final note. I just read somewhere that some of the families of dead American soldiers are visiting the Iraqi north to see Ćwhat their sons and daughters died for¹. If that's the goal of the visit, then, ³Ladies and gentlemen- to your right is the Iraqi Ministry of Oil, to your left is the Dawry refineryŠ Each of you get this, a gift bag containing a 3 by 3 color poster of Al Sayid Muqtada Al Sadr (Long May He Live And Prosper), an Ayatollah Sistani t-shirt and a map of Iran, to scale, redrawn with the Islamic Republic of South Iraq. AlsoŠ Hey you! You- the female in the back- is that a lock of hair I see? Cover it up or stay home.²

And that is what they died for.

*

From the most recent entry in Baghdad Burning.

Stephen Vincent

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

Currently paying most of its attention to

A series of "Letters to Jack" (Spicer)

A work in progress

[↑ Contents](#)

219. **Daniel Godston**
Mu Xin's poetry

Wed 8 Nov 2006

Does anybody on this listserv know where I can buy a volume of Mu Xin's poetry? I saw a show of his artwork and prison writings at the University of Chicago's Smart Museum of Art several years ago, and that's amazing stuff. The only book I could find about his work is "The Art of Mu Xin: The Landscape

Paintings and Prison Notes." I guess he's written a number of volumes of poetry but that not too much has been translated into English...

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of Bruce Covey

Sent: Monday, November 06, 2006 4:03 PM

To: ██████████

Subject: mcsweeney, lin, florian reading in atlanta

This Thursday, November 9, Joyelle McSweeney, Tao Lin, and Sandy Florian will read at Emory University, Atlanta in the Dobbs Hall Parlor, 7:30pm. Refreshments will be served.

[↑ Contents](#)

220. **Eric Yost**

Re: Rumsfeld...

Wed 8 Nov 2006

>>President Bush nominates former CIA chief Robert Gates as defense secretary to replace Donald Rumsfeld.

Rumsfeld had a good side to being bad, and we'll get to see his good side shortly after he's gone.

Now all the stupid military programs Rumsfeld stopped will come back on line. The \$20 billion Crusader Mobile Howitzer will soon emerge with a fresh name. After sufficient bribery, it'll have Gates' imprimatur. Nobody will protest it because nobody knows much about it, same with a lot of the other old-school military pork Rumsfeld stopped.

The military-industrial complex certainly hated him too, so consider that you are celebrating his demise in their company. Bet you they have more expensive party hats.

[↑ Contents](#)

221. **Mark Weiss**

Re: Rumsfeld...

Wed 8 Nov 2006

The difference, Eric, is that this time around scrutiny will be both intense and orchestrated by committees controlled by Democrats, who have everything to gain by making Gates' life difficult (after a pretense at a honeymoon).

At 05:04 PM 11/8/2006, you wrote:

> >>President Bush nominates former CIA chief Robert Gates as defense

> secretary to replace Donald Rumsfeld.
>
>
>Rumsfeld had a good side to being bad, and we'll get to see his good
>side shortly after he's gone.
>
>Now all the stupid military programs Rumsfeld stopped will come back
>on line. The \$20 billion Crusader Mobile Howitzer will soon emerge
>with a fresh name. After sufficient bribery, it'll have Gates'
>imprimatur. Nobody will protest it because nobody knows much about
>it, same with a lot of the other old-school military pork Rumsfeld stopped.
>
>The military-industrial complex certainly hated him too, so consider
>that you are celebrating his demise in their company. Bet you they
>have more expensive party hats.

[↑ Contents](#)

222. **Alan Sondheim**

new video work - urls

Wed 8 Nov 2006

If you have followed any of the previous links, you'd see first that some might have been broken, but also that they represent a fairly innovative approach to dance and poetics in relation to the analogic and digital. This is more or less the complete series. I'd be happy for any feedback - I hope it's of interest here. (This work will be presented live and/or on DVD all over the place in the future. Some extends from Incidences, a collaboration between Foofwa and myself, with a group of four additional dancers, and lighting and computer performers; we just had a ten-day run in Geneva.)

Cli!

1. Revised urls. The following are all current and from the recent Alps / Swiss project. Dancers are Foofwa d'Imobilite and Maud Liardon. Sites are in Gruyere and the Aletsch. The files range in size from 820k on up; I apologize for the size, but if they were compressed more, they would lose essential detail.

These files will be online for quite a while. Information might be found in <http://www.asondheim.org/ov.txt> and <http://www.asondheim.org/ow.txt> .

<http://www.asondheim.org/jump.mp4>

<http://www.asondheim.org/eatenbylight.mp4>

<http://www.asondheim.org/rilkes.mov>

<http://www.asondheim.org/rilketongue.mp4>

<http://www.asondheim.org/aletschvlf.mp4>

<http://www.asondheim.org/foofwadanceis2.mp4>
<http://www.asondheim.org/mercigrotto.mp4>
<http://www.asondheim.org/virtualreal.mp4>
<http://www.asondheim.org/alandanceis.mp3>
<http://www.asondheim.org/maudatar.mp4>
<http://www.asondheim.org/charmchurch.mp3>
<http://www.asondheim.org/mauddanceis.mp4>
<http://www.asondheim.org/restfaces.mp4>
<http://www.asondheim.org/maudbrigcastle.mp4>
<http://www.asondheim.org/rilke.mp4>
<http://www.asondheim.org/maudpringychurch.mp4>
<http://www.asondheim.org/cath.mov>

2. Cli!

Top/World/Deutsch/Gesellschaft/Umwelt,_Verkehr,_Energ#h#rea#letsc!
Glacie#ie#ituate##h#00#!hig#ro#h#onkordiaplatz#h!
Aletsc#lacie#a#!widt##pproximatel#.#rie#ot##h#h!
mos#lciate#ar##h#lp#a#nscribe##000#wis#ikin!
recommendatio#ro#h#ctivit#orkshop#escribin#!wal#longsid#h!
Aletsc#lacie#ro#iescheral##ru#IM#uop#agazin#xplore#h!
wonder##uope#!summe#ourne#roun#uope#wis#ikin!
recommendatio#ro#h#ctivit#orkshop#escribin#!wal#longsid#h!
Aletsc#lacie#ro#h#A#egio##h#os#lciate#re##h#lp!
an#ncorporate#h#letsc#lacier#h#arges#n#onges##ester!
Eurasia#.#letsc#lacie#h#lp#arges#n#onges#lacier#yin!
i#h#ernes#lp##outh-centra#witzerland#overin##re##!
squar#ile#17#.#iveca#ovie##rosse#letschgletscher#ernes!
Alps#witzerland#on#now#h#letsc#lacie#h#igges#!
continenta#uop#ou#eu#u#ignore##lacie#Aletsc#s##lu!
gran#lacie#letsc#eathe#n#nformatio#bou#ringy#rance#h!
foo##ru#e#illag##h#djacen#illag##ring#th#ctua!
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pou#nterne!

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partemen#7)#oordo!
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anciennes#.#elp#or#nformatio##rofil#ages#ringy#rofile!
Pringy#ocation:#Newcastl#K#eviewe#ank:#e#l#!review#!
helpfu#otes#.#H#66#ringy-Gr!
res!
l#+4#0##2##!
I##ccessibl##rain#tatio##ringy/Gr!
re##in#P!
Bulle-Montbovo#n##pposit#iscove#r!
#ree#astures#t!
cattl#erd#n#dmir#h#uthenti#lpin#halet#it#hei#hingl!
roof#etwee#ring#n#!
son-Village#ring#.27904#!!
Top/World/Deutsch/Gesellschaft/Umwelt,_Verkehr,_Energi#h#rea#letsc!

[↑ Contents](#)

223. **mIEKAL aND** **the Brad Will foundation**

Wed 8 Nov 2006

the Brad Will foundation

The Will Family is establishing a foundation in the memory and celebration of Brad Will's life and work to further his vision of making the world a better place.

Mission

The Brad Will Foundation is a new non-profit organization (501(c) (3)). The organization's mission is to support and contribute to non-violent groups dedicated to the advancement of underserved people and communities throughout the world.

Pledges/Donations

If you would like to contribute to the foundation please share your wishes. We will follow-up with you once the non-profit foundation is active.

<http://www.bradwill.org>

[↑ Contents](#)

224. **kari edwards**

RADAR reading series * tuesday, november 14th * triple-chocolate cookies

Wed 8 Nov 2006

RADAR reading series * tuesday, november 14th * triple-chocolate cookies

the RADAR reading series

a showcase of underground and emerging writers and artists

a disperser of free home made cookies

tuesday, november 14th 2006

kari edwards + kathe izzo + keith knight + annalee newitz + triple-chocolate cookies

KARI EDWARDS is a poet, artist and gender activist; recipient of a Small Press Traffic book of the year awards + New Langton Art's Bay Area Award in literature; author of obedience, iduna, a day in the life of p., a diary of lies - Belladonna #27, and post/(pink). Edwards' work can also be found in Scribner's The Best American Poetry, Bay Poetics, Civil Disobediences: Poetics and Politics in Action, Biting the Error: writers explore narrative, Bisexuality and Transgenderism: InterSEXions of the Others, Experimental Theology, Public Text 0.2., Blood and Tears: Poems for Matthew Shepard, 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.

poet, filmmaker and conceptual performance artist KATHE IZZO works with love: childhood, motherhood, sex, and community. Her elegant installations, both confrontational and emotionally intimate, incorporate her physical presence into a performance space at once natural, theatrical & sacred; slipping through the subtle crack between limitation & liberation, between art & life. Her work has been shown most recently in solo shows at Artemis (Miami), Cinders (Williamsburg), Experimentica (Cardiff), Highways (LA) and Movement Research (NYC) and Wild Gift (London). In her most ambitious work so far, The True Love Project, Izzo has loved the world, one person at a time (for one day, one hour, one afternoon, evening or morning) for the last four years. The True Love Project and all it's subsidiaries are based on the principle of direct energetic transmission from artist to audience through the medium of love as art. By spending time together, all parties, artist and audience, are immediately and irrevocably transformed. To this date, she has loved over 400 private audiences, with only a few disgruntled patrons. Izzo's poetry, memoirs and short fiction have been published in numerous journals and anthologies. An early formative performance has been preserved for posterity in the seminal

Jack Smith collection of writings: MEET ME AT THE BOTTOM OF THE POOL/Serpent's Tail. She is currently at work on her memoir, LOVE ARTIST.

KEITH KNIGHT is an award-winning San Francisco based cartoonist and rapper. His two weekly comic strips, the K Chronicles and (th)ink (seen locally in the S.F. Chronicle's 96 Hours), can be found in over thirty-five alternative, ethnic, political and college newspapers across the country. His latest book, The Beginner's Guide to Community-Based Arts, is a primer for anyone looking to use art for social change. Knight is also the narrator for the KQED artist documentary. show Spark. Not bad for a former Michael Jackson impersonator. For more info, see www.kchronicles.com

ANNALEE NEWITZ is the founder of the webzine Bad Subjects; author of the books White Trash: Race and Class in America, The Bad Subjects Anthology, the recently published Pretend We're Dead (based on doctoral research on capitalism and monster movies), and the forthcoming anthology She's Such a Geek, about female nerds. Her weekly syndicated column, Techspolitation, explores the way media mutates and reiterates everyday life. She is a contributing editor at Wired magazine, and a recipient of a Knight Science Journalism Fellowship. Newitz's writings have appeared in magazines and papers such as Wired, New York Magazine, Popular Science, New Scientist, Salon, SecurityFocus, The Industry Standard, GettingIt, Feed, Gear, Nerve, The Utne Reader Online, Alternative Press Review, New York Press, The San Francisco Chronicle, The San Francisco Bay Guardian, The Silicon Valley Metro, and several academic journals and anthologies.

hosted by michelle tea

readings will be followed by questions and answers.

ask a question, receive a cookie.

the triple-chocolate cookie recipe was awarded first prize in baking at the 2006 yolo county fair. RADAR thanks MJ Strong for sharing her recipe.

RADAR also thanks the Hormel Center and The Friends of the San Francisco Public Library for their ongoing sponsorship and support.

tuesday, november 14th 2006

san francisco public library / main branch

100 larkin street

latino reading room / basement level

6pm / free

many wonderful events, including information about a free writing workshop being presented by Elizabeth Stark, would have been listed here if not for the present Mercury Retrograde and its affect on RADAR's computer.

--

transSubmutation

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

obedience

Poetry

Factory School. 2005. 86 pages, perfect bound, 6.5x9.

ISBN: 1-60001-044-X

\$12 / \$10 direct order

Description: obedience, the fourth book by kari edwards, offers a rhythmic disruption of the relative real, a progressive troubling of the phenomenal world, from gross material to the infinitesimal. The book's intention is a transformative mantric dismantling of being.

<http://www.factoryschool.org/pubs/heretical/index.html>

<http://www.spdbooks.org/SearchResults.asp?AuthorTitle=edwards%2C+kari>

[↑ Contents](#)

225. **David A. Kirschenbaum**

****Boog Series Wants to Host Your Non-NYC Small Press in January****

Thu 9 Nov 2006

Hi All,

We have an open date in our levy lives: celebrating the renegade press series on Thurs. Jan. 4, 2007. If your press is game to take this slot--read our invite letter below for more information--please email me asap.

thanks,

David

Hi,

David Kirschenbaum here. I'm the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 16th year. I'd like to invite you to take part in year four of our "d.a. levy lives: celebrating the renegade press" series.

The series is held at Chelsea's ACA Galleries (<http://acagalleries.com/>), which is owned by the son-in-law and daughter of the poet Simon Perchik. It's a nice space, and we fit 100 people, including a 9-piece jazz flash orchestra, in it for Chax Press's event, with plenty of room to spare. The gallery provides wine and other beverages, and cheese and crackers and hummus and chips.

Once a month I have a different non-NYC press host and feature three or more of their authors to read (we've had as many as 10 for one press and usually have 3-6) for 60 minutes total. We also have a musical act perform two 15-20 minute sets. If the visiting press is able to book a musical act that's preferred, so it's truly their night, if not I can book one that I think will work well with the night.

We started the series in August 2003. In our first four seasons we've hosted/are scheduled to host:

(locations are at the time of the event)

- Meritage Press (San Francisco/St. Helena, Calif.)
- The Owl Press (Woodacre, Calif.)
- Tougher Disguises (Oakland, Calif.)
- Cy Press (Cincinnati)
- above/ground press (Ottawa, Canada)
- Chax Press (Tucson, Arizona), 20th anniversary party
- The Tangent (Walla Walla, WA)
- Carve (Cambridge, Mass.)
- Braincase Press (Northampton, Mass.)
- Combo (Providence, R.I.)
- Talonbooks (Vancouver, Canada)
- Tripwire (San Francisco)
- Conundrum (Chicago)
- Ambit/Furniture Press (Baltimore)
- Kelsey Street Press (Berkeley, Calif.), 30th anniversary party
- The Poker (Cambridge, Mass.)
- Ahadada Books (Burlington, Canada)
- Firewheel Editions/Sentence, a magazine (Danbury, Conn.)
- Habenicht Press (San Francisco)
- The Canary (Kemah, Texas)
- Duration Press (San Rafael, Calif.)
- a+bend press (Davis, Calif.).
- Ducky (Philadelphia)
- Katalanché Press (Cambridge, Mass.)
- O Books (Oakland, Calif.)
- 3rd Bed (Lincoln, RI)
- Antennae (Chicago/Berlin)
- Kenning Editions (Berkeley, Calif.)
- Skanky Possum (Austin, Texas)
- One Less Magazine (Williamsburg, Mass.)
- Aerial Magazine/Edge Books (Washington, D.C.)
- Burning Deck Press (Providence, R.I.), 45th anniversary party

--The Wandering Hermit Review (Buffalo, NY)
--Narrow House Recordings (Baltimore, Maryland)
--Portable Press at Yo-Yo Labs (Brooklyn, NY)
--Palm Press (Long Beach, Calif.)
--Mooncalf Press (Philadelphia)
--Critical Documents (Oxford OH)
--United Artists (Brooklyn, NY)
--Ecopoetics (Lewiston, ME)
--Corollary Press (Philadelphia)
--Fewer & Further Press (Wendell, Mass.)
--Anchorite Editions (Albany, N.Y.)
--New American Writing (Mill Valley Calif.)
--Outside Voices (Charlottesville, VA)

Hope this find's you well.

as ever,
David

--

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

[↑ Contents](#)

226. **Lucas Klein**
Re: Mu Xin's Poetry

Thu 9 Nov 2006

Dear Daniel:

The Modern Chinese Literature & Culture database
(<http://mclc.osu.edu/default.htm>) lists the following translations into
English (all fiction):

Mu Xin

"An Empty Room." Tr. Toming J. Liu. *Persimmon* 3, 1 (Spring 2002): 46-48.

Also published as "An Empty Room

<<http://www.wordswithoutborders.org/article.php?lab=Empty>> ." Words

Without

Borders: The Online Magazine of International Literature.

"The Moment <<http://www.wordswithoutborders.org/article.php?lab=Childhood>> When Childhood Vanished." Tr. Toming Jun Liu. Words Without Borders: The Online Magazine of International Literature.

"Quiet Afternoon <<http://www.wordswithoutborders.org/article.php?lab=Tea>> Tea." Tr. Toming Jun Liu. Words Without Borders: The Online Magazine of International Literature.

"Xia Mingzhu, a <<http://www.wordswithoutborders.org/article.php?lab=Xia>> Bright Pearl. Tr. Toming Jun Liu. Words Without Borders: The Online Magazine of International Literature.

I guess no book of his has been published, but it looks like Toming Jun Liu is working on something in that direction.

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.blogspot.com>> www.CipherJournal.blogspot.com

[↑ Contents](#)

227. **Tim Peterson**

The Work of Leslie Scalapino: at the Poetry Project, Sat Nov 11th, 1 PM

Thu 9 Nov 2006

The Work of Leslie Scalapino

Saturday, November 11th, 1:00 pm at The Poetry Project, 131 East 10th Street, NYC

Leslie Scalapino will be at the event.

please come!

A celebration and inquiry into the work of prominent contemporary experimental Bay Area writer and publisher (of O Books) Leslie Scalapino. Leslie Scalapino's over 20 books challenge the boundaries of poetry, prose and visual art. Her most recent titles are *Orchid Jetsam*, *Dahlia's Iris* and *Zither & Autobiography*. Six poets will each present a short talk on aspects of Scalapino's work, followed by a question/answer session. Poets will include Brenda Iijima, who will host the discussion, Rod Smith, Laura Elrick, Alan Davies, Jennifer Scappettone and Rodrigo Toscano.

Rod Smith is the author of *In Memory of My Theories*, *Protective Immediacy*, *The Good House*, *Music or Honesty*, and, forthcoming *You Bête*. He publishes Edge Books and edits the journal *Aerial* in Washington, DC. Smith is also co-editing, with Peter Baker and Kaplan Harris, *The Selected Letters of Robert Creeley*, for the University of California Press. Laura Elrick's book *Fantasies in Permeable Structures* is recently out from Factory School (2005) in Vol. 1 of the *Heretical Texts* series. She is also the author of *sKincerity* (Krupskaya, 2003) and is one of the featured writers on *Women In the Avant Garde*, an audio CD produced by Narrow House Recordings in 2004. Alan Davies is the author of many books of poetry including *Active 24 Hours* (Roof), *Name (This)*, *Rave* (Roof), and *Candor* (O Books). Jennifer Scappettone's recent poetry, prose, and translations from the Italian are forthcoming in *4x4*, *Drunken Boat*, *P-Queue*, *The Cracked Slab Anthology of New Chicago Writing*, *Jacket*, *Modern Philology*, and *Zoland Annual*. She is working on an archaeology of the landfill & opera of pop-ups in progress, provisionally entitled "Exit 43", commissioned by Atelos Press. She teaches at the University of Chicago. Rodrigo Toscano is the author of *To Leveling Swerve* (Krupskaya Books, 2004), *Platform* (Atelos, 2003), *The Disparities* (Green Integer, 2002) and *Partisans* (O Books, 1999). His poetry has been translated into French, German, Spanish, Portuguese, and Italian. Toscano is originally from California (San Diego and San Francisco). He lives in New York City. Brenda Iijima is the author of *Around Sea* (O Books, 2004) and two forthcoming titles: *Animate*, *Inanimate Aims* (Litmus Press) and *Eco Quarry Bellwether* (OtherVoices). She runs Portable Press at Yo-Yo Labs from Brooklyn, New York.

[↑ Contents](#)

228. **David A. Kirschenbaum**

Memorial for Brad Will, Saturday 1-5 at St. Mark's Church in-the-Bowery

Thu 9 Nov 2006

hi all,

sending this note along from my friend jenny smith.

best,
david

From: Jenny Smith

Date: Wed, 8 Nov 2006 13:15:21 -0500

Subject: Memorial for Brad Will, Saturday 1-5 at St. Mark's Church
in-the-Bowery

Hi everybody.

I wanted to make sure everyone knew that Brad's memorial will be this
Saturday at 1:00 at St. Mark's Church, 2nd Ave and 10th St in Manhattan.

There will also be other events for most of the weekend, there is more
information about everything at www.friendsofbradwill.com.

Hopefully we can all come together and help each other get through this. A
note about the memorial follows this mail. Also, I'm sorry if you got this email
and don't know who I'm talking about -- I am sending this to a lot of people
because Brad knew a lot of people, and I want to make sure everybody who
wants to remember him has the opportunity to attend the memorial. Please
spread the word to anyone you know who you think might have known brad.
This is a very DIY affair, and I want to make sure the word gets out. Thank you.

Love,
Jenny

As people began to plan, plot and scheme for the memorial of that most-
notorious schemer and co-conspirator, Brad Will, the very first thought in the
room was to have *all* of us participate in the creation of this moment. To that
end, space will be created for all of you to contribute in whatever way you
choose to do so. There will be a DIY collage wall; there will be a place to record
your memories; there will be songs sung together; there will be bread broken
together. So, whatever you got- poems, words, photos, paintings, drawings,
banners, flyers, flowers, puppets, drums, instruments, food, tea, coffee, liquor,
whatever...

BRING IT!

PS- We encourage you try to bring your own reusable utensils, plates, and mugs
for food and drink in order to use less paper and plastic products.

Please also help outreach to folks who would like to come, especially those who
do not access to the internet.

[↑ Contents](#)

230. **David-Baptiste Chirot**

Woodland Pattern: 11/11/06 A Day of Poetry with Dawn Michelle Baude

Thu 9 Nov 2006

From: Woodland Pattern <[REDACTED]>

To: [REDACTED]

Subject: In only three days 11/11/06 A Day of Poetry with Dawn Michelle Baude: Workshop & Reading for only \$25!

Date: Wed, 8 Nov 2006 13:09:46 -0800 (PST)

A Master Class with Dawn Michelle Baude: Sensual Soundings, Responding Bodies

Saturday, November 11, 10am-1pm \$25

(Price includes a ticket to Dawn's reading with Philip Jenks at 7pm).

Sound distinguishes the poem from other literary genres—but how poets think about sound is usually circumscribed by traditional prosodic analysis. Instead of relegating ourselves to the "craft" of the poem, let's propose form as "animate"—dynamic, various, ontological. With close readings of HD's Notes on Thought and Vision, as well as works by Williams, Creeley, Solomon, and others, participants in this workshop will write poems exploring the link between bodies—the physical and literary, the vital and the poetic.

Dawn Michelle Baude took Robert Duncan's advice literally: learn as much as possible about language and the world, and apply that knowledge to the poem. Living mostly in France, Lebanon and Egypt, with extensive travel in Greece and Syria, she published chapbooks and fine press editions with small European presses, including Gaffiot Exquis (Arkadin, 1997) and The Book of One Hand (Liancourt Press, 1998). She is author of The Beirut Poems (Skanky Possom, 2001) and Egypt (Post-Apollo Press, 2002) and teaches Comparative Literature at the American University of Paris. In 2005, she received a Fulbright Award in Poetry that took her to Alexandria, Egypt. Her chapbook, Through a Membrane / Clouds, is due out from G O N G Press in 2006.

To register call (4[REDACTED]).

To read some of Dawn's work go to:

http://www.woodlandpattern.org/poems/dawn_michelle_baude01.shtml

To read some of Philip Jenks work go to:

http://www.woodlandpattern.org/poems/philip_jenks01.shtml

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

Woodland Pattern Book Center
720 E. Locust Street
Milwaukee, WI 53212
phone [REDACTED]

Find a local
pizza place, music store, museum and more...then map the best route!
<http://local.live.com?FORM=MGA001>

[↑ Contents](#)

231. **Roger Day**

Re: Rumsfeld...

Thu 9 Nov 2006

According to this: http://www.lrb.co.uk/v28/n21/harr04_.html, he oversaw a military spend of up to *\$8billion dollars per month* at it's current levels. I think a gold-plated howitzer with egg-timer is far the better option.

Vetoing spend-plans is one thing; ignoring operational advice is by far another. His previous experience as Secretary of Defence did not stand him in good stead for war.

Gates is mired^H^H^Htrained in the Iran-contra affair so expect a call to his old buddy Ollie North, whose warnings did not prevent the return of Ortega in Nicaragua.

Roger

On 11/8/06, Eric Yost <[REDACTED]> wrote:

- > >>President Bush nominates former CIA chief Robert Gates as
- > defense secretary to replace Donald Rumsfeld.
- >
- >
- > Rumsfeld had a good side to being bad, and we'll get to see
- > his good side shortly after he's gone.
- >
- > Now all the stupid military programs Rumsfeld stopped will
- > come back on line. The \$20 billion Crusader Mobile Howitzer
- > will soon emerge with a fresh name. After sufficient
- > bribery, it'll have Gates' imprimatur. Nobody will protest
- > it because nobody knows much about it, same with a lot of
- > the other old-school military pork Rumsfeld stopped.
- >
- > The military-industrial complex certainly hated him too, so
- > consider that you are celebrating his demise in their

> company. Bet you they have more expensive party hats.

>

--

<http://www.badstep.net/>

Suspicion breeds confidence

[↑ Contents](#)

232. **Mark Weiss**

Re: Rumsfeld...

Thu 9 Nov 2006

I would say that there's not a chance on earth that he'll even take North's calls. There are always goons available who aren't publicly tainted.

Big losers in the election are Limbaugh et freres. Not likely to be as central to the planning of the Grand Old Party as they have been. And they were North's constituency.

The 2008 campaign has just begun.

Mark

At 11:00 AM 11/9/2006, you wrote:

>According to this: http://www.lrb.co.uk/v28/n21/harr04_.html, he

>oversaw a military spend of up to *\$8billion dollars per month* at

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>far the better option.

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>Roger

>

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>
>
>--
><http://www.badstep.net/>
>Suspicion breeds confidence

[↑ Contents](#)

233. **Taylor Brady**

Re: Rumsfeld...

Thu 9 Nov 2006

Yeah, add Gates to the list of operatives in this administration whose previous job experience includes "unindicted co-conspirator." This move, coupled with the fact that John Negroponte still walks the earth as a free man (as does North, of course, along with boatloads of other Iran-Contra criminals) points to dismal days ahead in which the war could be transformed from "our" dirty job to an even dirtier, but plausibly-deniable proxy struggle dominated by black ops and staffed with the ubiquitous "military advisors" and "training specialists." These sorts of noises are already being made: it's a version of Murtha's "over-the-horizon" redeployment plan that could be sold to Republicans, which will give it a certain amount of "bipartisan" currency. My fear is that the Democrats will be persuaded to go right along, as it's an option that will, if nothing else, lead to reduced loss of U.S. lives in the short term.

So, from a doomed strategy of "Vietnamization" to a doomed strategy of "Central Americanization" ("death squads operating out of the Interior Ministry" does have an awfully familiar ring, doesn't it?). These are the poles between which this crew arranges their attempts to grasp the fact of a world that has, you know, other people in it. The aspect of it that will require particular vigilance, I think, on the part of anti-war and anti-imperialist people, is that this kind of covert-ops imperialism is a lot harder to do effective mass

mobilizing against. If this is in fact the way the wind is shifting, keeping the consequences fully in view is going to become a large and necessary task in the years ahead.

Taylor

Roger Day <[REDACTED]> wrote: According to this:
http://www.lrb.co.uk/v28/n21/harr04_.html, he oversaw a military spend of up to *\$8billion dollars per month* at it's current levels. I think a gold-plated howitzer with egg-timer is far the better option.

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Roger

On 11/8/06, Eric Yost wrote:

> >>President Bush nominates former CIA chief Robert Gates as
> defense secretary to replace Donald Rumsfeld.

>

>

> Rumsfeld had a good side to being bad, and we'll get to see
> his good side shortly after he's gone.

>

> Now all the stupid military programs Rumsfeld stopped will
> come back on line. The \$20 billion Crusader Mobile Howitzer
> will soon emerge with a fresh name. After sufficient
> bribery, it'll have Gates' imprimatur. Nobody will protest
> it because nobody knows much about it, same with a lot of
> the other old-school military pork Rumsfeld stopped.

>

> The military-industrial complex certainly hated him too, so
> consider that you are celebrating his demise in their
> company. Bet you they have more expensive party hats.

>

--

<http://www.badstep.net/>
Suspicion breeds confidence

[↑ Contents](#)

234. **Roger Day**

Re: Rumsfeld...

Thu 9 Nov 2006

Wasn't Gates part of the Iraq Study Group?

http://en.wikipedia.org/wiki/Iraq_Study_Group_Report

"The report is expected to present two alternative policies. Redeploy and Contain calls for the phased withdrawal of US troops to bases near Iraq where they could be redeployed against new threats, such as an emerging terrorist organization, anywhere in the region.[3] Stability First calls for maintaining a presence in Baghdad and encouraging insurgents to enter the political arena, while Iraq's neighbors, including Iran and Syria, would be asked to help end the fighting."

Fuck

Roger

On 11/9/06, Taylor Brady <[REDACTED]> wrote:

> Yeah, add Gates to the list of operatives in this administration whose previous job experience includes "unindicted co-conspirator." This move, coupled with the fact that John Negroponte still walks the earth as a free man (as does North, of course, along with boatloads of other Iran-Contra criminals) points to dismal days ahead in which the war could be transformed from "our" dirty job to an even dirtier, but plausibly-deniable proxy struggle dominated by black ops and staffed with the ubiquitous "military advisors" and "training specialists." These sorts of noises are already being made: it's a version of Murtha's "over-the-horizon" redeployment plan that could be sold to Republicans, which will give it a certain amount of "bipartisan" currency. My fear is that the Democrats will be persuaded to go right along, as it's an option that will, if nothing else, lead to reduced loss of U.S. lives in the short term.

>

> So, from a doomed strategy of "Vietnamization" to a doomed strategy of "Central Americanization" ("death squads operating out of the Interior Ministry" does have an awfully familiar ring, doesn't it?). These are the poles between which this crew arranges their attempts to grasp the fact of a world that has, you know, other people in it. The aspect of it that will require particular vigilance, I think, on the part of anti-war and anti-imperialist people, is that this kind of covert-ops imperialism is a lot harder to do effective mass mobilizing against. If this is in fact the way the wind is shifting, keeping the consequences fully in view is going to become a large and necessary task in the years ahead.

>

> Taylor
>
> Roger Day <[REDACTED]> wrote:
> According to this: http://www.lrb.co.uk/v28/n21/harr04_.html, he
> oversaw a military spend of up to *\$8billion dollars per month* at
> it's current levels. I think a gold-plated howitzer with egg-timer is
> far the better option.
>
> Vetoing spend-plans is one thing; ignoring operational advice is by
> far another. His previous experience as Secretary of Defence did not
> stand him in good stead for war.
>
> Gates is mired^H^H^Htrained in the Iran-contra affair so expect a call
> to his old buddy Ollie North, whose warnings did not prevent the
> return of Ortega in Nicaragua.
>
> Roger
>
> On 11/8/06, Eric Yost wrote:
> > >>President Bush nominates former CIA chief Robert Gates as
> > defense secretary to replace Donald Rumsfeld.
> >
> >
> > Rumsfeld had a good side to being bad, and we'll get to see
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> >
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> > come back on line. The \$20 billion Crusader Mobile Howitzer
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> > bribery, it'll have Gates' imprimatur. Nobody will protest
> > it because nobody knows much about it, same with a lot of
> > the other old-school military pork Rumsfeld stopped.
> >
> > The military-industrial complex certainly hated him too, so
> > consider that you are celebrating his demise in their
> > company. Bet you they have more expensive party hats.
> >
>
>
> --
> <http://www.badstep.net/>

> Suspicion breeds confidence

>

--

<http://www.badstep.net/>

Suspicion breeds confidence

[↑ Contents](#)

235. **Eric Yost**

Re: Rumsfeld...

Thu 9 Nov 2006

>>I think a gold-plated howitzer with egg-timer is
far the better option.

We'll see, Roger. I expect current spending levels with the gold-plated howitzer thrown in as a promotional incentive. Plus after we allow Iran to go nuclear, at least six other Arab nations will do the same--at least that's what they've announced. Then there's China's quiet and intractable military build-up.

So that's: current spending levels, gold-plated howitzers,
nuclear proliferation leading to a new and more dangerous
type of Cold War, and China's young unmarried male
population going into its army. Wait, did I mention space
defense? Information warfare? Nanotech war? Venezuela?

So that's current spending levels, gold-plated howitzers ... and maybe some
poetry.

[↑ Contents](#)

236. **richard owens**

Dale Smith reading/talk in Buffalo

Thu 9 Nov 2006

DALE SMITH: TALK & READING

Tuesday, November 14

2:00 p.m. talk: On Poetry's Audience

4:00 p.m. poetry reading

the Poetry Collection

420 Capen Hall

SUNY at Buffalo

(North Campus)

Austin based poet and small press publisher Dale Smith edits Skanky Possum Books with Hoa Nguyen. Selections from his first book, *American Rambler* (Thorp Springs 2000), were selected by Robert Creeley to appear in *Best*

American Poetry 2002. Black Stone was published this fall by Effing Press. Other books include The Flood and the Garden (First Intensity 2002) and Notes No Answer (Habenicht Press 2005). His work has also appeared in the Chicago Review, Jacket, Fascicle, First Intensity, Damn the Caesars, and elsewhere. this event is FREE & open to the public

Dale Smith on poetry's audience (from a July 19, 2006 blog entry):

"My thesis is that poetry's audience is not present, but always forming. Its flux results from the unique negation of the subject by words in the act of poetic making. That is, words are not our own: they extend from a play of forces at work in the transmission of appearances at particular instances in the practice of this art."

read the rest of this entry at:

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

relational poetics: a dialogue between Dale Smith and Alan Gilbert
(Fascicle):

<http://www.fascicle.com/issue01/Poets/smithgilbert1.htm>

from Dale Smith's 1997 interview with Ed Dorn:

<http://www.bigbridge.org/Issue2/Mike&Dale/M&DIssue6.html>

.....richard owens
810 richmond ave
buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

Everyone is raving about the all-new Yahoo! Mail beta.

[↑ Contents](#)

237. **Christopher Leland Winks**

Re: Rumsfeld...

Thu 9 Nov 2006

This is quite interesting to see a genuine gold-plated neocon on the list -- certainly one for the bestiary.

I get that your thoughts run along the lines of "Rumsfeld, thou shouldst be with us at this hour." But help me out, Mr. Yost, as I'm kinda naive. "After we allow Iran to go nuclear." Golly gee, And all the while I thought that the initial acquisition of nuclear technology by Iran was during the Shah's regime. D'ya remember that, Mr. Yost? You know, the Shah, America's boy, the one "we" installed after overthrowing the nasty democratically-elected Mossadegh back in the Pleistocene Era, I mean the 1950s. But what's the solution that would

prevent that "going nuclear," Eric? Do tell, from your neoconned perspective. Maybe nuking "them" before "they" nuke "us," or whoever?

Am I forgetting something? Like Israel? Oh dear, Mr. Yost, maybe it's not too late for you to get in touch with Mordecai Vanunu and get an explanation from him. Remember him? Naaah, I guess you don't.

"China's quiet and intractable military build-up." Yep, those sneaky, shifty-eyed Asians, always working on the sly, complete with unmarried males (maybe you could call up your contacts in the Unification Church and organize some mass wedding ceremony in some stadium or other). By the way, Eric, do your Pentagon sources talk about space missile defense systems to you? Or is that strictly neo-confidential?

Venezuela? Don't they have a legally elected government there? Oh, but wait, they "don't like us." Once again, Eric, have any of your sources told you something we don't know yet. Something on the order of "Kick Chavez's Ass, Get the Gas"? Oops, forgot something else. Trade with Venezuela has increased over the past year. Exxon Mobil's making out pretty well with those new contracts. And most of Venezuelan crude is refined in the US. Better go set up picket lines outside of CITGO stations, Eric, the republic is in danger.

Or is all this just an elaborate hoax and you're "performing" neocon ideology to get a proverbial rise out of us? In either case, Mister Yost, later, way, way later for you. Sorry you lost Rumsfeld, though, who was/is a "found poet" of sorts.

[↑ Contents](#)

238. **susan maurer**
democrats gain control

Thu 9 Nov 2006

i think it is a joyous cause for celebration that bush was handed this defeat.this is the administration which cancelled a poetry reading at the white house, remember.. on another subject fun reading last night in rutherford and after we read we went to see wherewmcwms or the doctor as they call him ther lived. this quirky little house is currently inhabited by another doctor who practices out of the sme part of the hooouse wms did. susan maurer

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[↑ Contents](#)

239. **Poetry Project**

Events at the Poetry Project 11/11 - 11/17

Thu 9 Nov 2006

Dearest Ones,

We are in Autumn's throes here at the Project. By that we mean, the leaves are falling and the poetry just won't stop. Please join us Saturday, Monday, Wednesday and Friday for four terrific events. Please scan down for a link to our membership page!

Love,

The Poetry Projectors

Saturday, November 11, 1:00 pm

The Work of Leslie Scalapino

A celebration and inquiry into the work of prominent contemporary experimental Bay Area writer and publisher (of O Books) Leslie Scalapino. Leslie Scalapino's over 20 books challenge the boundaries of poetry, prose and visual art. Her most recent titles are *Orchid Jetsam*, *Dahlia's Iris* and *Zither & Autobiography*. Six poets will each present a short talk on aspects of Scalapino's work, followed by a question/answer session. Poets will include Leslie Scalapino, Brenda Iijima, who will host the discussion, Rod Smith, Laura Elrick, Alan Davies, Jennifer Scappettone and Rodrigo Toscano.

Rod Smith is the author of *In Memory of My Theories*, *Protective Immediacy*, *The Good House*, *Music or Honesty*, and, forthcoming *You Bâte*. He publishes Edge Books and edits the journal *Aerial* in Washington, DC. Smith is also co-editing, with Peter Baker and Kaplan Harris, *The Selected Letters of Robert Creeley*, for the University of California Press. Laura Elrick's book *Fantasies in Permeable Structures* is recently out from Factory School (2005) in Vol. 1 of the *Heretical Texts* series. She is also the author of *sKincerity* (Krupskaya, 2003) and is one of the featured writers on *Women In the Avant Garde*, an audio CD produced by Narrow House Recordings in 2004. Alan Davies is the author of many books of poetry including *Active 24 Hours (Roof)*, *Name (This)*, *Rave (Roof)*, and *Candor* (O Books). Jennifer Scappettone's recent poetry, prose, and translations from the Italian are forthcoming in *4x4*, *Drunken Boat*, *P-Queue*, *The Cracked Slab Anthology of New Chicago Writing*, *Jacket*, *Modern Philology*, and *Zoland Annual*. She is working on an archaeology of the landfill & opera of pop-ups in progress, provisionally entitled "Exit 43", commissioned by Atelos Press. She teaches at the University of Chicago. Rodrigo Toscano is the author of *To Leveling Swerve* (Krupskaya Books, 2004), *Platform* (Atelos, 2003), *The Disparities* (Green Integer, 2002) and *Partisans* (O Books, 1999). His poetry has been translated into French, German, Spanish,

Portuguese, and Italian. Toscano is originally from California (San Diego and San Francisco). He lives in New York City. Brenda Iijima is the author of *Around Sea* (O Books, 2004) and two forthcoming titles: *Animate, Inanimate Aims* (Litmus Press) and *Eco Quarry Bellwether* (OtherVoices). She runs Portable Press at Yo-Yo Labs from Brooklyn, New York.

Monday, November 13, 8:00 pm

Palm Press reading with Dana Teen Lomax, Christian Peet, Jane Sprague, Wendy

S. Walters & Matvei Yankelevich

A fete for recent and new Palm Press titles! Dana Teen Lomax is the author of *Current* (Palm Press, 2006) and *Room* (a+bend, 1999). At the moment, she is working on *Q*, a series of "home movies" about raising a child on the grounds of a prison, and recently co-edited *Letters To Poets: Conversations about Poetics, Politics, and Community*. The founder and curator of LINK, an experimental performance collaborative that requires artists to create pieces together outside of their primary disciplines, her work has received national recognition and numerous awards. She currently teaches at San Francisco State University, and lives with her partner and 5-year old daughter in northern California. Christian Peet is the author of the chapbook, *The Nines*. His work appears in *Bird Dog*, *Drunken Boat*, *Fence*, *Octopus*, *Parakeet*, *Pom2*, *Shampoo*, *Unpleasant Event Schedule*, and other wonderful independent journals in print and online. He teaches Poetry and Creative Writing at Brooklyn College and Hunter College, and is the publisher and editor-in-chief of *Tarpaulin Sky Press & Online Literary Journal*, <http://www.tarpaulinsky.com>. Jane Sprague is the author of the chapbooks *break / fast*, *monster: a bestiary*, *The Port of Los Angeles*, *fuck your pastoral* and *Entropic Liberties* (with Jonathan Skinner). She is currently editing the collection, *Extreme Global: La Ciudad Sin Extremo / Los Angeles*, forthcoming from Chain Links in 2007. She edits and publishes the imprint Palm Press: www.palmpress.org. Sprague has taught poetry, composition and creative writing to incarcerated women, public school children and college students in the state of New York in addition to working as a grants administrator, macrobiotic sous-chef, co-manager of an organic grower's cooperative and occasional performer of various theatrics. Wendy S. Walters is Assistant Professor of English at the Rhode Island School of Design (RISD). Recent poems have been published in *Seneca Review*, *The Yalobusha Review*, *Sou'wester*, *Spinning Jenny*, *Nocturnes (Re)view* and *Callaloo*. Her work has received support from RISD, the Mary Flagler Cary Charitable Trust, the Smithsonian Institution, the Ford Foundation and Aaron Copland Foundation, and she has participated in residencies at The MacDowell Colony, Cave Canem and Yaddo. Matvei Yankelevich is the editor of the Eastern European Poets Series at Ugly Duckling Presse, and co-edits *6x6*, a poetry periodical. He is

currently working on a book of Daniil Kharms' selected works in translation, forthcoming from Ardis/Overlook Press. He is the co-translator, with Eugene Ostashevsky, of OBERIU: An Anthology of Russian Absurdism, forthcoming from Northwestern University Press. His poems have appeared in many smaller magazines and his long poem, *The Present Work*, is coming out as a chapbook from Palm Press!

Wednesday, November 15, 8:00 pm
Albert Mobilio & Barry Schwabsky

Albert Mobilio is the recipient of a Whiting Writers' Award and the National Book Critics Circle award for reviewing. His work has appeared in *Harper's*, the *Village Voice*, *Grand Street*, *Black Clock*, *Bomb*, *Cabinet*, *Talisman*, and *Tin House*. Books of poetry include *Bendable Siege*, *The Geographics*, and *Me with Animal Towering*. Most recently he contributed the text for *Letters from Mayhem*, an artist's book of watercolors by Roger Andersson. He teaches at the New School and is the fiction editor at *Bookforum*. Barry Schwabsky is an American poet living in London. His *Opera: Poems 1981-2002* is published by Meritage Press and he has published chapbooks with Black Square Editions, Seeing Eye Books, *Burning Deck*, and others. As an art critic he is the author of *The Widening Circle: Consequences of Modernism in Contemporary Art* (Cambridge University Press). *Vitamin P: New Perspectives in Painting* (Phaidon Press) and many contributions to books, exhibition catalogues, and magazines, among them *Artforum*, for which he is co-editor of international reviews.

Friday, November 17, 10:30 pm
Intimate Relationships With Impersonal Structures: Jill Magid

Artist Jill Magid seeks intimate relationships with impersonal structures. She engages the disciplining systems in current society such as police, CCTV, and forensic sciences to exploit the latent possibilities of their services. Weaving narrative patterns through seemingly closed systems, Magid distills and presents her experience in materials related to them. After receiving a Masters of Science in Visual Studies from the Massachusetts Institute of Technology in 2000, Magid relocated to the Netherlands as a resident at the Rijksakademie van Beeldende Kunsten and has since been showing internationally. Her work has been shown at a solo exhibition at the Stedelijk Museum Bureau Amsterdam, at *De Appel* in Amsterdam, *Balance and Power* curated by Michael Rush at the Krannert Art Museum in Illinois, *Positioning statement | Image Cairo 3* in Cairo, Egypt, *DMZ 2005 Korea: A project between North and South Korea*, and at the Liverpool Biennial International 2004. Upcoming shows include *Naked Life* at MOCA Taipei and *CASM Barcelona*. She is a visiting artist

at Cooper Union and a lecturer at University of Pennsylvania. Magid currently lives and works in New York and Amsterdam. www.jillmagid.net

Barry Schwabsky

Sphere, Cone, Cylinder

In obvious depiction

lie swimming landscapes

wilted colors

and embassies of the change of state

our Persephone

to the dented loss of sleep

in a cute way

that painting is a too-clumsy object

that can only cure time

as it will never change

though maybe elements of what we would recognize as star glass

again curses cast into gloom

as a fresh summer warning

and our fingers have no fuses.

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Fall Calendar: <http://www.poetryproject.com/calendar.html>

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[↑ Contents](#)

240. **angela vasquez-giroux**

Re: democrats gain control

Thu 9 Nov 2006

susan--

i celebrate with you on this one, having spent most of my time since june working on local, state and federal campaigns. and after the crushing defeat in 2004, (having worked then as well), i can only say that this feels for me the same way it felt when i was 9, watching the berlin wall come down and seeing the USSR shatter. we are, finally, after 6 years, taking our country back. and i don't mean just Dems, i mean all of us. this railroading and ramrod-ing of extreme ideals and corporate-funded legislation is finally going to stop, and be undone.

although, i must say: the cancelled poetry reading was the absolute least of this administration's crimes...

raising my glass,

angela

On 11/9/06, susan maurer <[REDACTED]> wrote:

>

> i think it is a joyous cause for celebration that bush was handed this
> defeat. this is the administration which cancelled a poetry reading at the
> white house, remember.. on another subject fun reading last night in
> rutherford and after we read we went to see wherewmcwms or the doctor
as

> they call him there lived. this quirky little house is currently inhabited
> by
> another doctor who practices out of the same part of the house wms did.
> susan maurer

>

>

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>

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>

--

<http://mother-of-light.blogspot.com>

[↑ Contents](#)

241. **susan maurer**

Re: democrats gain control

Thu 9 Nov 2006

yay and good for you angela thanks for your work such a historic time.susan maurer

From: angela vasquez-giroux <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: democrats gain control
Date: Thu, 9 Nov 2006 16:01:03 -0500

susan--

i celebrate with you on this one, having spent most of my time since june working on local, state and federal campaigns. and after the crushing defeat in 2004, (having worked then as well), i can only say that this feels for me the same way it felt when i was 9, watching the berlin wall come down and seeing the USSR shatter. we are, finally, after 6 years, taking our country back. and i don't mean just dems, i mean all of us. this railroading and ramrod-ing of extreme ideals and corportare-funded legislation is finally going to stop, and be undone.

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raising my glass,

angela

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susan maurer

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[↑ Contents](#)

242. **Halvard Johnson**
Re: democrats gain control

Thu 9 Nov 2006

I'm going to have to rethink this Bush guy. Anyone
who cancels a poetry reading can't be *all* bad.

Hal

"Art is not a mirror held up to reality,
but a hammer with which to shape it."
--Bertolt Brecht

Halvard Johnson

=====



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

On Nov 9, 2006, at 4:01 PM, angela vasquez-giroux wrote:

> susan--
[snip]

*although, i must say: the cancelled poetry reading was the absolute
least of
this administrations crimes...*

[↑ Contents](#)

243. **George Bowering**
Re: Boog City 37 Available Saturday
Thu 9 Nov 2006

Hey, how about a copy for the Canadian contributor?

On 13-Oct-06, at 7:47 AM, David A. Kirschenbaum wrote:

> Please forward
> -----
>
> Boog City 37
>
> Available Saturday
>
> **About this month's paper:
>
> Boog City 37 is the press's latest baseball issue. I assembled 25
> poets, the number of people on a baseball roster. Each poet was then
> assigned a different position on the team and asked to pick anyone who
> had ever played their position, be they in Major League Baseball, the
> Negro Leagues, the All-American Girls Professional Baseball League,
> the minor leagues, college, the schoolyard, or anywhere else, and
> write a poem about them.
>
> **This issue is 50% larger than our usual size**
>
> Here's our team:
>
> Starters
>
> Pitcher George Bowering Satchel Paige
> Catcher Ammiel Alcalay Bob Tillman
> First Base Elinor Nauen Buck O'Neil
> Second Base Bill Luoma Robinson Cano
> Third Base Susan Schultz Albert Pujols
> Shortstop Douglas Rothschild Marty Marion
> Left Field Bob Holman Frank Robinson
> Center Field Anselm Berrigan Bernie Williams

> Right Field Marcella Durand Paul O'Neill
>
> Reserves
>
> Starting Pitcher Jim Behrle Fernando Valenzuela
> Starting Pitcher Basil King Sandy Koufax
> Starting Pitcher Jill Magi Laura Rose
> Relief Pitcher Joel Kuszai John Hiller
> Relief Pitcher Edmund Berrigan Jack Warhop
> Relief Pitcher Lee Ranaldo Hoyt Wilhelm
> Relief Pitcher Joanna Sonndheim Steve Howe
> Relief Pitcher Alli Warren Rollie Fingers
> Closer Jean-Paul Pecqueur Kazuhiro Sasaki
>
> Catcher Spike Vrusho Jerry May
> 1B/OF Maureen Thorson John Olerud
> 2B/SS Amy King Dorothy ?Dottie?
> Schroeder
> 2B/SS/3B Lauren Russell Bud Fowler
> LF/CF David Hadbawnik Barry Bonds
> CF/RF Scott MX Turner Curt Flood
> OF Nathaniel Siegel Glenn Burke
>
> *And baseball-themed art from Melissa Zexter.*
>
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> Lakeside Lounge
> Life Café
> Mission Café
> Nuyorican Poets Café
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> Shakespeare & Co.
> Sidewalk Café
> Sunshine Theater
> Tonic
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>
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> Hotel Chelsea

> Poets House
>
> WILLIAMSBURG
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> Bliss Café
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> Galapagos
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> David A. Kirschenbaum, editor and publisher
> Boog City
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> For event and publication information:
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> T: (212) 842-BOOG (2664)
> F: [REDACTED]
>
>
G. Harry Bowering
Has never voted Liberal or Conservative.

[↑ Contents](#)

244. **George Bowering**
Re: democrats gain control

Thu 9 Nov 2006

On 9-Nov-06, at 1:01 PM, angela vasquez-giroux wrote:

we are, finally, after 6 years, taking our country back. and i don't mean just dems, i mean all of us. this railroading and ramrod-ing of extreme ideals and corportare-funded legislation is finally going to stop, and be undone.

Ah, the US innocence continues. Good to see.

Check Mr Fulgencio Batista.

Did FDR and Nixon approach him in different ways?

gb

[↑ Contents](#)

245. **Eric Yost**

Re: Rumsfeld...

Thu 9 Nov 2006

Christopher misidentifies me as a neo-con and writes, "help me out, Mr. Yost, as I'm kinda naive."

Yeah I've noticed.

Christopher: Am I forgetting something?

Yeah, like the point of the post, the thread. You essentially wrote to bash me because I said there's nothing much to celebrate about Rumsfeld's departure, that essentially we'll get the Rumsfeld spending levels PLUS the military pork that's been backburnered until Rumsfeld goes. I don't mind you being so naive as to imagine a change, and feel that something really good was accomplished, but your personal attacks are way over the line. Just because you're too lazy to put any reading behind your politics, you adopt a defensive strategy of high moral ground. It's bad faith, dude. And it's vicious.

>"After we allow Iran to go nuclear." Golly gee, And all the while I thought that the initial acquisition of nuclear technology by Iran was during the Shah's regime. D'ya remember that, Mr. Yost?

"We" (as in "we allow Iran to go nuclear") refers to the US and the European Three who have tried hard to prevent Iranian weapons development. Christopher thinks that if he can shout about all the terrible things the US did in the Cold War, it will somehow alter the question of whether Iran should be allowed to have nuclear weapons. It won't. Iran probably will get a nuclear weapon. Then lots of other countries will get them and we'll enter a new and more dangerous version of the Cold War.

More from Christopher: You know, the Shah, America's boy, the one "we" installed after overthrowing the nasty democratically-elected Mossadegh back in the Pleistocene Era, I mean the 1950s.

Pathetic. You need a little more Cold War history than the little tidbits you use to support your "enlightened" alienation.

First of all, Mohammed Reza Pahlavi was the shah of Iran from 1941 to 1979, except for a brief time in 1953 when Prime Minister Muhammed Mosaddeq overthrew him. The Soviets were strongly entrenched in Iran in WW2, and after the war and a forced Soviet retraction from Iran, Mossadegh seized power. Not willing to risk Soviet control of Iran over certainty about Mossadegh's alliances, especially after he nationalized the oil industry, the US ousted him by a counter-coup. Now put this in the context of the Cold War, and the US behavior is not particularly egregious for either side. Not quite a Prague '68, was it?

[↑ Contents](#)

246. **Christopher Leland Winks**

Re: democrats gain control

Thu 9 Nov 2006

"American innocence" is right on. I understand the euphoria -- the Bushwhackers deserved to get a good smackdown and to eat some of the excrement they've liberally dished out to all of us over the years -- but believe me, the Dems will do everything in their power to ensure that it's short-lived. Their policy on Iraq is "do the job right," their policy on Iran is "get tough," and their policy on Israel is "kill as many Palestinians as possible and claim it was in self- defense."

Schadenfreude is no substitute for the radical critique of existing conditions. And the Democrats -- as the left head of our bicephalous one party state -- are unworthy of those who voted them in. Look at Schwarzenegger: he's saying that it was a good thing the Democrats got elected because they're in a position to "shake things up" (i.e., hire different lobbyists and media consultants) in Washington. They're not just in the corporate state's pocket: to a large extent, they ARE the corporate state. Unless of course you think that the George Soros and Bill Gates are somehow progressive -- to which I say, paraphrasing George Bowering though in a different language, "Sancta simplicitas!"

[↑ Contents](#)

247. **Kazim Ali**

Announcing Radical Love: 5 Novels by Fanny Howe

Thu 9 Nov 2006

Dear friends of Nightboat Books,

At long last, we are proud--thrilled really!--to announce the publication of *Radical Love: 5 Novels* by Fanny Howe. This volume includes the texts of *Nod*, *The Deep North*, *Famous Questions*, *Saving History* and *Indivisible*. It's a beautiful book and selling for less than 20 dollars! We hope you will go right to <http://www.spdbooks.org/Details.asp?BookID=9780976718536> or to your local independent bookstore and order your copy!

Of this book Robert Creeley wrote, "I have not the least doubt that her work is parallel to Paul Auster's...or any other writer thus whose books are not simply products for the market--albeit the work can reach a very large number of potential readers indeed. In Fanny's case these will range from contemporary fellow writers questioning ways and means in their art and all who find their enterprise of interest, to those who feel themselves confronted with deeply ingrained questions of religion, person, society, gender, politics, which almost anyone alive at this moment is trying to answer."

Spread the word!

Kazim Ali
Nightboat Books

Do you Yahoo!?
Everyone is raving about the all-new Yahoo! Mail beta.
<http://new.mail.yahoo.com>

[↑ Contents](#)

248. **Joe Amato**
Democracy in action...
Thu 9 Nov 2006

Well -- chalk it up to my -- "US"? thank you George Bowering, and that level of cynicism surely crosses borders, no? (or to say it more bluntly, Canada is surely not immune to your insinuations) -- ignorance or innocence, but we really could do with a little breathing in & out before we launch head first into our polisci critiques, now that we've got, those of us who were looking for some sign of change, as much putative electoral change as one might reasonably have expected. I appreciate the pessimistic analyses, that is, and I'm with those of you who suggest that the hard work begins now.

But at the same time, I'm with Susan M at this moment. If we can't muster some collective optimism of the will, we'll likely walk around with pinched little faces that nobody will care to look at, let alone listen to. Of course I've had this problem on this list before -- to be candid, I have this problem with undergrad politics & govt majors who think, now that they've seen the curtains pulled back a bit, that there's no point in even casting a vote -- and this may be a matter of, what, emphasis. Or perhaps I'm more easily piqued than some around here.

But political change isn't simply about verifying one's institutional suspicions. (Literary interpretation isn't simply about this either, but that's a whole nother story.) Pointing out just how dire the situation continues to be, as necessary as it might be to do so, might not bring anyone to the polls. (Yes, I'm suggesting a problem with the relationship between politics and political theory.) If you want change, you have at least, I think, to acknowledge, publicly, the incremental changes that could catalyze, however they do so, long-term social change. Pooh-poohing same, from where I'm sitting, can just as easily feed the opposition.

So I'll observe that we're in the midst of an historic moment, if politics in this country can in any sense **be** historic; that a good portion (albeit a sad percentage) of the U.S. public has registered a resounding "No Thank You" to Bush & Co., however much they may be duped by, or may ascribe to, their govt's machinations; and that this at least deserves a toast as we push ahead into the more difficult times that doubtless await us. This is the first time in a long while that I see signs of hope.

Cheers!

Best,

Joe

[↑ Contents](#)

249. **Edmund Hardy**

i.s. oct / nov update

Thu 9 Nov 2006

"Intercapillary Space"

- a poetry magazine & here is a list of new things in it:

<http://intercapillaryspace.blogspot.com/2006/11/oct-nov.html>

Frances Presley: Interview and Poem

[#] An Interview With Frances Presley

[#] Creswell Craggs

Poems

Carol Watts

[#] from Dogtown

Josh Stanley

[#] "It is a persistent floatation on the glass, the conflict there"

"The exchange of temperature unfelt bent blades of grass"

jUstin!katKO

[#] from Please Eat Yourself

heidi arnold

[#] Red Checks

John Latta

[#] Landskip And Fit

Cuss

People'd

Lawrence Upton

[#] oscillation

Tim Allen

[#] from The Failure of Myth

Tom Lowenstein

[#] At Uqpik's Cabin

Jeff Harrison

[#] * Daphnis and Chloe, or, You and Yours *

* Those (orbs) who'd work in marble are a worrying class *

Peter Hughes: Berlioz

[#] Part One

Essay Review

Melissa Flores-Bórquez toils in the Sabine fields to bring back a report on
35 contemporary poets' Horace translations:

[#] Horace, The Odes (edited by J. D. McClatchy)

Book Reviews

[#] Bruce Andrews, Designated Heartbeat

[#] Jean 'Binta' Breeze, The Fifth Figure

[#] Ian Davidson, No Way Back

[#] Ken Edwards, eight + six

[#] Barbara Guest, Forces of Imagination & a reading of Guest's 'Bandusia'

[#] David Jaffin, Dream Flow

[#] Kenneth Koch, The Collected Fiction

[#] Alice Notley, From The Beginning

[#] Chaesam Pak, Enough to Say It's Far

[#] Francesco Petrarca, My Secret Book

[#] Jessica Smith, Organic Furniture Cellar

Plus A Short Essay

[#] Edmund Hardy: Rembrandt As Landscape Artist

Windows Live™

Messenger has arrived. Click here to download it for free! <http://imagine-msn.com/messenger/launch80/?locale=en-gb>

[↑ Contents](#)

250. **Alan Sondheim**

Re: Democracy in action...

Thu 9 Nov 2006

I want to second Joe's message below. I'm personally sick of cynicism, given over to it far too often myself. There are times it's necessary to rejoice; I was astonished in fact that the vote turned out the way it did, and it does say something for our electorate and democracy 'in action' here. (Iraq god knows is another and horrific story.) And emotionally, things changed so quickly; what I felt was the residue of the cold war is finally, perhaps only temporarily, disappearing, and there's the possibility of something else.

There are times I hate the left albeit me.

- Alan

On Thu, 9 Nov 2006, Joe Amato wrote:

Well -- chalk it up to my -- "US"? thank you George Bowering, and that level of cynicism surely crosses borders, no? (or to say it more bluntly, Canada is surely not immune to your insinuations) -- ignorance or innocence, but we really could do with a little breathing in & out before we launch head first into our polisci critiques, now that we've got, those of us who were looking for some sign of change, as much putative electoral change as one might reasonably have expected. I appreciate the pessimistic analyses, that is, and I'm with those of you who suggest that the hard work begins now.

But at the same time, I'm with Susan M at this moment. If we can't muster some collective optimism of the will, we'll likely walk around with pinched little faces that nobody will care to look at, let alone listen to. Of course I've had this problem on this list before -- to be candid, I have this problem with undergrad politics & govt majors who think, now that they've seen the curtains pulled back a bit, that there's no point in even casting a vote -- and this may be a matter of, what, emphasis. Or perhaps I'm more easily piqued than some around here.

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*So I'll observe that we're in the midst of an historic moment, if politics in this country can in any sense *be* historic; that a good portion (albeit a sad percentage) of the U.S. public has registered a resounding "No Thank You" to Bush & Co., however much they may be duped by, or may ascribe to, their govt's machinations; and that this at least deserves a toast as we push ahead into the more difficult times that doubtless await us. This is the first time in a long while that I see signs of hope.*

Cheers!

Best,

Joe

blog at <http://nikuko.blogspot.com> - for URLs, DVDs, CDs, books/etc. see
<http://www.asondheim.org/advert.txt> - contact [REDACTED], - general directory of

work: <http://www.asondheim.org> Trace at: <http://tracearchive.ntu.ac.uk> - search "Alan Sondheim" <http://clc.as.wvu.edu:8080/clc/Members/sondheim>

[↑ Contents](#)

251. **Jim Andrews**

Re: Democracy in action...

Thu 9 Nov 2006

During the election when Bush jr. was elected president for the first time, there was widespread cynicism that there was very little difference between him and Gore. But, in retrospect, we see that the differences between what has gone down and what might have been with Gore and the Democrats is vast.

Congratulations to the USAmericans on the mid-term elections. It is very good news indeed.

Now let's hope that there is some meaningful action on climate change on the federal level very soon.

ja

<http://vispo.com>

[↑ Contents](#)

252. **Taylor Brady**

Re: Democracy in action...

Thu 9 Nov 2006

Have to chime in to agree (guardedly) with Joe here. My sour note about Gates at DoD notwithstanding, I think a bit of cautious optimism is in order following this election, both for the immediate outcome and in a larger sense for how it (mis)represents (as all such "respresentative" political moments fundamentally distort) an underlying shift among -- what? -- "the people?" OK so I'm still too cynical to muster that one without scare quotes, and no one's sold me on a more accurate term sans irony. But it'll have to do as a placeholder.

I sympathize and agree with the critique of capital's stacking and skewing of political and class power, and how that minimizes the differences between electoral options. I really do. But I think we need to remind ourselves occasionally that even minimal differences have real effects in terms of setting horizons of possiblity for future political action. Joe's mention of breathing here is apropos -- at minimum, what the election has bought is some breathing room. First, in that it's possible to imagine a bit of downshifting (I don't think any brakes are being applied yet, but you take what you can get) in our downhill slide toward fully-elaborated police statism. And second, in that the modes of organization and mobilization that exceed the electoral -- the real that

representative politics distorts -- get a good bit easier and more productive when they can proceed from a collective victory, however small and compromised.

The systemic critique, for me, has its strongest application as the reminder in the midst of all this that, because of the minimization of radical difference within electoral politics, any such victory, while having its actual effects, is a tactical rather than a strategic one. So, on the one hand (back in that runaway truck again), it would be politically suicidal to throw it into neutral, light up a smoke and give the whole disaster a self-satisfied "fuck it." And on the other hand, it'd be no less suicidal to figure everything's alright now because we'll hit that hairpin turn at the bottom of the grade doing 90 instead of 120. (Metric conversion available upon request for the rest of the world).

Taylor

Joe Amato <[REDACTED]> wrote: Well -- chalk it up to my -- "US"? thank you George Bowering, and that level of cynicism surely crosses borders, no? (or to say it more bluntly, Canada is surely not immune to your insinuations) -- ignorance or innocence, but we really could do with a little breathing in & out before we launch head first into our polisci critiques, now that we've got, those of us who were looking for some sign of change, as much putative electoral change as one might reasonably have expected. I appreciate the pessimistic analyses, that is, and I'm with those of you who suggest that the hard work begins now.

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Bush & Co., however much they may be duped by, or may ascribe to, their govt's machinations; and that this at least deserves a toast as we push ahead into the more difficult times that doubtless await us. This is the first time in a long while that I see signs of hope.

Cheers!

Best,

Joe

[↑ Contents](#)

253. **Mona Baroudi**

Out of the office

Fri 10 Nov 2006

Thank you for your message. I am on a leave of absence through 2006. For immediate assistance, please contact Deborah Cullinan, Executive Director at [REDACTED], or [REDACTED]. Thank you.

[↑ Contents](#)

254. **Steve Dalachinsky**

Fw: great gig - Po'Jazz at The Cornelia St Cafe - Thursday, Nov 16th

Fri 10 Nov 2006

GOLDA SOLOMON "The Medicine Woman of Jazz" with PO'JAZZ

Downstairs at The Cornelia Street Café

29 Cornelia Street, Greenwich Village, [REDACTED],

www.corneliastreetcafe.com

THURSDAY, NOVEMBER 16th, 6 - 8 PM

featuring

STEVE DALACHINSKY, poet w/ JOE MCPHEE SAX & DRUMS

ANNIE DINERMAN, vocals and guitar solo

with GOLDA SOLOMON, poet

and ELIZABETH PHAIRE, poet

Programmed & hosted by GOLDA SOLOMON, "The Medicine Woman of Jazz"

\$15 (\$10 students/seniors) includes one drink

Steve Dalachinsky: "Dalachinsky has a good ear, and knows how to build a piece like a good jazz soloist, how to state the theme and when to return to it." — Kurt Gottschalk, Signal To Noise, Winter 2003

Annie Dinerman: "whether she is singing of the past, the love that may not last or starting over in a sadder-but-wiser state of mind, Annie Dinerman is a thoughtful, keenly observant and very down-to-earth

presence."

— Rob Lester, Talkin' Broadway's Sound Advice

Golda Solomon: "Poet Solomon...Think of it as Jack Kerouac revisiting the Mile High City and grabbing a sandwich at the New York Deli while in town." — Norman Provizer, Rocky Mountain News

"PO'JAZZ at CORNELIA STREET is one big friendly party of good words, good sounds, and good food."

— Gladys Serrano, Mutable Music

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Greenwich Village, NY 10014

"a culinary as well as a cultural landmark"

-- Mayoral Proclamation, City of New York 1987

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between West 4th and Bleecker Streets, Greenwich Village

by subway: 1 or 9 to Christopher Street - Sheridan Square; A, C, E, B, D, F & V to West 4th St.

[↑ Contents](#)

255. **George Bowering**

Re: Democracy in action...

Fri 10 Nov 2006

On 9-Nov-06, at 5:30 PM, Alan Sondheim wrote:

I want to second Joe's message below. I'm personally sick of cynicism, given over to it far too often myself. There are times it's necessary to rejoice; I was astonished in fact that the vote turned out the way it did, and it does say something for our electorate and democracy 'in action' here.

Well, Mrs Clinton spent 30 million dollars to get re-elected. In a lot of places,
and in the view of a lot of people in places other than the USA, that would not
resemble what a lot of people have in mind as democracy.

[↑ Contents](#)

256. **George Bowering**
Re: Democracy in action...

Fri 10 Nov 2006

On 9-Nov-06, at 8:30 PM, Taylor Brady wrote:

Have to chime in to agree (guardedly) with Joe here. My sour note about Gates at DoD notwithstanding, I think a bit of cautious optimism is in order following this election,

What is "cautious optimism"?

Optimism means hoping for the most favorable outcome possible.

That isn't done cautiously.

[↑ Contents](#)

257. **Chris Stroffolino**
Democracy inaction (to taylor b)...

Fri 10 Nov 2006

Hey Taylor thanks for this---

I am curious if you'd be interested in elaborating how you understand, conceive, or 'define' the difference between "Strategic" and "tactical"---I get a sense from context, but I get the sense that you've spent a lot of time working out a more fleshed out sense of how that distinction works for you that might be worth sharing here....

(I'm also curious about the difference between "cautious optimism" and "optimistic caution"---
but I can save that for another time...

Chris

On Nov 9, 2006, at 8:30 PM, Taylor Brady wrote:

Have to chime in to agree (guardedly) with Joe here. My sour note about Gates at DoD notwithstanding, I think a bit of cautious optimism is in order following this election, both for the immediate outcome and in a larger sense for how it (mis)represents (as all such "representative" political moments fundamentally distort) an underlying shift among -- what? -- "the people?" OK so I'm still too cynical to muster that one without scare quotes, and no one's sold me on a more accurate term sans irony. But it'll have to do as a placeholder.

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The systemic critique, for me, has its strongest application as the reminder in the midst of all this that, because of the minimization of radical difference within electoral politics, any such victory, while having its actual effects, is a tactical rather than a strategic one. So, on the one hand (back in that runaway truck again), it would be politically suicidal to throw it into neutral, light up a smoke and give the whole disaster a self-satisfied "fuck it." And on the other hand, it'd be no less suicidal to figure everything's alright now because we'll hit that hairpin turn at the bottom of the grade doing 90 instead of 120. (Metric conversion available upon request for the rest of the world).

Taylor

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Cheers!

Best,

Joe

[↑ Contents](#)

258. **Bob Marcacci**
Re: Democracy in action...

Fri 10 Nov 2006

bah! the other northamericans never read the fine print...

hoping! with wild abandon!

--

Bob Marcacci!

*From: George Bowering <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Fri, 10 Nov 2006 00:50:42 -0800
To: <[REDACTED]>
Subject: Re: Democracy in action...*

On 9-Nov-06, at 8:30 PM, Taylor Brady wrote:

Have to chime in to agree (guardedly) with Joe here. My sour note about Gates at DoD notwithstanding, I think a bit of cautious optimism

is in order following this election,

What is "cautious optimism"?

Optimism means hoping for the most favorable outcome possible.

That isn't done cautiously.

[↑ Contents](#)

259. **Alan Sondheim**

Re: Democracy in action...

Fri 10 Nov 2006

Well, the republicans spent a lot more and Clinton frankly didn't have to; she's incredibly popular here. This doesn't quite make your case, sorry. - Alan

On Fri, 10 Nov 2006, George Bowering wrote:

On 9-Nov-06, at 5:30 PM, Alan Sondheim wrote:

I want to second Joe's message below. I'm personally sick of cynicism, given over to it far too often myself. There are times it's necessary to rejoice; I was astonished in fact that the vote turned out the way it did, and it does say something for our electorate and democracy 'in action' here.

Well, Mrs Clinton spent 30 million dollars to get re-elected. In a lot of places, and in the view of a lot of people in places other than the USA, that would not resemble what a lot of people have in mind as democracy.

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[↑ Contents](#)

260. **Alan Sondheim**

Re: Democracy in action...

Fri 10 Nov 2006

Why not, other than you sayso?

- Alan

On Fri, 10 Nov 2006, George Bowering wrote:

On 9-Nov-06, at 8:30 PM, Taylor Brady wrote:

Have to chime in to agree (guardedly) with Joe here. My sour note about Gates at DoD notwithstanding, I think a bit of cautious optimism is in order following this election,

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[↑ Contents](#)

261. **Herb Levy**

Re: Democracy in action...

Fri 10 Nov 2006

Bob Marcacci wrote:

> bah! the other northamericans never read the fine print...

>

> hoping! with wild abandon!

>

>

Hmmm.

Seems to me that George's comment about democracy and how it costs in the US is a sign that he can read the fine print just fine.

[↑ Contents](#)

262. **Herb Levy**

Re: Democracy in action...

Fri 10 Nov 2006

Following up on my own post, great idea huh?

But here's this vital news story from the Onion:

<http://www.theonion.com/content/node/54918>

Herb Levy wrote:

> Bob Marcacci wrote:

>> bah! the other northamericans never read the fine print...

>>

>> hoping! with wild abandon!

>>

>>

> Hmmm.

>

> Seems to me that George's comment about democracy and how it costs in

> the US is a sign that he can read the fine print just fine.

>

>

[↑ Contents](#)

263. **Roger Day**

Re: Democracy in action...

Fri 10 Nov 2006

you go to the polls with the democracy you've got.

On 11/10/06, George Bowering <[REDACTED]> wrote:

> On 9-Nov-06, at 5:30 PM, Alan Sondheim wrote:

>

> > I want to second Joe's message below. I'm personally sick of cynicism,

> > given over to it far too often myself. There are times it's necessary

> > to rejoice; I was astonished in fact that the vote turned out the way

> > it did, and it does say something for our electorate and democracy 'in

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> Well, Mrs Clinton spent 30 million dollars to get re-elected. In a lot

> of places,

> and in the view of a lot of people in places other than the USA, that

> would not

> resemble what a lot of people have in mind as democracy.

>

--

<http://www.badstep.net/>

Suspicion breeds confidence

[↑ Contents](#)

264. **Pierre Joris**

Recent Nomadics blog posts

Fri 10 Nov 2006

Check out this past week's Nomadics postings here: [http:// pjoris.blogspot.com](http://pjoris.blogspot.com)

Radical Geriatrics

Good Riddance

Eshleman's Vallejo & Reading

Tuesday, November 07, 2006

Vargas Llosa on Ian Buruma on Ayaan Hirsi Ali on...

"18. Labor/Kada" Video

This Saturday Behind The Egg

enjoy & take care,

Pierre

=====

=

"As democracy is perfected, the office of president represents, more and more closely, the inner soul of the people. On some great and glorious day the plain folks of the land will reach their heart's desire at last, and the White House will be adorned by a downright moron." -- H.L. Mencken (1880-1956)

=====

=

For updates on readings, etc. check my current events page:

<http://albany.edu/~joris/CurrentEvents.html>

=====

=

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 71

Euro cell: 011 33 6 79 368 446

email: [REDACTED]

<http://pierrejoris.com>

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

=====

=

[↑ Contents](#)

265. **reJennifer Bartlett**

What are you reading?

Fri 10 Nov 2006

I'm looking for more bedside reports for my blog
www.saintelizabethstreet.com

What's on your bedside table?

Backchannl.

Stay in touch
with old friends and meet new ones with Windows Live Spaces
http://clk.atdmt.com/MSN/go/msnkwsp0070000001msn/direct/01/?
href=http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/
friends.aspx&mkt=en-us

[↑ Contents](#)

266. **David-Baptiste Chirot**

Blackbox submissions

Fri 10 Nov 2006

Sending this at request of Bill Austin:

>

>Due to a minor, but somewhat complicated medical issue, plus a truckload of
>professorial responsibilities, I'm a little late getting the fall gallery
>together. However, the gallery will feature a couple of well known New
>York School

>poets.

>

>The submission period begins now, and will last approximately two weeks.

>Per

>usual, please follow the instructions on the Blackbox page. To find the
>page, go to WilliamJamesAustin.com and follow the Blackbox link.

>

>As always, thanks to all who support my project.

>

>Best, Bill

>

>WilliamJamesAustin.com

>KojaPress.com

>SPDbooks.org

>Amazon.com

>BarnesandNoble.com

Stay in touch
with old friends and meet new ones with Windows Live Spaces
[http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?
href=http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/
friends.aspx&mkt=en-us](http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?href=http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/friends.aspx&mkt=en-us)

[↑ Contents](#)

267. **Alexander Dickow**
political change? pessimism, etc
Fri 10 Nov 2006

All,
If I may interject: there is one immediate and
palpable positive consequence of the dem victory.
Though it may not last, it's worth celebrating as far
as I'm concerned: that is, the entirely world
registers gop's defeat as a point in favor of the
"American people". For the first time in years, the
world is happy with the US, at least on this score. It
seems to me likely to improve the diplomatic
atmosphere for a few weeks at least.
Amicalement
Alex

www.alex dickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

[↑ Contents](#)

268. **Aldon Nielsen**
Position Open
Fri 10 Nov 2006

PENN STATE. Tenure-track or Tenured Position in Comparative Literature:
Diaspora and Globalization DIASPORA STUDIES. In the continued
development of its global perspectives, the Department of Comparative
Literature at Penn State invites applications for a rank-open position in literary
diasporas: we prefer a specialization dealing with the Asian diaspora, African
diaspora, or Latina/o diaspora, in order to intersect with other initiatives.
Preferred starting date August 2007. Ph.D., knowledge of relevant languages,
and relevant teaching experience required; Ph.D. in Comparative Literature
preferred but Ph.D.'s in related fields also considered. Screening of
applications will begin November 30, 2006; however, all applications will be

make war, make politics, make statecraft in some fairly large-scale and long-term way. Tactical outcomes are usually cast in terms of maneuver -- e.g., I outflank you here, which is a tactic used toward the strategic end of, say, cutting off one part of your forces from another and taking over your productive agricultural regions in between, thus diminishing your capacity as an economic actor over the long term, as well as your territorial sovereignty.

Incidentally, this distinction marks a moment where I think even certain people on the right who had a baseline of comfort with the idea of the U.S. pursuing political goals through the projection of military force began to realize that Bush had gone badly off the rails. Remember how he answered that question, "What's the strategy in Iraq?" -- "Well, we keep taking the fight to the terr'ists" or something like that. Which ain't by any measure a strategy: it's a tactic, and not a particularly good one at that. (This is glossing over, of course, the millions of us in that derided "focus group" who had been pointing out from the beginning that -- even leaving aside considerations of justice and moral conduct -- there simply were no good strategic outcomes to be imagined for this war).

The military connotations are a bit unfortunate, aren't they? To open things up a bit, there's also all that stuff in de Certeau about tactics being the form of resistance of the weak. I.e., in a more broadly social sense, those groups that have been shut out of access to the determination of broader social outcomes (strategy) continue a struggle of maneuver and time-biding through tactical action. (Classic examples in labor would be *la perruque*, work-to-rule, etc.)

One thing that occurs to me is that the line between strategy and tactics tends to shift depending on the scope of one's frame of reference. Thus, if I'm tied at some deep level to the Democratic party (e.g., I'm a state campaign chair or full-time operative) and I've been working for the past 6 years to see something like this election happen, this might well look like a strategic victory. However, for what I think is the underlying question some of us are trying to ask here -- what, if anything at all, is the relationship between this election and the prospects for something like substantive social justice, an end to imperial uses of power, or even just an end to this goddamned war -- what was accomplished on Tuesday was accomplished at the level of tactics. It opened up a certain room for maneuver that had been a good bit narrower on Monday. The question now is what further work can be done within that space.

Taylor

P.S. to George Bowering: Yes, I have a dictionary too, though mine doesn't seem to hold sway over language as a kind of fate. So you're correct, the strict definition which links "optimism" to the "optimal" isn't what I'm looking for here, but I'm hearing as well a fairly widespread vernacular use that simply

takes it as "hope for something better." But if you want to ask a bald man to split hairs, fine, let's call it a "limited meliorative perspective."

Chris Stroffolino <[REDACTED]> wrote:

Hey Taylor thanks for this---

I am curious if you'd be interested in elaborating how you understand, conceive, or 'define' the difference between "Strategic" and "tactical"---I get a sense from context, but I get the sense that you've spent a lot of time working out a more fleshed out sense of how that distinction works for you that might be worth sharing here....

(I'm also curious about the difference between "cautious optimism" and "optimistic caution"---
but I can save that for another time...

Chris

On Nov 9, 2006, at 8:30 PM, Taylor Brady wrote:

Have to chime in to agree (guardedly) with Joe here. My sour note about Gates at DoD notwithstanding, I think a bit of cautious optimism is in order following this election, both for the immediate outcome and in a larger sense for how it (mis)represents (as all such "representative" political moments fundamentally distort) an underlying shift among -- what? -- "the people?" OK so I'm still too cynical to muster that one without scare quotes, and no one's sold me on a more accurate term sans irony. But it'll have to do as a placeholder.

I sympathize and agree with the critique of capital's stacking and skewing of political and class power, and how that minimizes the differences between electoral options. I really do. But I think we need to remind ourselves occasionally that even minimal differences have real effects in terms of setting horizons of possibility for future political action. Joe's mention of breathing here is apropos -- at minimum, what the election has bought is some breathing room. First, in that it's possible to imagine a bit of downshifting (I don't think any brakes are being applied yet, but you take what you can get) in our downhill slide toward fully-elaborated police statism. And second, in that the modes of organization and mobilization that exceed the electoral -- the real that representative politics distorts -- get a good bit easier and more productive when they can proceed from a collective victory, however small and compromised.

The systemic critique, for me, has its strongest application as the reminder in the midst of all this that, because of the minimization of radical difference within electoral politics, any such victory,

while having its actual effects, is a tactical rather than a strategic one. So, on the one hand (back in that runaway truck again), it would be politically suicidal to throw it into neutral, light up a smoke and give the whole disaster a self-satisfied "fuck it." And on the other hand, it'd be no less suicidal to figure everything's alright now because we'll hit that hairpin turn at the bottom of the grade doing 90 instead of 120. (Metric conversion available upon request for the rest of the world).

Taylor

Joe Amato wrote: Well -- chalk it up to my -- "US"? thank you George Bowering, and that level of cynicism surely crosses borders, no? (or to say it more bluntly, Canada is surely not immune to your insinuations) -- ignorance or innocence, but we really could do with a little breathing in & out before we launch head first into our polisci critiques, now that we've got, those of us who were looking for some sign of change, as much putative electoral change as one might reasonably have expected. I appreciate the pessimistic analyses, that is, and I'm with those of you who suggest that the hard work begins now.

But at the same time, I'm with Susan M at this moment. If we can't muster some collective optimism of the will, we'll likely walk around with pinched little faces that nobody will care to look at, let alone listen to. Of course I've had this problem on this list before -- to be candid, I have this problem with undergrad politics & govt majors who think, now that they've seen the curtains pulled back a bit, that there's no point in even casting a vote -- and this may be a matter of, what, emphasis. Or perhaps I'm more easily piqued than some around here.

But political change isn't simply about verifying one's institutional suspicions. (Literary interpretation isn't simply about this either, but that's a whole nother story.) Pointing out just how dire the situation continues to be, as necessary as it might be to do so, might not bring anyone to the polls. (Yes, I'm suggesting a problem with the relationship between politics and political theory.) If you want change, you have at least, I think, to acknowledge, publicly, the incremental changes that could catalyze, however they do so, long-term social change. Pooh-poohing same, from where I'm sitting, can just as easily feed the opposition.

*So I'll observe that we're in the midst of an historic moment, if politics in this country can in any sense *be* historic; that a good portion (albeit a sad percentage) of the U.S. public has registered a resounding "No Thank You" to Bush & Co., however much they may be*

duped by, or may ascribe to, their govt's machinations; and that this at least deserves a toast as we push ahead into the more difficult times that doubtless await us. This is the first time in a long while that I see signs of hope.

Cheers!

Best,

Joe

[↑ Contents](#)

271. **Nick Piombino**

BPC reading

Fri 10 Nov 2006

I'll be reading with Kimberly Lyons tomorrow at the Bowery Poetry Club. It's at 4 p.m.

I'll be reading from my Contradicta series and other selections from my blog ::fait accompli::
<http://nickpiombino.blogspot.com/>

Hope to see you there

[↑ Contents](#)

272. **mIEKAL aND**

Fwd: [dreamtime] Brad memorial webcast tomorrow

Fri 10 Nov 2006

Begin forwarded message:

*From: Ben at Autonomedia <[REDACTED]>
Date: November 10, 2006 12:25:45 PM CST
To: [REDACTED]
Subject: [dreamtime] Brad memorial webcast tomorrow
Reply-To: [REDACTED]*

PLEASE FORWARD WIDELY

For those unable to attend tomorrow's memorial for Brad Will, there will be a live audio stream of the event at St. Mark's Church from 1:00-5:00pm tomorrow, November 11th. You can access that stream by copying and pasting the following URL into your radio player's URL input. Very easy in itunes, for instance.

<http://liveradio.indymedia.org:8000/asc.mp3.m3u>

Dreamtime Village
hypermedia / permaculture ecovillage
<http://www.dreamtimevillage.org>

[↑ Contents](#)

273. **Adam Fieled**
Adam Fieled/Nick Moudry read in Philly
Fri 10 Nov 2006

Nick Moudry & I will be reading tomorrow in Philly. The reading will take place at Big Jar Books, 2nd Street between Market & Arch, at 7 pm, along with fiction writer Christian Tebordo. Please join us...

Check out the all-new Yahoo! Mail beta - Fire up a more powerful email and get things done faster.

[↑ Contents](#)

274. **Christopher Leland Winks**
Re: Rumsfeld...
Fri 10 Nov 2006

Well, Mr. Yost, as you recover from your high dudgeon, ringing disclaimers, and virtuous outrage, allow me to venture a few correctives to your narrative of history and your pretenses at hard-headed sophistication.

By presenting Rumsfeld as some kind of anti-corruption and anti-waste crusader, you basically echo his self-presentation (and ignore the mind-boggling and horrendous corruption and waste prevalent in the Iraq that he helped create through his shock-and-awe). And by endorsing intervention against Mossadegh (fomented by the CIA), who, horror of horrors! "nationalized the oil industry" (and who **was** democratically elected, which you also brush over -- not enough reading on **your** part, clearly), you accept the essential premise of today's neo-con policies, and conveniently overlook details like the secret police force known as SAVAK (read poet Reza Baraheni's *THE CROWNED CANNIBALS* for an account of one of the victims of their practices), which practiced torture and repression on a huge scale following the delinquent Shah Pahlevi's re-installation atop his bogus Peacock Throne.

Iran, by the way, was a dry run for the CIA-backed coup in Guatemala ("our" sphere of influence) one year later, also against the alleged Communist threat posed by a democratically elected government that was getting a little too close to entrenched interests (United Fruit, in this case). The Guatemalan people are still recovering from the legacy of that intervention. (Odd, isn't it, how

following US meddling, the death toll goes up and the death squads get to work?)

Mentioning Prague 68 (15 years later) is a red herring, and manifests a logic usually indulged in by, yes, neo-cons (and Stalinists for that matter), namely, a "gotcha back" approach to argument. Hungary 56, in any case, would have been a more persuasive example (and the US definitely didn't want a government of workers' councils to upset stability and spheres of influence in that part of the world, so government officials beat their breasts and shed crocodile tears and, contrary to Iran three years earlier, did...nothing. No oil in Hungary, after all).

Never mind Iran, I don't think the *US* should be allowed to have nuclear weapons. After all, they've used them. Twice. How is it, Mr. Yost, that you overlook that detail? And you coyly dodged the whole Israel nuclear issue, though they sold nuclear technology to our old ally, apartheid South Africa (talk about proliferation!!). And Venezuela. Ah, disingenuousness.

[↑ Contents](#)

275. **amy king**

ONE WEEK FROM TODAY - HOLMES, GREENSTREET, and MARKS

Fri 10 Nov 2006

MiPOesias Presents

**** JANET HOLMES, KATE GREENSTREET, and JUSTIN MARKS ****

** Amy King Hosts **

** Shanna Compton Guest Hosts the Other Half **

7 PM, Friday, November 17, 2006

Stain Bar

766 Grand Steet

Brooklyn , NY 11211



<http://www.stainbar.com>

[Grand stop on the L TRAIN]

Janet Holmes is author of F2F (forthcoming from U of Notre Dame Press), HUMANOPHONE, THE GREEN TUXEDO, and THE PHYSICIST AT THE MALL. She directs (edits, designs, typesets, and otherwise runs) AHSHTA PRESS, an all-poetry press at Boise State University. She also teaches in the MFA program there.

Kate Greenstreet's chapbook, *LEARNING THE LANGUAGE*, was published by Etherdome Press in 2005, and her first full-length book, *CASE SENSITIVE*, will be out from Ahsahta Press in September 2006. Her blog is at <http://www.kickingwind.com>.

Justin Marks has poems in recent issues of *The Literary Review*, *Typo*, *Word For/ Word*, *Black Warrior Review* and *Coconut*, and forthcoming from *Fulcrum*, *H_NGM_N*, and the *Outside Voices 2008 Anthology of Younger Poets*. His chapbook, *YOU BEING YOU BY PROXY*, is out on Kitchen Press. His full length manuscript, *TWENTY FIVE POEMS IN ICELAND AND OTHER POEMS*, was a finalist for the 2006 May Swenson Poetry Award. He is Editor of *LIT* magazine and lives in New York City.

<http://www.mipoesias.com>

<http://miporeadingseries.blogspot.com>

Cheap Talk? Check out Yahoo! Messenger's low PC-to-Phone call rates.

[↑ Contents](#)

276. **Eric Yost**
Re: Rumsfeld...

Fri 10 Nov 2006

... every thoughtful person's dream, a long political thread!

Christopher: Never mind Iran, I don't think the *US* should be allowed to have nuclear weapons. After all, they've used them. Twice. How is it, Mr. Yost, that you overlook that detail?

Eric: In the very long run I agree with you. The US should not have nuclear weapons. We probably disagree on how to get to that point, (You might like the Nuclear Threat Initiative's Global Security E-mail Alerts sign up at <http://www.nti.org>.)

Christopher: [Mossadegh] who *was* democratically elected, which you also brush over -- not enough reading on *your* part, clearly),

Eric: Mossadegh was also constitutionally and formally dismissed by the Shah. This after Mossadegh tried to force the Shah to leave Iran. This after Mossadegh had rigged a national referendum (99.9% yes vote) to dissolve the Iranian parliament. Hello.

Christopher: [I was] presenting Rumsfeld as some kind of anti-corruption and anti-waste crusader ...

Eric: Rumsfeld made a lot of bureaucratic enemies through his attempts to restructure the armed forces. The old hogs at the trough were being replaced by new hogs at the trough. Field howitzers, for example, were being ignored for procurement over UAVs like the famous Predator and the less well-known Northrop Grumman M-350 UAV. The old hogs at the trough hated Rumsfeld. He was changing force structure to modular brigade units and taking power and lucrative contracts away from lots of well-connected Pentagon military-industrial complex "revolving door" technocrat-elite people. You would be amused if you researched the story of the Crusader Mobile Howitzer, read how Rumsfeld killed it, how the power elite kept trying to get the Crusader into production, introducing it several times as fine-print to bills offered by both GOPs and DEMs, having it killed there, reintroduced for another service, killed again, and probably ultimately the project put into a "hold until after Rumsfeld" file.

That's why I wrote that Gates would give us R's spending level PLUS the old pork that was waiting for R's ouster.

Don't know how to put it more clearly. If you have bothered to read this far, and you still think I'm making a neo-con point, no amount of discourse will change your opinion.

[↑ Contents](#)

277. **Robert Majzels**

Re: political change? pessimism, etc

Fri 10 Nov 2006

Sorry to disappoint. I think the rest of the world recognizes the rejection of the Bush policy in Iraq for what it is: a realization that you are losing that war (again). The vote is a decision largely based on self-interest — American casualties, the cost.

Sadly, even assuming a Dem congress and opportunistic presidency decide to pull out, the damage to the Iraqi and Afghani people has already been done: hundreds of thousands of dead and a devastated country. The US electoral democratic model functions mainly to create the illusion of change.

We still don't like you.

Amicalement

Robert

On 10-Nov-06, at 8:33 AM, Alexander Dickow wrote:

All,
If I may interject: there is one immediate and palpable positive consequence of the dem victory. Though it may not last, it's worth celebrating as far as I'm concerned: that is, the entirely world registers gop's defeat as a point in favor of the "American people". For the first time in years, the world is happy with the US, at least on this score. It seems to me likely to improve the diplomatic atmosphere for a few weeks at least.
Amicalement
Alex

www.alex dickow.net/blog/

*les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet*

[↑ Contents](#)

278. **David-Baptiste Chirot**

Re: political change? pessimism, etc/And this way to the Lobby newcomers--

Fri 10 Nov 2006

Thank you Alex

yes for now there is a mood of hope from letters and news from abroad--a very cautious hope, but a hope--

many of my friends in other countries have wondered how bad things wd get before Americans finally--if ever--voiced opposition and did something about the Evil Ones--began to at any rate--and ask--where are the poets, artists, singers, writers in all of this?--does their relative silence indicate a complicity?--what has happened?--

"abandon hope all who enter here"--i keep thinkiing of the day when the new Senators and Congresspersons will be shown to their new abodes -- "and here Ladies and Gentleman, is the Lobby"--

in a few years or less will one be invoking the ghosts of Ivan Albright, Francis Bacon and Francesco Goya again to do official portraits?-- the "after" portraits of "before and after entering the Lobby . . . "

there is an old French saying:

on your way to a new town, look carefully at the faces of the people who are coming towards you as they leave it

i hope the newly elected ones take a lot of long hard looks and remember those faces

leaving--

so one fine morning they don't start seeing those same faces in their mirrors--

(Rolling Stone had astounding piece on the Congress--persons and events and words of an apocalyptic hideousness worthy of anything in Revelations--)

to the "Splendid Cities"--

onwo/ards

david-bc

*From: Alexander Dickow <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: political change? pessimism, etc
Date: Fri, 10 Nov 2006 07:33:37 -0800*

*All,
If I may interject: there is one immediate and palpable positive consequence of the dem victory. Though it may not last, it's worth celebrating as far as I'm concerned: that is, the entirely world registers gop's defeat as a point in favor of the "American people". For the first time in years, the world is happy with the US, at least on this score. It seems to me likely to improve the diplomatic atmosphere for a few weeks at least.
Amicalement
Alex*

www.alex dickow.net/blog/

*les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet*

Get FREE
company branded e-mail accounts and business Web site from Microsoft Office
Live <http://clk.atdmt.com/MRT/go/mcrssaub0050001411mrt/direct/01/>

[↑ Contents](#)

279. **angela vasquez-giroux**

Re: Rumsfeld...

Fri 10 Nov 2006

one thought:

rumsfeld restructured the military (and spending) because he envisioned, and he said it many times, a lighter, leaner military force. one capable, as our military did, of entering a country and toppling it within days. the quagmire in iraq (the huge security vacuum caused by that policy, among others) is a certain effect of rumsfeld's vision. what truthfully scares me is that a lean, light military force would need to be in place for our country to, say, jump into countries across the world to 'bring them democracy'.

that mr. rumsfeld cut spending was less a reflection of his personal "goodness" and more an outgrowth of what republicans USED to hold dear: fiscal conservatism, small (non-invasive) government, etc. of course, the administration got futher and further away from those ideals, and so did rummy.

here's what gives me hope: the regime of hijackers at the top is crumbling, and there will no longer be the opportunity/license for these folks to do whatever they want. they are now accountable. thank god!

cheers on a gloomy friday in michigan,

angela

On 11/10/06, Eric Yost <[REDACTED]> wrote:

>

> ... every thoughtful person's dream, a long political thread!

>

> Christopher: Never mind Iran, I don't think the *US* should

> be allowed to have nuclear weapons. After all, they've used

> them. Twice. How is it, Mr. Yost, that you overlook that

> detail?

>

>

> Eric: In the very long run I agree with you. The US should

> not have nuclear weapons. We probably disagree on how to get

> to that point, (You might like the Nuclear Threat

> Initiative's Global Security E-mail Alerts sign up at

> <http://www.nti.org>.)

>

>

> Christopher: [Mossadegh] who *was* democratically elected,

> which you also brush over -- not enough reading on *your*
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> Eric: Mossadegh was also constitutionally and formally
> dismissed by the Shah. This after Mossadegh tried to force
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> parliament. Hello.
>
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> Field howitzers, for example, were being ignored for
> procurement over UAVs like the famous Predator and the less
> well-known Northrop Grumman M-350 UAV. The old hogs at the
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> modular brigade units and taking power and lucrative
> contracts away from lots of well-connected Pentagon
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> times as fine-print to bills offered by both GOPs and DEMs,
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> killed again, and probably ultimately the project put into a
> "hold until after Rumsfeld" file.
>
> That's why I wrote that Gates would give us R's spending
> level PLUS the old pork that was waiting for R's ouster.
>
> Don't know how to put it more clearly. If you have bothered
> to read this far, and you still think I'm making a neo-con
> point, no amount of discourse will change your opinion.
>

--

<http://mother-of-light.blogspot.com>

[↑ Contents](#)

280. **Larissa Shmailo**

Re: Rumsfeld...

Fri 10 Nov 2006

Not sure making way for Cheney's Haliburton hogs makes for a good example of Rumsfeld's anti-pork leanings.

Larissa Shmailo

 (mailto:)

<http://larissashmailo.blogspot.com>

Listen to The No-Net World at <http://www.cdbaby.com/cd/shmailo>

and on iTunes

In a message dated 11/10/2006 2:50:22 PM Eastern Standard Time,

 writes:

Eric: Rumsfeld made a lot of bureaucratic enemies through his attempts to restructure the armed forces. The old hogs at the trough were being replaced by new hogs at the trough.

...

That's why I wrote that Gates would give us R's spending level PLUS the old pork that was waiting for R's ouster.

[↑ Contents](#)

281. **Mark Weiss**

Re: political change? pessimism, etc

Fri 10 Nov 2006

Wow. And here I thought that I spoke for the world at large. Tell you what, high card gets to be god. How about best two out of three?

Mark

At 03:31 PM 11/10/2006, you wrote:

>Sorry to disappoint. I think the rest of the world recognizes the
>rejection of the Bush policy in Iraq for what it is: a realization
>that you are losing that war (again). The vote is a decision largely
>based on self-interest — American casualties, the cost.

>

>Sadly, even assuming a Dem congress and opportunistic presidency
>decide to pull out, the damage to the Iraqi and Afghani people has
>already been done: hundreds of thousands of dead and a devastated
>country. The US electoral democratic model functions mainly to create
>the illusion of change.

>
>We still don't like you.
>
>Amicalement
>
>Robert
>
>
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>
>>All,
>>If I may interject: there is one immediate and
>>palpable positive consequence of the dem victory.
>>Though it may not last, it's worth celebrating as far
>>as I'm concerned: that is, the entirely world
>>registers gop's defeat as a point in favor of the
>>"American people". For the first time in years, the
>>world is happy with the US, at least on this score. It
>>seems to me likely to improve the diplomatic
>>atmosphere for a few weeks at least.
>>Amicalement
>>Alex
>>
>>www.alex dickow.net/blog/
>>
>> les mots! ah quel désert à la fin
>> merveilleux. -- Henri Droguet

[↑ Contents](#)

282. **angela vasquez-giroux**

Re: democrats gain control

Fri 10 Nov 2006

ah, this is not innocence. the euphoria wore off yesterday. what it is, is realizing that the mother of all hurdles has been cleared. with much much much more hard work, we can get back to work showing our government what we really mean when we say democracy.

i suppose i'm just "not jaded enough" yet. but then again, maybe that's how we got to this point, eh?

On 11/9/06, Christopher Leland Winks <[REDACTED]> wrote:

>
> "American innocence" is right on. I understand the euphoria -- the
> Bushwhackers deserved to get a good smackdown and to eat some of the
> excrement they've liberally dished out to all of us over the years --
> but believe me, the Dems will do everything in their power to ensure
> that it's short-lived. Their policy on Iraq is "do the job right,"
> their policy on Iran is "get tough," and their policy on Israel
> is "kill as many Palestinians as possible and claim it was in self-
> defense."
>
> Schadenfreude is no substitute for the radical critique of existing
> conditions. And the Democrats -- as the left head of our bicephalous
> one party state -- are unworthy of those who voted them in. Look at
> Schwarzenegger: he's saying that it was a good thing the Democrats got
> elected because they're in a position to "shake things up" (i.e., hire
> different lobbyists and media consultants) in Washington. They're not
> just in the corporate state's pocket: to a large extent, they ARE the
> corporate state. Unless of course you think that the George Soros
> and Bill Gateses are somehow progressive -- to which I say,
> paraphrasing George Bowering though in a different language, "Sancta
> simplicitas!"
>
--
<http://mother-of-light.blogspot.com>

[↑ Contents](#)

283. **Eric Yost**
Re: Rumsfeld...

Fri 10 Nov 2006

Larissa: Not sure making way for Cheney's Haliburton hogs makes for a good example of Rumsfeld's anti-pork leanings.

Never said Rumsfeld was anti-pork; said his mandate to effect military "transformation" made the old hogs his enemies. The new hogs like him fine. Haliburton is always a new hog. Robert Gates, on the other hand, as ex-spook, is likely to bring back some old military pork.

It's factional. On the AP wire a few weeks ago there was an anonymous comment by a "senior Pentagon official" (maybe Gen. Pace, who knows?) that by concentrating on

counterinsurgency in Iraq, the US Army might be losing its ability to conduct conventional warfare. Maybe you recall the comment? The subtext of that media musing is "let's spend money on conventional war technologies and training."

Could that concern be addressed in part by procuring ... the Crusader Mobile Howitzer? Hmmm. Probably have to rename it.

The relentless, unstoppable marketing of that weapons system could itself be the subject of an epic comic poem, a poem that interprets current history through the howitzer's procurement phases. Rumsfeld's ouster could introduce its paradiso section, its own Scripts for the Pageant, where Rama returns and rules wisely.

Stumbling, descend Urania ...

[↑ Contents](#)

284. **Stephen Vincent**
Re: political change? pessimism, etc

Fri 10 Nov 2006

I like Taylor Brady's analysis - to the degree that a modern State functions like plumbing (the present unilateral pipes have given us x and they jammed, full of Sh... Etc.) and the current dynamic can beneficially change with better plumbers and a structural change in the way the pipes permit the flow of democratic processes, wise intentions, and a genuine public interest in the whole. Of course, that ain't going to be easy, but the lid has been ripped off the junta (R-C & B), the Republican control of Congress has been decimated for the foreseeable future, and the election has provided the congress with permission to move in a different direction - no matter how bumpy its bound to be.

But, to be truthful, I think many of us are still in a state of collective shock. It feels as if a heavy, thick swath of velcro has ripped off the personal and public the psyche; the gates are open and the six years of imprisonment is over, and we are streaming, finally, out of the gates.

I don't wish big ill on anybody, but it is quite wondrous to see Rumsfeld's shoulders fallen, walking out of the Oval office a broken, and, certainly, not in line for any historian's victory script.

I know there is a lot of work to be done. But I think many deep breaths, followed by private and public celebrations are in order. I have already been two this week!

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

[↑ Contents](#)

285. **Jesse Crockett**
listenlight new issue 04
Fri 10 Nov 2006

Reed Altemus, Jesse Crockett, Vernon Frazer, Jeff Harrison, Alana Madison,
Catherine Meng, Harry K. Stammer

<http://listenlight.net>

[↑ Contents](#)

286. **Bob Grumman**
Re: The NEA
Fri 10 Nov 2006

--- Alison Croggon <[REDACTED]> wrote:

> Hi Bob

>

> You might find the current discussion on my blog of
> interest here:

>

>

<http://theatrenotes.blogspot.com/2006/11/arts-funding-some-further-thoughts.html>

>

> plus other posts with comments, despite the
> wingnuts.

>

> All the best

>

> Alison

Thanks, Alison. I put a link to your discussion in my entry for tomorrow--even though I disagree with your contention that government funding of the arts is a no-brainer. I favor it only because our government funds everything else, so it ought to fund something I'm for, too. Not that it actually ever will, except by mistake. But you made some excellent points, as did several of those commenting on your entry.

all best, Bob

ps, apologies if this is my second reply to your post;
my computer kicked me out of my first reply before I'd
finished it. Dunno whether it posted it or not.

Cheap talk?

Check out Yahoo! Messenger's low PC-to-Phone call rates.

<http://voice.yahoo.com>

[↑ Contents](#)

287. **Peter Ciccariello**

Word made plastic in modern landscape

Fri 10 Nov 2006

Word made plastic in modern

landscape<<http://photos1.blogger.com/hello/2/1002/1024/Word-made-plastic-in-modern.jpg>>

<http://photos1.blogger.com/hello/2/1002/1024/Word-made-plastic-in-modern.jpg>

-- Peter Ciccariello

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

[↑ Contents](#)

288. **steve d. dalachinsky**

Re: listenlight new issue 04

Sat 11 Nov 2006

jesse name's dalachinsky i'd love to send work to listen light thought it was
only women how can i submit?

On Fri, 10 Nov 2006 20:08:58 -0600 Jesse Crockett <[REDACTED]>

writes:

> Reed Altemus, Jesse Crockett, Vernon Frazer, Jeff Harrison, Alana

> Madison, Catherine Meng, Harry K. Stammer

>

> <http://listenlight.net>

>

>

[↑ Contents](#)

289. **Steve Dalachinsky**

Re: :eR

Sat 11 Nov 2006

readings in baltimore saturday and sunday

saturday susan howe 9 am

cole swenson 4 pm

steve dalachinsky , greg fuchs , tsaurah litsky, yuko otomo

8 pm w/ music check for venues

sunday chris cassamassima 4 pm

[↑ Contents](#)

290. **Jesse Crockett**

Re: listenlight new issue 04

Sat 11 Nov 2006

hey thanks, you're welcome to send work in any time. address to me: jesse at listenlight dot net.

we work hard to do the best we can, but receive very few submissions. in fact i play and make the fool often enough extending invitations for work. maybe it's partly what makes it how it is...

check it out: <http://listenlight.net>

best,

jesse crockett

steve d. dalachinsky wrote:

> jesse name's dalachinsky i'd love to send work to listen light thought

> it was only women how can i submit?

>

>

>

> On Fri, 10 Nov 2006 20:08:58 -0600 Jesse Crockett <[REDACTED]>

> writes:

>

>> Reed Altemus, Jesse Crockett, Vernon Frazer, Jeff Harrison, Alana

>> Madison, Catherine Meng, Harry K. Stammer

>>

>> <http://listenlight.net>

>>

>>

>>
>
>

[↑ Contents](#)

291. **Chris Stroffolino**

Demonaction (taylor b) poetscenedigres

Sat 11 Nov 2006

Taylor, thanks for these ruminations.....the idea of the "tactical outcome" still seems conceptually a little oxymoronic to me, yet many of us, at different times, do choose short term gains (or, as you say--De Certeau---shut out of access to the determination of broader social outcomes....), and that's certainly encouraged in the current political (and social) climates of American--mass-media culture....

Hell, one could say this very medium of email, the web, etc. (to say nothing of the idea of "poetry scenes" as they often manifest themselves) is one of the many tactics that could get mistaken for strategies. That's near the core of the issue---that "tactical outcomes" are often touted as strategic outcomes---whether it was the swift month-after VICTORY in Iraq a few years back, or whether the premature celebration of elections, even before the elected officials DO anything ("Happy Days Are Here Again," "Don't Stop Thinkin' Bout 2Morrow," the other idea Air America playing "Send Out The Clowns," even before the results were in)....A nearsighted vision of self-interest; fame-as-an-end-itself, quarterly profits, protecting privilege from responsibility and honesty, "immediate gratification" that often is neither immediate nor gratifying much less strategic.... (the poetry scene as microcosm or unconscious introjection of the very things it often claims to be opposed to)

So, yeah, I largely agree. I like to think the euphoria is gone, or if it persists at least does not get in the way of the realization that these Dems have a huge responsibility now.... coz 1) the republicans, and many disaffected republican voters who cast the vote at least as much to 'send a message to Bush' as for anything else, are going to be extremely skeptical of these new representatives and senators, like a "OKAY, SO YOU'VE BEEN COMPLAININ' ABOUT BUSH! WELL, LET'S SEE IF YOU CAN DO IT ANY BETTER..." (like a threat!)

and 2) However unfairly, these Dems are likely to have a VERY SHORT LEASH. Because if these Democrats can't deal with the MESS BUSH MADE in a somewhat quick easy way (remember the phrase MOPPING UP; there's a reason why Bush used that in "fast food nation"), they're probably going to be held more accountable. It doesn't matter if these DEMS either would have never gone into Iraq or the first place, or waged the war smarter, what matters to many voters (fairly or unfairly) is whether the Dems (working with the

republicans) can almost do the impossible----"peace with honor" that pleases the "hawks," "doves" oh, and of course the "chicken hawks," "masters of war," etc..... And if they can't, it's likely that the 2008 congress might end up even more "red" republican than 2004 was ("we gave 'em a chance, and they were just as bad"). The "burden of proof" is on the democrats to be more upstanding than the republicans---they will be held to higher standards---that's my hunch from watching this kind of thing first hand for a a few decades.... so maybe there's too much work to do to be "optimistic" (or "pessimistic" for that matter...) Chris

On Nov 10, 2006, at 8:49 AM, Taylor Brady wrote:

Chris,

In the military application that it usually refers back to, the distinction is similar (though it doesn't map precisely) to one between ends and means. Strategic outcomes are usually the those that affect an enemy's capacity to make war, make politics, make statecraft in some fairly large-scale and long-term way. Tactical outcomes are usually cast in terms of maneuver -- e.g., I outflank you here, which is a tactic used toward the strategic end of, say, cutting off one part of your forces from another and taking over your productive agricultural regions in between, thus diminishing your capacity as an economic actor over the long term, as well as your territorial sovereignty.

Incidentally, this distinction marks a moment where I think even certain people on the right who had a baseline of comfort with the idea of the U.S. pursuing political goals through the projection of military force began to realize that Bush had gone badly off the rails. Remember how he answered that question, "What's the strategy in Iraq?" -- "Well, we keep taking the fight to the terr'ists" or something like that. Which ain't by any measure a strategy: it's a tactic, and not a particularly good one at that. (This is glossing over, of course, the millions of us in that derided "focus group" who had been pointing out from the beginning that -- even leaving aside considerations of justice and moral conduct -- there simply were no good strategic outcomes to be imagined for this war).

The military connotations _are_ a bit unfortunate, aren't they? To open things up a bit, there's also all that stuff in de Certeau about tactics being the form of resistance of the weak. I.e., in a more broadly social sense, those groups that have been shut out of access to the determination of broader social outcomes (strategy) continue a struggle of maneuver and time-biding through tactical action. (Classic examples in labor would be la perruque, work-to-rule, etc.)

One thing that occurs to me is that the line between strategy and tactics tends to shift depending on the scope of one's frame of reference. Thus, if I'm tied at some deep level to the Democratic party (e.g., I'm a state campaign chair or full-time operative) and I've been working for the past 6 years to see something like this election happen, this might well look like a strategic victory. However, for what I think is the underlying question some of us are trying to ask here -- what, if anything at all, is the relationship between this election and the prospects for something like substantive social justice, an end to imperial uses of power, or even just an end to this goddamned war -- what was accomplished on Tuesday was accomplished at the level of tactics. It opened up a certain room for maneuver that had been a good bit narrower on Monday. The question now is what further work can be done within that space.

Taylor

P.S. to George Bowering: Yes, I have a dictionary too, though mine doesn't seem to hold sway over language as a kind of fate. So you're correct, the strict definition which links "optimism" to the "optimal" isn't what I'm looking for here, but I'm hearing as well a fairly widespread vernacular use that simply takes it as "hope for something better." But if you want to ask a bald man to split hairs, fine, let's call it a "limited meliorative perspective."

Chris Stroffolino <[REDACTED]> wrote:

Hey Taylor thanks for this---

I am curious if you'd be interested in elaborating how you understand, conceive, or 'define' the difference between "Strategic" and "tactical"---I get a sense from context, but I get the sense that you've spent a lot of time working out a more fleshed out sense of how that distinction works for you that might be worth sharing here....

(I'm also curious about the difference between "cautious optimism" and "optimistic caution"---but I can save that for another time...

Chris

On Nov 9, 2006, at 8:30 PM, Taylor Brady wrote:

Have to chime in to agree (guardedly) with Joe here. My sour note about Gates at DoD notwithstanding, I think a bit of cautious optimism is in order following this election, both for the

immediate outcome and in a larger sense for how it (mis)represents (as all such "representative" political moments fundamentally distort) an underlying shift among -- what? -- "the people?" OK so I'm still too cynical to muster that one without scare quotes, and no one's sold me on a more accurate term sans irony. But it'll have to do as a placeholder.

I sympathize and agree with the critique of capital's stacking and skewing of political and class power, and how that minimizes the differences between electoral options. I really do. But I think we need to remind ourselves occasionally that even minimal differences have real effects in terms of setting horizons of possibility for future political action. Joe's mention of breathing here is apropos -- at minimum, what the election has bought is some breathing room. First, in that it's possible to imagine a bit of downshifting (I don't think any brakes are being applied yet, but you take what you can get) in our downhill slide toward fully-elaborated police statism. And second, in that the modes of organization and mobilization that exceed the electoral -- the real that representative politics distorts -- get a good bit easier and more productive when they can proceed from a collective victory, however small and compromised.

The systemic critique, for me, has its strongest application as the reminder in the midst of all this that, because of the minimization of radical difference within electoral politics, any such victory, while having its actual effects, is a tactical rather than a strategic one. So, on the one hand (back in that runaway truck again), it would be politically suicidal to throw it into neutral, light up a smoke and give the whole disaster a self-satisfied "fuck it." And on the other hand, it'd be no less suicidal to figure everything's alright now because we'll hit that hairpin turn at the bottom of the grade doing 90 instead of 120. (Metric conversion available upon request for the rest of the world).

Taylor

Joe Amato wrote: Well -- chalk it up to my -- "US"? thank you George Bowering, and that level of cynicism surely crosses borders, no? (or to say it more bluntly, Canada is surely not immune to your insinuations) -- ignorance or innocence, but we really could do with a little breathing in & out before we launch head first into our polisci critiques, now that we've got, those of us who were looking for some sign of change, as much putative electoral change as one might reasonably have expected. I appreciate the pessimistic analyses, that is, and I'm with those of you who suggest that the hard work begins now.

But at the same time, I'm with Susan M at this moment. If we can't muster some collective optimism of the will, we'll likely walk around with pinched little faces that nobody will care to look at, let alone listen to. Of course I've had this problem on this list before -- to be candid, I have this problem with undergrad politics & govt majors who think, now that they've seen the curtains pulled back a bit, that there's no point in even casting a vote -- and this may be a matter of, what, emphasis. Or perhaps I'm more easily piqued than some around here.

But political change isn't simply about verifying one's institutional suspicions. (Literary interpretation isn't simply about this either, but that's a whole nother story.) Pointing out just how dire the situation continues to be, as necessary as it might be to do so, might not bring anyone to the polls. (Yes, I'm suggesting a problem with the relationship between politics and political theory.) If you want change, you have at least, I think, to acknowledge, publicly, the incremental changes that could catalyze, however they do so, long-term social change. Pooh-poohing same, from where I'm sitting, can just as easily feed the opposition.

*So I'll observe that we're in the midst of an historic moment, if politics in this country can in any sense *be* historic; that a good portion (albeit a sad percentage) of the U.S. public has registered a resounding "No Thank You" to Bush & Co., however much they may be duped by, or may ascribe to, their govt's machinations; and that this at least deserves a toast as we push ahead into the more difficult times that doubtless await us. This is the first time in a long while that I see signs of hope.*

Cheers!

Best,

Joe

[↑ Contents](#)

292. **Vernon Frazer**

Full Moon Reading (posted on behalf of Michael Rothenberg)

Sat 11 Nov 2006

Tuesday, December 5, 2006, 7-9 pm

FULL MOON READING featuring Michael Rothenberg, Richard Denner, Pat Nolan and Mike Tuggle

Twice Told Books

14045 Armstrong Woods Rd.

Guerneville, CA. 95446



free admission

[↑ Contents](#)

293. **Eric Elshtain**
New Beard of Bees Chapbook

Sat 11 Nov 2006

Beard of Bees Press is extremely pleased to announce the publication of a chapbook by Giles Goodland:

<http://www.beardofbees.com/goodland.html>

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

[↑ Contents](#)

294. **Alexander Dickow**
politics: response to Robert?

Sat 11 Nov 2006

Robert,

See also David's (and Mark's? Sorry, didn't get it) reply. But I'll respond to your hostility. You seem to think I'm trying to make excuses for something, but I'm just jumping on the limited meliorative perspective bandwagon with my 2cents. Who is "you" that is "losing that war", and who is the "you" that you (who's that?) "don't like"? You're American, and don't like the French? Or you're not American, and don't like Americans? I don't get it. One way or the other, I think you're putting me in the wrong container. I never voted for Bush, never supported the war, denounced his flag-waving demagoguery from the beginning (in France, in a local televised interview in Rennes -- but they cut out my comments with any substance). Yup, America is losing the war, should never have gotten into it, the loss of life is an

unredeemable tragedy...what is it you want me to say here? I wasn't implying we suddenly became angels in the world's eyes, don't be ridiculous. But the news seems to suggest that the dem victory hasn't done us harm in that respect, to say the least. And I think a tiny bit less hatred is likely to improve things for everyone.

What is your problem, that you're so ready to implicitly call me one of the murderers?

This list sucks. If I read one more of these hostile, mean-spirited posts directed at *anyone*, I'm outta here.

Alex

Robert wrote:

Sorry to disappoint. I think the rest of the world recognizes the rejection of the Bush policy in Iraq for what it is: a realization that you are losing that war (again). The vote is a decision largely

based on self-interest — American casualties, the cost.

Sadly, even assuming a Dem congress and opportunistic presidency decide to pull out, the damage to the Iraqi and Afghani people has already been done: hundreds of thousands of dead and a devastated country. The US electoral democratic model functions mainly to create the illusion of change.

We still don't like you.

Amicalement

Robert

www.alex dickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

[↑ Contents](#)

295. **Poetics List**

Wlecome Message / Notes

Sat 11 Nov 2006

The Poetics List Welcome Message may be reviewed at

*welcome to new subscribers!

*please note that it takes about two weeks -- and sometimes more -- for us to respond to rerquests sent to our administrative email account <[REDACTED]> or for requests for new subscriptions.

*some subscribers still seem to be having trouble with AOL, which may block mail from Poetics. Please contact AOL if this is a problem, or subscribe with a different email address, or read the list at the archive

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

and post from your email account.

Evidently not all AOL users are having this problem. In any case, we have no way to control this from the Poetics List end.

[↑ Contents](#)

296. **Eric Yost**

Re: political change? pessimism, etc

Sat 11 Nov 2006

Steven Vincent wrote: "It feels as if a heavy, thick swath of velcro has ripped off the personal and public the psyche; the gates are open and the six years of imprisonment is over, and we are streaming, finally, out of the gates."

I hope it's like that, like the end of *_Fidelio_* with the prisoners being freed. I hope it's like the end of *_Invitation to a Beheading_*, with the prison warden turned into a larva scurrying across the public square. Man, I hope it is like that. I really do. Oh please, please.

Instead I can't shake the conviction that we are all fooling ourselves, that the return of the feel-good is just the edge of denial. That we're going to get hit again, worse than 9/11, and that the reason we'll be hit is not any of the gaping holes in our security state (borders, shipping containers) but because we were not brutal enough and thorough enough in exterminating the enemy.

Maybe it's just that I think there's an actual enemy trying to kill all of us, rather than an Orwellian fabrication of Bush & Co. propaganda. Hope I'm wrong about that. Please let me be wrong.

I also believe the war isn't remotely worth fighting for US power, oil interests, or Halliburtons, but that it definitely IS worth fighting so that we don't end up on mandatory prayer rugs. It IS worth fighting to defend the Met Museum of Art, Columbia University, Carnegie Hall, the NYPL, and the finest aspects of our secular culture ... and that these could be lost in the next attack.

I really don't know anything. I just hope I'm wrong. You guys all seem to have a lot more certainty than I do. I hope you are all right on this issue. If only I felt that we were streaming out the prison gates rather than heading for a comfortable slaughterhouse! It would be so nice to be wrong.

[↑ Contents](#)

297. **Mark Weiss**

Re: political change? pessimism, etc

Sat 11 Nov 2006

Iraq has nothing to do with any of this.

But you do raise an interesting moral question: how much of "their" insecurity, suffering, and death is "our" etc. worth? What level of danger, since danger is always there, justifies one killing, let alone mass slaughter? If you set the threshold low enough, genocide becomes perfectly ethical.

Mark

At 12:33 PM 11/11/2006, you wrote:

>Steven Vincent wrote: "It feels as if a heavy, thick swath of velcro
>has ripped off the personal and public the psyche; the gates are
>open and the six years of imprisonment is over, and we are
>streaming, finally, out of the gates."

>

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>being freed. I hope it's like the end of *Invitation to a
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>prison gates rather than heading for a comfortable slaughterhouse!
>It would be so nice to be wrong.

[↑ Contents](#)

298. **Roger Day**

Re: political change? pessimism, etc

Sat 11 Nov 2006

If you accept Cheney's policy - hit first before they hit you (and damn anyone that tries to stop you) - then welcome to the slaughter-house and the war-lords rule. The gutting of international treaties and organisations has been one of the least favourable aspects of the Bush regime.

I may be wrong as most of my US news comes from Doonesbury but I think your - and mine as I can the current bunch of hypocrites that run my country are equally enamoured of religion - are internal as much as external.

Roger

On 11/11/06, Eric Yost <[REDACTED]> wrote:

> Steven Vincent wrote: "It feels as if a heavy, thick swath
> of velcro has ripped off the personal and public the psyche;
> the gates are open and the six years of imprisonment is
> over, and we are streaming, finally, out of the gates."

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> containers) but because we were not brutal enough and
> thorough enough in exterminating the enemy.
>
> Maybe it's just that I think there's an actual enemy trying
> to kill all of us, rather than an Orwellian fabrication of
> Bush & Co. propaganda. Hope I'm wrong about that. Please let
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> streaming out the prison gates rather than heading for a
> comfortable slaughterhouse! It would be so nice to be wrong.
>

--

<http://www.badstep.net/>
Suspicion breeds confidence

[↑ Contents](#)

299. **Pam Grossman**
brad will/brooklyn rail
Sat 11 Nov 2006

Hi there. A friend forwarded this article/remembrance, which a friend of his wrote about Brad Will for the "Brooklyn Rail." I think it's very lovely:

<http://brooklynrail.org/2006-11/express/remembering-brad>

In other news, I agree with Chris S. that this crop of democrats will be held to perhaps impossibly high standards--"If they can't make everything better, forget it." The only thing I can think of that would "make this war better" would have been to listen to the people, in and out of government, who were offering evidence for why it should not have begun. God knows there is nothing "optimal" about where we are now; but I am trying to hold onto optimism nonetheless, and hoping everyone will realize that a world where the numbers of people murdered internationally--shot dead, bombed, starved, whatever it is--are smaller, is an improvement, if not any kind of perfect fix. (Ah, but S.H. was killing Iraqi civilians, yes? But so have we been. Have we killed fewer of them? Does anyone really know? I'd like to see those numbers. Or, scratch that; I don't know if I want to see them.) Count me, too, as cautiously optimistic, Pam

[↑ Contents](#)

300. **Stephen Vincent**
Re: political change? pessimism, etc
Sat 11 Nov 2006

I cannot quite deal with your bit here, Eric. If I did, I would give up my right to vote, stack an arsenal under our bed, put all persons of any color other than certifiable white in a 'secure' neighborhood, and go to David Horowitz' new education channel for the schooling of my children. We would more than occasionally have public burnings of those offensive 'prayer rugs', etc. And I would have voted straight Republican tickets last Wednesday.

I think your wisdom is now on the table.

Personally, and collectively, I think we have had enough.

Yes, time for a new course.

Water boards into surf boards, OK.

Stephen V (with a "ph")

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

Steven Vincent wrote: "It feels as if a heavy, thick swath of velcro has ripped off the personal and public the psyche; the gates are open and the six years of imprisonment is

over, and we are streaming, finally, out of the gates."

I hope it's like that, like the end of _Fidelio_ with the prisoners being freed. I hope it's like the end of _Invitation to a Beheading_, with the prison warden turned into a larva scurrying across the public square. Man, I hope it is like that. I really do. Oh please, please.

Instead I can't shake the conviction that we are all fooling ourselves, that the return of the feel-good is just the edge of denial. That we're going to get hit again, worse than 9/11, and that the reason we'll be hit is not any of the gaping holes in our security state (borders, shipping containers) but because we were not brutal enough and thorough enough in exterminating the enemy.

Maybe it's just that I think there's an actual enemy trying to kill all of us, rather than an Orwellian fabrication of Bush & Co. propaganda. Hope I'm wrong about that. Please let me be wrong.

I also believe the war isn't remotely worth fighting for US power, oil interests, or Halliburtons, but that it definitely IS worth fighting so that we don't end up on mandatory prayer rugs. It IS worth fighting to defend the Met Museum of Art, Columbia University, Carnegie Hall, the NYPL, and the finest aspects of our secular culture ... and that these could be lost in the next attack.

I really don't know anything. I just hope I'm wrong. You guys all seem to have a lot more certainty than I do. I hope you are all right on this issue. If only I felt that we were streaming out the prison gates rather than heading for a comfortable slaughterhouse! It would be so nice to be wrong.

[↑ Contents](#)

301. **Elizabeth Treadwell**
new at secret mint

Sat 11 Nov 2006

new &/or used at Secret Mint: an exposition

rousing or carousing: the New Yorker's Stein moments

meta, matrix, metonymy

Irony X: damp fussy

poems & poems, me own, plus Julia Ward Howe on the wars, & Vine Deloria, Jr.
on the environments

coming soon: reports on local poetry sections....

Elizabeth Treadwell

<http://secretmint.blogspot.com>

<http://elizabethtreadwell.com>

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[↑ Contents](#)

302. **Stephen Baraban**

Re: political change? pessimism, etc

Sat 11 Nov 2006

Eric,

I'm certainly not as "hard left" as most of the people who are vocal concerning politics on this List, though I have extreme leftist dreams of what "the end of prehistory" and the beginning of a liveable society would look like, but I must say that it is strange and appalling to me to hear that the willingness to be "brutal enough" is what is important for USAmerican security. Let alone inspecting all shipping containers, the Bush Regime is not even translating and reading and studying all the mail being sent out of jail cells by convicted terrorists. These are evidently not things that make them feel like relentless merciless tough guys, while torture, and mining all internet communication, does make them feel that way. I cannot believe that *more* of the same (in both senses of the word) is the answer.

Why do you say, in another post, that Venezuela is one of the challenges our military faces? Why would you even dream for a moment of overturning the Chavez regime simply because you don't approve of it? He may not be as admirable as the Hard Left thinks, and I hate his total solidarity with today's Iranian regime, but ultimately that's an issue for Venezuelans.

All this said, if other people can comment about politics on this List so can you, and I fervently hope you don't get 'Kirby'd' into silence by those who have placed you in their "bestiary". What you said about Mossadegh dissolving the Iranian parliament before the American strike against him will make me soon go back and look at the history further--I only know certain leftist formulas about what occurred, e.g. Allen Ginsberg's rhyming lines about how what we did to Mossadegh led to our having to endure "Khomeini's drek". The airing of differing opinions DOES lead to the statement of interesting facts/allegations that need to be investigated. (That last sentence makes me a "knave"--in terms of Blake's statement about people who proudly explain the obvious :)

Eric Yost stated:

*Instead I can't shake the conviction that we are all
fooling
ourselves, that the return of the feel-good is just
the edge
of denial. That we're going to get hit again, worse
than
9/11, and that the reason we'll be hit is not any of
the
gaping holes in our security state (borders,
shipping
containers) but because we were not brutal enough
and
thorough enough in exterminating the enemy.*

Cheap talk?

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[↑ Contents](#)

303. **Dan Wilcox**

Third Thursday Open Mic in Albany, NY

Sat 11 Nov 2006

the Poetry Motel Foundation
presents

Third Thursday Open Mic for Poets

now at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, November 16, 2006
7:00 sign up; 7:30 start

Featured Poet: Terry Bat-Sonja, poet & painter.
Author of the collection of poems, "In the Strongest Light" (Conflu:x
Press), with her own paintings as illustrations.

\$3.00 donation.

Your host since 1997: Dan Wilcox.

[↑ Contents](#)

304. **Robin Hamilton**

Re: political change? pessimism, etc

Sat 11 Nov 2006

From: "Eric Yost" <[REDACTED]>

I hope it's like that, like the end of _Fidelio_ with the prisoners being freed. I hope it's like the end of _Invitation to a Beheading_, with the prison warden turned into a larva scurrying across the public square. Man, I hope it is like that. I really do. Oh please, please.

Probably be more like it was here in the UK -- for once we were ahead of you -- 18 bloody years of the Hag of Grantham followed by the Grey Man. Then a landslide, and what do we get? The Smile and his Nu Labour Fiasco. Still and all, even Blair and his Boyos and Girls are better than the blue (rinse) brigade.

On the other hand, the probable next prime minister of Great Britain wrote his PhD thesis on, and then published a biography of, James Maxon, one of the leaders of Red Clyde in the twenties, than which there were few redder. Might mean something.

Instead I can't shake the conviction that we are all fooling ourselves, that the return of the feel-good is just the edge of denial. That we're going to get hit again, worse than 9/11, and that the reason we'll be hit is not any of the gaping holes in our security state (borders, shipping

containers) but because we were not brutal enough and thorough enough in exterminating the enemy.

Actually, the problem is that you got stuck with a President who is not simply a religious maniac but also incredibly stupid. What really does my head in is how he seems to get away with suggesting that he is *competent to wage the "war" on terror. There weren't that many options open to *any American president in the wake of 9/11, and it's difficult to imagine any of them not going into Afghanistan. That arguably could be described as a war, since the Taliban were actively harbouring and encouraging bin Laden, not like the bubble-and-froth around Iraq, Iran and Pakistan.

Then it started, and my jaw dropped. Sure, it would have been impossible to completely seal the Afghanistan/Pakistan border, but it looked as if no effort whatsoever was being made. Did Bush trust his good-buddy General Musharraf to do the job for him? Angels wept, talk about naiveté!

Then, of course, having started in Afghanistan, with a proper UN resolution, a genuine multinational force, and virtually the whole world on his side, Bush decides to withdraw, essentially, all American troops from Afghanistan, with a botched job unfinished, and attack one of the few Middle Eastern countries which, despite being pretty much a foul dictatorship, was strongly anti-Islamic-fundamentalist.

And so it went on.

That's leaving the morality of the various actions undertaken or not to one side, which is sort-of like ignoring the elephant in the room. Virtually ANYONE would have done it better than Bush, Colin Powell probably best of all, but all it needed was to keep an eye on the ball and stick to Afghanistan. So what does Bush do? Ho, hum.

Then ... Beneath the terminology, the US is confronting the problem as if it *were a war, while the UK, Europe, and I'd guess the rest of the world is treating it as criminal activity to be solved by police action, a more appropriate way of confronting this particular issue.

Maybe it's just that I think there's an actual enemy trying to kill all of us, rather than an Orwellian fabrication of Bush & Co. propaganda. Hope I'm wrong about that. Please let me be wrong.

What I'm frightened about -- hell, I couldn't give a tinker's curse whether or not Iran goes nuclear, since what the hell would they actually *do with a bomb? -- is the amount of loose nuclear material floating around what was once the USSR, and apparently open to bids from anyone with hard cash. When the first dirty bomb goes off, and it probably will, it will be constructed from that.

[Guess who withdrew American funding from the program to help sequester nuclear materials in the former USSR?]

And it won't be an act of war, it'll be a criminal act, like so many others, like the Omagh bombing here in 1998. Neither will it be The End of Civilisation As We Know It. It won't even be as bad a Chernobyl, which is easily the longest lasting nuclear incident to date, accident rather than "terrorist outrage", and has rendered large stretches of the Ukraine uninhabitable for the foreseeable future.

But the world goes on.

At least it did, the last I heard.

I really don't know anything. I just hope I'm wrong. You guys all seem to have a lot more certainty than I do. I hope you are all right on this issue. If only I felt that we were streaming out the prison gates rather than heading for a comfortable slaughterhouse! It would be so nice to be wrong.

Ah, it'll all come out in the wash. Even if, worst case scenario, Dubya decides to celebrate the end of his tenure in the White House by pushing the shiny red button, there'll probably be someone there to stop him.

And if not, probably the birds won't fly back, as the USSR no longer has the capability to deliver at long range.

Things have been worse, nearer the edge -- think the Cuban crisis -- with what would have been larger consequences. (Nuclear winter, anyone?).

Bad enough, but not quite tembling-in-one's-socks time.

Unless you happen to live in Bagdad, outside the Green Zone.

Robin

[↑ Contents](#)

305. **jUStin!katKO**

Critical Documents - Newsletter (Nov 06)

Sat 11 Nov 2006

CRITICAL DOCUMENTS

Newsletter - November 2006

* New Release: Plantarchy 2

* Coming Soon: THE CHURCH - THE SCHOOL - THE BEER by cris cheek

* Still Available: Plantarchy 1

* Reading: Dec 7 NYC

* Donations

NEW RELEASE

Plantarchy 2: Performance &
Performativity<http://plantarchy.us/Plantarchy_2.html>

Contributors: cris cheek, Performance Thanatology Research Society, Laura Elrick, Daisy Levy, Mike Wallace-Hadrill, Stephen Perkins, Joshua Strauss, Michael Basinski, Ric Royer (on Basinski), Brenda Iijima, Aaren Yandrich, Camille PB, 405-12-3415, Piers Hugill, Giles Goodland (on Caleb Whitefoord), Mark Wallace, Michael Slosek, Keith Tuma (on Edinburgh Review 114), Mark Mendoza, Emily Critchley, Scott MacLeod, Stuart Calton, Andrew Topel (back cover). Ed jUStin!katKO.

\$10 / £7

4 issue subscription: \$25 / £17

Trades welcome. Query for review copies.

Plantarchy is a poetry journal that brings together the work of established and emerging practitioners from the UK and US. Whenever possible, the editorial agenda is to print sequences or longish excerpts of work. Please send reviews, critical articles and poems for future issues.

Plantarchy is available at Bridge Street (DC), Rust Belt (Buffalo), Talking Leaves (Buffalo), Normal's (Baltimore), City Lights (San Francisco) and Woodland Pattern (Milwaukee). It is archived at SUNY-Buffalo, the University of Kansas, Ohio State University, and the Marvin Sackner Archive.

COMING IN DECEMBER

THE CHURCH - THE SCHOOL - THE BEER

<http://plantarchy.us/Plantarchy_3.html> by cris cheek

"These texts are transcriptions of transmission broadcast by CB radio from the environs of the corner of St. Georges Street and St. Andrews Street in central Norwich to a second floor gallery window of Cavendish House, at Norwich School of Art and Design in 1998. Each day's writing would be transcribed on that day and placed in multiples, available for free, via an in tray in the cubicle into which my narrowcasts arrived." (from cheek's description of the project at Pores<<http://www.pores.bbk.ac.uk/3/cheek.html>>)

This is the first book of cheek's to be published in the US. It includes the transcriptions of his Norwich broadcasts, a live re-working (New Orleans,

2001), photographs of the broadcasts being produced from the street, and drawings/writings that were on display in the Cavenish House gallery. THE CHURCH - THE SCHOOL - THE BEER will be perfect-bound in an edition of 300.

Pre-order <http://plantarchy.us/Plantarchy_3.html> now at half-price! (\$5 / £ 4)

Plantarchy subscribers will receive this as Plantarchy 3.

Francis Crot's The Seven Curses (a Xena: Warrior Princess fan-fic) will be Plantarchy 4 .

Plantarchy 5 is the next general issue. Contributors thus far include Allen Fisher (introduction to Assemblage and Empathy), Piers Hugill (on cris cheek), and Helen Bridwell (four interviews). Poetry by Frances Kruk, Keith Tuma, Keston Sutherland, Linda Russo, Sean Bonney and Rachel Smith. Please send critical documents a.s.a.p.

* * * * *

STILL AVAILABLE

Plantarchy 1 <http://plantarchy.us/Plantarchy_1.html> Contributors: Tom Raworth, Lisa Jarnot, Rodrigo Toscano, Jow Lindsay, William R. Howe, Alan Sondheim, Matthew Klane, Andrew Topel, Chris Stoeffolino, 405-12-3415, Kevin R. Hollo, Maria Damon, mIEKAL aND, Sheila E. Murphy, Christophe Casamassima, Camille Martin, John M. Bennett & Jim Leftwich, Geof Huth, and Jefferson Hansen. On Neoism: Stephen Perkins. Review: Richard Kostelanetz on Betty Bright's No Longer Innocent: Book Art in America 1960-1980 (Granary Books). Cover: Ritchie Alejandro Katko. Ed jUStin!katKO.

Tim Allen <http://www.terriblework.co.uk/current_magazines.htm> on Plantarchy 1:

"If you are looking for single-subject enclosures that tenderly bathe the tired feet of your brain then don't bother because Plantarchy is no soothing balm, it is jagged and intellectually raw, full of unashamed avant energy. More to the point though, the material here is uniformly excellent, in fact I don't think I've come across a #1 of a magazine with such a rich and satisfying selection of texts."

<<http://theunderfoot.blogspot.com/2006/07/plantarchy.html>> Elizabeth James<<http://theunderfoot.blogspot.com/2006/07/plantarchy.html>> on Plantarchy 1: "A new poetry magazine with this title carries the motto 'each molecule an orchid', and no pious Green-ness is suggested by shocking pink covers . . . There seems to be a sense of spawning . . . in quite a lot of the work

in this issue, a strongly generative emphasis or drive, but also a shaping aesthetic that results (for instance) in really nice, clean production and editorial choices . . . I've enjoyed reading everything in this excellently produced and edited magazine . . ."

Reading - Dec 7 NYC

Boog City <<http://boogcityevents.blogspot.com/>> Presents
d.a. levy lives: celebrating the renegade press

Critical Documents

Keith Tuma, cris cheek, William R. Howe, LA Howe, jUStin!katKO, Jason Zeh
(music)

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cris cheek's THE CHURCH - THE SCHOOL - THE BEER will be released on this evening.

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[↑ Contents](#)

306. **Eric Yost**

Re: political change? pessimism, etc

Sat 11 Nov 2006

Steven: I think your wisdom is now on the table. Personally, and collectively, I think we have had enough.

Eric: I was just explaining how I felt. You know ... as in feelings? I wrote an honest report of how I felt.

"We have had ..."? That you pompously offer collective judgment shows that I was mistaken to write to you. You don't have the integrity to simply speak for yourself, and probably also lack the courage to write about your real feelings ... especially if they run counter to a group convention. So yeah, enough.

[↑ Contents](#)

307. **Stephen Vincent**

Re: political change? pessimism, etc

Sat 11 Nov 2006

Steven: I think your wisdom is now on the table. Personally, and collectively, I think we have had enough.

Eric: I was just explaining how I felt. You know ... as in feelings? I wrote an honest report of how I felt.

"We have had ..."? That you pompously offer collective judgment shows that I was mistaken to write to you. You don't have the integrity to simply speak for yourself, and probably also lack the courage to write about your real feelings ... especially if they run counter to a group convention. So yeah, enough.

You note, Eric, I qualified my statement by "I think we have had enough. Not "personally and collectively, we have had enough" - even if the National vote seems to verify such.

I honor and would always support your courage and right to say what you want. It's just what you say and what you want, I find to be off the charts, dangerous in fact. As was that man R whose own military finally got to leave the table.

"Without contraries, no progression" - Eric, you are doing your part of the job.

Thank you.

Stephen V

[↑ Contents](#)

308. **Robert Majzels**

Re: politics: response to Robert?

Sat 11 Nov 2006

Sorry, Alex, I only meant to say that it seems to me of very little importance whether the world thinks more or less of the US; the problem lies with the US and its behaviour. It might be better, in fact, for the peoples of the world if they regarded the US with greater suspicion (if not hatred) than they already do. And if I used "you" when referring to US military adventures it's because it seems to me that, if people continue to believe in their political system, and see it as a democratic expression of the popular view, and defend it as such on this list, they should assume the actions of their government as their own. If Americans began to feel truly responsible for the actions of their elected officials (regardless of whether they voted for them or not), then perhaps there might be a greater sense of urgency to their resistance, strategic or tactical...

Robert

On 11-Nov-06, at 8:31 AM, Alexander Dickow wrote:

*Robert,
See also David's (and Mark's? Sorry, didn't get it) reply. But I'll respond to your hostility. You seem to think I'm trying to make excuses for something, but I'm just jumping on the limited meliorative perspective bandwagon with my 2cents. Who is "you" that is "losing that war", and who is the "you" that you (who's that?) "don't like"? You're American, and don't like the French? Or you're not American, and don't like Americans? I don't get it. One way or the other, I think you're putting me in the wrong container. I never voted for Bush, never supported the war, denounced his flag-waving demagoguery from the beginning (in France, in a local televised interview in Rennes -- but they cut out my comments with any substance). Yup, America is losing the war, should*

never have gotten into it, the loss of life is an unredeemable tragedy...what is it you want me to say here? I wasn't implying we suddenly became angels in the world's eyes, don't be ridiculous. But the news seems to suggest that the dem victory hasn't done us harm in that respect, to say the least. And I think a tiny bit less hatred is likely to improve things for everyone.

What is your problem, that you're so ready to implicitly call me one of the murderers?

*This list sucks. If I read one more of these hostile, mean-spirited posts directed at *anyone*, I'm outta here.*

Alex

Robert wrote:

Sorry to disappoint. I think the rest of the world recognizes the =20 rejection of the Bush policy in Iraq for what it is: a realization =20 that you are losing that war (again). The vote is a decision largely =20 based on self-interest =97 American casualties, the cost.

Sadly, even assuming a Dem congress and opportunistic presidency =20 decide to pull out, the damage to the Iraqi and Afghani people has =20 already been done: hundreds of thousands of dead and a devastated =20 country. The US electoral democratic model functions mainly to create =20=

the illusion of change.

We still don't like you.

Amicalement

Robert

www.alex dickow.net/blog/

*les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet*

[↑ Contents](#)

309. **Wanda Phipps**

Reading at KGB Bar

Sat 11 Nov 2006

Come join us for this cool reading:

*Mad Hatters' Review *

(<http://www.madhattersreview.com> <<http://www.madehattersreview.com/>>) *

Edgy & Enlightened Literature, Art & Music in the Age of Dementia

Poetry, Prose & Anything Goes Reading Series

Curated & Pickled by Publisher/Editor Carol Novack

4th Reading

*Friday, November 17th, 7 - 9 pm *

KGB Bar, 85 East 4th Street, N.Y.C.

Features:

Wanda Phipps, a writer living in Brooklyn, NY, and the author of *Wake-Up Calls: 66 Morning Poems* <http://www.amazon.com/Wake-Up-Calls-66-Morning-Poems/dp/193236031X/ref=sr_1_1/103-9234435-7315848?ie=UTF8> (Soft Skull Press), *Your Last Illusion or Break Up Sonnets* <http://www.amazon.com/Your-last-illusion-Break-sonnets/dp/B0006RU0OI/sr=1-1/qid=1158608474/ref=sr_1_1/103-9234435-73> (Situations), *Lunch Poems* (Boog Literature), the e-chapbook *After the Mishap* and the CD-Rom *Zither Mood* (Faux Press). Her poems have been published over 100 times in publications such as the anthologies *Verses that Hurt: Pleasure and Pain From the Poemfone Poets* <http://www.amazon.com/Verses-That-Hurt-Pleasure-Poemfone/dp/0312151918/sr=1-1/qid=1158608924/ref=sr_1_1/103-9234435-> (St. Martin's Press) and *The Boog Reader* (Boog Lit). 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* <<http://www.about.com/>>.

Frederic Tuten studied pre-Columbian art history at the University of Mexico and later traveled through South America, writing on Brazilian cinema. He

received his Ph.D. from New York University, concentrating on the Melville, Whitman period; for some years he taught courses in literature and American films at the University of Paris 8. For more than fifteen years he directed and taught in the City College of New York's Graduate Program in Creative Writing. He is currently giving graduate fiction workshops at The City College and offers classes on experimental writing at The New School University. He is the author of five novels: *The Adventures of Mao on the Long March*

[Tallien: A Brief Romance\[Tintin in the New\]\(http://www.amazon.com/Tallien-Brief-Romance-Frederic-Tuten/dp/1580730353/sr=8-1/qid=1158609668/ref=sr_1_1/103-923443>\)](http://www.amazon.com/Adventures-Mao-Long-March/dp/0714530212/sr=8-6/qid=1158609600/ref=sr_1_6/103-9234435-7315848?i>)

*World**[Van Gogh's Bad Caf*\[The Green Hour*\\[Tri-Quarterly, *Fiction*, *Fence*, *The New Review of Literature*, *Conjunctions*, and *Granta*. He has received a Guggenheim Fellowship for Creative Writing and in 2001 was given the Award for Distinguished Writing from the American Academy of Arts and Sciences.\\]\\(http://www.amazon.com/Green-Hour-Novel-Frederic-Tuten/dp/0393325334/sr=1-1/qid=1158609774/ref=pd_bbs_1/103-9234435-7>\\)\]\(http://www.amazon.com/Van-Gogh-Bad-Caf%e9-Story/dp/1580730345/sr=1-3/qid=1158609733/ref=sr_1_3/103-9234435-7315848?i>\)](http://www.amazon.com/Tintin-New-World-Frederic-Tuten/dp/1580730337/sr=1-1/qid=1158609702/ref=pd_bbs_1/103-9234435-7>)

Diane Williams, the author of six books of fiction. *It Was Like My Trying to Have a Tender-Hearted Nature* will be out from FC2 in Fall 2007. She is the founding editor of *Noon*.

A limited edition of signed "Homeland Security" posters (our cover artwork for Issue 5) created by contributing artist & writer *Marty Duane Ison* will be on sale, as will books by our featured authors.

For further info, email:

[*madhattersreview**@**gmail.com*](mailto:madhattersreview@gmail.com)< >

--

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

[↑ Contents](#)

310. **Alan Sondheim**

Goodbye, Ruby Tuesday (fwd)

Sat 11 Nov 2006

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

Date: Sat, 11 Nov 2006 13:57:31 -0500

From: [REDACTED]

To: [REDACTED]

Subject: Goodbye, Ruby Tuesday

<http://www.thenation.com/blogs/notion?pid=138811>

Th Nation BLOG | November 9, 2006

Goodbye, Ruby Tuesday

By Liza Featherstone

I've received some sad news. The writer Ellen Willis, one of my heroes, died this morning of lung cancer, much too young (64). I will miss her lucid thinking about culture and politics, bracing scorn for sentimental obfuscation (whether from the right or the left), radical vision of a better society and gift for the art of writing.

Though Willis wholeheartedly participated in sixties counterculture, she wrote incisively about its foolishness. A policeman's daughter, she described demonstrators' cop-hating as "another pretense that white bohemians and radicals are as oppressed as ghetto blacks," and "fierce bohemian contempt for all those slobs who haven't seen the light."

A founding member of Redstockings, Willis was an articulate champion of seventies radical feminism, but wrote equally well about the pleasure-hating eighties, with its drug wars, censorship and the rise of the "right to life" movement. She was deeply committed to a vision of love between free people, and through that lens, the social control decade took on a fresh desolation. She was eloquent about the extent to which fear of the libido not only energized the evangelical

far right but had permeated feminism. Writing about feminist anti-porn crusades, she urged women not to "accept a spurious moral superiority as a substitute for sexual pleasure, and curbs on men's sexual freedom as a substitute for real power." Yet she admitted that the sexual radicals like herself didn't have all the answers, and had "failed to put forth a convincing analysis of sexual violence, exploitation and alienation."

Writing during this period, she created an alter ego for herself -- and anyone else trying to live a passionate life in hostile times -- an alienated character called Ruby Tuesday, periodically adrift from a cohesive community or social movement, asserting deviant desires in a culture that pretends we all want the same things.

But despite Willis's sense of isolation and libertarian commitment to the individual -- both of which pervade her writing in every era -- she never lost sight of the importance of social movements: "The struggle for freedom, pleasure, transcendence is not just an individual matter. The social system that...as far as possible channels our desires, is antagonistic to that struggle; to change this requires collective effort."

Like her character Ruby Tuesday, who ends up seducing reporters who come to interview her, Willis was boldly optimistic about the transformative powers of desire, and the threateningly political implications of happiness. "The power of the ecstatic moment," she writes, "This is what freedom is like, this is what love could be, this is what happens when the boundaries are gone -- is precisely the power to reimagine the world, to reclaim a human identity that's neither victim nor oppressor."

Like many feminists of my generation, I revered Ellen Willis and have been deeply influenced by her writing. I didn't know her well as a person, however. Once at a party, I decided I had to talk to her, and tell her how much I admired her work. She seemed mortified, though not altogether displeased. After that, whenever we'd

run into each other, she was pleasant enough, but always shy and awkward. I would often see her circling a party alone, apparently not finding anyone she was inclined to chat with, or any cluster she wanted to join. Still, I'm glad I got to tell her that I was a huge fan. I hope she enjoyed hearing that, at least a little bit.

(I should admit, I'm plagiarizing myself somewhat. I've written about Ellen Willis's work before, in a "What Are They Reading?" on the Nation's website, and in a review of her 1993 book *No More Nice Girls*, the first piece I ever wrote for the Nation, which ran in the magazine October 4 of that year.)

portside (the left side in nautical parlance) is a news, discussion and debate service of the Committees of Correspondence for Democracy and Socialism. It aims to provide varied material of interest to people on the left.

To submit an article to portside, go to:

<http://www.portside.org/submit>

For answers to frequently asked questions:

<http://www.portside.org/faq>

<http://www.portside.org/subscribe>

To unsubscribe from portside:

For assistance with your account:

<http://www.portside.org/contact>

To search the portside archive:

<http://www.portside.org/archive>

[↑ Contents](#)

311. **Daniel Kane** *poem and photograph?*

Sat 11 Nov 2006

I recently came across a copy of Man Ray's and Paul Elouard's book *Facile*, featuring Elouard's fragmented if consistently erotic poetry alongside Man Ray's nudes. and it set me to wondering whether poets and photographers nowadays are combining poetry with photography in book form in an

interesting way. I can think of Malanga's and Warhol's Screen Tests / A Diary, for example, and am aware of poet/photographer Tim Davis, but what's been done since, say, the early 1970s that actually combines photo with poem? I've done little internet searches and come across books like Janet Sternberg's Optic Nerve: Poems with Photographs and Walt McDonald's Great Lonely Places of the Texas Plains (which feature McDonald's poems paired with color photos by photographer Wyman Meinzer), but these pair image with text in a conventional and, to my mind, pretty dull way - that is, image is there to resonate or echo with the theme / narrative of the poem. a poem is "about" a Texas plain and - lo! - there is a pretty picture of a Texas plain alongside it. anything more ambitious in scope that I should know about?

Best,

--daniel

[↑ Contents](#)

312. **mIEKAL aND**

Re: poem and photograph?

Sat 11 Nov 2006

We publish Hannah Weiner's Weeks with photographs by Barbara Rosenthal. In this case I believe Hannah created the text first & the photos were shot to accompany the text.

Much more recent is a project by Camille Bacos, Maria Damon & myself called "The End". In this project the photos (& digital video) were created first & Maria & I attempt to animate the imagery by invoking the voices of 19th century spiritualism. A version of it can be viewed here:

[http://www.flickr.com/photos/\[REDACTED\]/sets/72057594069389918/](http://www.flickr.com/photos/[REDACTED]/sets/72057594069389918/)

~mIEKAL

On Nov 11, 2006, at 9:27 PM, Daniel Kane wrote:

I recently came across a copy of Man Ray's and Paul Elouard's book Facile, featuring Elouard's fragmented if consistently erotic poetry alongside Man Ray's nudes. and it set me to wondering whether poets and photographers nowadays are combining poetry with photography in book form in an interesting way. I can think of Malanga's and Warhol's Screen Tests / A Diary, for example, and am aware of poet/photographer Tim Davis, but what's been done since, say, the early 1970s that actually combines photo with

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Best,

--daniel

[↑ Contents](#)

313. **Danny Snelson**

Re: poem and photograph?

Sat 11 Nov 2006

of note, we recently got this up on dworkin's eclipse site (plus! there's lots of bernstein/bee productions of similar nature):

<http://english.utah.edu/eclipse/projects/OCCURRENCE/html/contents.shtml>

generally, it would prove helpful to root around artist's book stores (read: printed matter online). you'll find a virtually unlimited array of words&photos. also, you could check out some granary press issues, off the top i can think of a beautiful _en famille_ with creeley/dorfman & the utterly incredible _debtor's prison_ by warsh/harrison.

yrs in words of light,
danny

On 11/11/06, Daniel Kane <[REDACTED]> wrote:

>

> I recently came across a copy of Man Ray's and Paul Elouard's book Facile,
> featuring Elouard's fragmented if consistently erotic poetry alongside Man
> Ray's nudes.and it set me to wondering whether poets and photographers

> nowadays are combining poetry with photography in book form in an
> interesting way. I can think of Malanga's and Warhol's Screen Tests / A
> Diary, for example, and am aware of poet/photographer Tim Davis, but
> what's
> been done since, say, the early 1970s that actually combines photo with
> poem? I've done little internet searches and come across books like Janet
> Sternberg's Optic Nerve: Poems with Photographs and Walt McDonald's
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> Lonely Places of the Texas Plains (which feature McDonald's poems paired
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> there to resonate or echo with the theme / narrative of the poem. a poem is
> "about" a Texas plain and - lo! - there is a pretty picture of a Texas
> plain
> alongside it. anything more ambitious in scope that I should know about?
>
>
>
> Best,
>
> --daniel
>

[↑ Contents](#)

314. **Tracey Gagne**

Re: poem and photograph?

Sun 12 Nov 2006

I am interested in the fact that you brought this up tonight, because I was out gallery-hopping tonight, which included looking at the works of photographers, and I found myself in a conversation with a photographer about poetry and photography. As one who is also interested in photography, I'm considering ways to make photographs that also work with my poetry.

What I'm finding when I speak to visual artists on the whole-- painters as well as photographers-- is that they aren't as interested in mixing poetry with visual art, as their idea is that poetry seeks to define their work. I don't see it that way myself, as my poetry, in my own opinion, doesn't seek to do that, but I am struggling with finding visual artists to collaborate with me.

Although, I did speak to that photographer tonight who understood a connection between the two, although I'm not sure I necessarily agreed with his viewpoint entirely.

11, 2006, at 10:27 PM, Daniel Kane wrote:

I recently came across a copy of Man Ray's and Paul Elouard's book Facile, featuring Elouard's fragmented if consistently erotic poetry alongside Man Ray's nudes. and it set me to wondering whether poets and photographers nowadays are combining poetry with photography in book form in an interesting way. I can think of Malanga's and Warhol's Screen Tests / A Diary, for example, and am aware of poet/photographer Tim Davis, but what's been done since, say, the early 1970s that actually combines photo with poem? I've done little internet searches and come across books like Janet Sternberg's Optic Nerve: Poems with Photographs and Walt McDonald's Great Lonely Places of the Texas Plains (which feature McDonald's poems paired with color photos by photographer Wyman Meinzer), but these pair image with text in a conventional and, to my mind, pretty dull way - that is, image is there to resonate or echo with the theme / narrative of the poem. a poem is "about" a Texas plain and - lo! - there is a pretty picture of a Texas plain alongside it. anything more ambitious in scope that I should know about?

Best,

--daniel

[↑ Contents](#)

315. **Steve Dalachinsky**

Fw: Fw: yuko and steve bon voyage reading

Sun 12 Nov 2006

steve dalachinsky - yuko otomo

bon voyage reading

dec. 3, 2006 b 3pm @

the back fence (bleeker & thompson)
preceeded & followed by open mike
donation

[↑ Contents](#)

316. **Daniel Godston**

Traveling the Spaceways: Sun Ra, the Astro Black and Other Solar Myths

Sun 12 Nov 2006

Symposium: Traveling the Spaceways: Sun Ra, the Astro Black and Other Solar Myths (Day 2)

5020 S. Cornell Avenue

Chicago, IL 60615

t: [REDACTED]

f: [REDACTED]

[REDACTED]

SUN RA LANDS AT THE ART CENTER

Sun-Times is "Under Sun Ra's spell"

The Reader Takes on Ra...

Newcity: Sun Ra; HPAC Teaching Artist Darrell Roberts

Support HPAC by searching the Internet

Symposium: Traveling the Spaceways: Sun Ra, the Astro Black and Other Solar Myths

November 11 & 12, 2006

The Hyde Park Art Center presents Traveling the Spaceways, a landmark symposium devoted to Sun Ra. Informative panel discussions, musical performances, and readings will investigate the impact Sun Ra and Afro-Futurism have had on American history and visual culture. Bringing together major writers and scholars who have focused on Sun Ra, this important event will enlighten and intrigue those interested in African American art and music of the postwar period.

Day 2 Highlights:

Cheryl Lynn Bruce

Panel Discussion: Aesthetics of Black Postwar Chicago: Sun Ra and "Outsider Design", John Corbett, Calvin Forbes, Victor Margolin, Kerry James Marshall
Ken Vandermark

Nicole Mitchell

Panel Discussion: The Sun-Ra Diaspora: Art After Ra, Anthony Elms, Malik

Gaines, Glenn Ligon
Curators' Tour

Traveling the Spaceways will address an extensive range of topics including panels titled Aesthetics of Postwar Chicago and The Sun Ra Diaspora: Art After Ra. Panelists include Sun Ra's discographer, Robert Campbell, from Clemson University; and English writer and journalist Graham Lock, author of Blutopia. A selection of Ra's recently discovered early writings will be read by Steppenwolf Theatre ensemble member Cheryl Lynn Bruce. Rarely heard Ra compositions will be performed by several ensembles, including the Fred Lonberg-Holm Trio, Nicole Mitchell, and a special group assembled by saxophonist Ken Vandermark expressly for the symposium.

http://www.hydeparkart.org/calendar/2006/11/symposium_traveling_the_spacew_1.php

[↑ Contents](#)

317. **j. kuszai**

Meet The Press: "Classroom Economics of Fugitive Reproduction"

Sun 12 Nov 2006

November 12, 2006

Meet The Press: "Classroom Economics of Fugitive Reproduction"

Some informal survey questions for teachers and teachers-to-be, questions typed out at lightning speed, so I hope to return to this in conversation or in further writing. Sorry if it's malformed or just unclear what I'm asking, but these questions have been on my mind for a while, and I'm writing here thinking through, looking for some feedback from the people on this list who buy books and are educators and who use contemporary small press productions as part of their course content. My survey questions appear at the bottom.

Recently at Factory School we were discussing the issue of our "copyright" statement, which allows for "collective" and "personal" reproduction as long as it is not part of any financial transaction. This seems important and useful to have straight. A lot of people are worried about copyright. It seems to me that the actual ownership of the capital outcome of the reproduction of a text is not necessarily linked to any legal rights. For example, while many colleges and print shops do seek permission or collect fees for such permissions, some do not. (We've never seen any fees, by the way. I think you have to be a corporation to send around those special people to pick up the bags of money.) I have mixed feelings, of course, as a pirate and a publisher, but I guess, as a rule, I'm against having to ask, though it makes a difference to the bottom line

of a press teetering on the brink. The author receives all the benefits of "fugitive" reproduction (which I engage in myself, so I'm raising it as a question, not simply crying about it as a publisher). For the author "being taught" the exposure and attention can be very significant. A great research project would examine course syllabi nationwide, studying then book sales and fugitive reproductions--It seems a poetry research group might step forward to manage the collection of such data.

At Factory School we faced a question about this, whether to grant free access for a for-educational-purposes reproduction of a substantial section of a Factory School book. Given that our mission is largely anti-corporate (read: anti-capitalist), and that information wants to be free, or something to that effect, and also not wanting to intervene in a teacher's need to get a certain text to her/his class with minimal hassle, we granted this right. As far as I know we've never been asked before, though I know things are usually done on the fly, etc.. But you can imagine--as a struggling small press currently still deeply in the red--how torn we are by such a concern. On the one hand, we were outraged that our labor and capital would be negated in the casual free-exchange of information at a "college" or "university (whether public or private, facts which themselves rests on some pretty, ahem, major capitalization: nothing like state power for access to the machinery of reproduction and to cobble up everything towards the completion of this statutory purpose). That is, the use in a classroom, while beneficent itself, is still a "financial transaction" in that the machinery of the bureaucracy involved rests on a great deal of financial wherewithal, even if it is concealed by the good-will of the distribution of "hand-outs" to students. In addition, the "exchange" in the classroom is also a sort of financial transaction. One might argue that "giving" anything to students is a problem, whether it be information, knowledge, learning in general (I say that of course with tongue firmly in cheek). On the other hand, to deny reproduction rights to the people who bothered to ask is to punish one of our authors, who will certainly benefit from the free-circulation of works written for publication. But it's about publication. Often the people teaching the works know the authors, so why not just bypass publication and go "straight to the student" and thus minimize all expense and risk of the publisher? It shows that really there is more going on here than the "free flow of information" --

Often the initial book production is just the first step in the development of further capital, whether social or "real". Sometimes authors are asked to pitch in through subvention--one of the rarely discussed engines of the poetry economy--but often the small presses bear all the "risk." It would be interesting to look at how "risk" is distributed among small presses: which ones gather up from a subculture or a "new generation" and ones which publish more established writers. Anyhow, if one of the things that is "produced" here is

"careers" (and I don't mean jobs so much as reputations, social value and particular commodities that represent that social power and position), then might one think about this in reverse--or at least be transparent that this is the particular project of "publication" -- indeed, as bloggers have shown, "success" in terms of readership can be generated online, such cultural capital usually then spent on "wasteful" forms of production in terms of bricks-and-mortar "books." This happens and reaches it's apex, at some level, with what they call "course adoptions." This is one of the reasons, presumably, that SPD is emphasizing the pedagogical value of its stock, and as they highlight this fact the hope is that more educators will use SPD for adopting books.

The question then becomes, "which books to order" and then it's like looking at a menu. I'd like some of this and some of that. Often these books are too expensive for students at public schools, so maybe you pick an anthology and then xerox the rest. Perhaps there is some book, by that really terrific younger poet, that should be taught, and so it is, for a semester until the next best thing comes along... I don't see that as a problem, actually, but just wondering about this process. At Factory School, we are developing a "textbook" series that will work otherwise, addressing some of the concerns mentioned here and others not mentioned here.

To this end, here are some questions. Please, if you can, take some time to answer them. Each question has multiple parts and I'm looking for elaborated responses, not just facts or answers, so feel free to just engage with them at any level. Please respond to me off-list or here on-list. I think that other people would be interested to know this information.

Thanks.

Survey:

1. What is your process for determining what you xerox and what you make students purchase? What are the ratios/amounts of these, on average, per course?
2. How much should anyone have to pay for a book--of, say--100 pages? 150? 200? What is a book's value relative to other things? Should books have different costs depending on their use value? And what would that be? What should determine a book's cost? What is an appropriate pricing scheme? Brent Cunningham at SPD once suggested that such a scheme would look like at least 4x cost.
3. What book -- that does not exist -- would you like to see available for teaching purposes?

.

"Not me!"

[↑ Contents](#)

318. **xavier.leton**

After Lettrism: A review of contemporary acts of Poetry

Sun 12 Nov 2006

After Lettrism: A review of contemporary acts of Poetry

Serial on podcast

Xavier Leton de confettiS.org Producer

Ph Bootz & Julien Blaine's working testimony

As Poet

As publisher.

Hi,

On the site "criticast.net", I present to you an electronic route about

the electronic and poetic reviews.

<http://criticast.net/index.php?cat=confettis.org>

Mostly in french

[!!attention phrase en Franglish et/ou poétique!!] "I realized this route together with Philippe Bootz, with Julien Blaine and/or Christian Poitevin, of Cecile Capponi, Solea, Marseille noisy, of his sputtering inhabitants, grains of sand under feet and under teeth."

This route consists of testimonies, creations videos, of sound creations. I invite you to discover them, to share them in wills of the

"rss", "podacst" and MailingLists and lists of which you think interested in this subject.

<http://criticast.net/index.php?podcast=confettis.org>

<http://criticast.net/index.php?rss=confettis.org>

Do not forget to leave your comments & your propositions.

During december, I shall suggest you following me to Corsica (Ajaccio) where I shall go to accost in December on Doc(K)s

<<http://www.sitec.fr/users/akenatondocks/>> .../...

Bests,

Xavier Leton

<http://>

[|_criticast.net/index.php?cat=confettis.org](http://criticast.net/index.php?cat=confettis.org)

[|_confettiS.org](http://confettiS.org)

|_villeS.allant.vers.confettiS.org
|_emigratrion.confettiS.org
|_XavierL
|_++ 33 [+]4 91 42 52 57
|_++ 33 [+]6 86 72 70 15

[↑ Contents](#)

319. **Stephen Vincent**

***Re: Meet The Press: "Classroom Economics of Fugitive
Reproduction"***

Sun 12 Nov 2006

Thanks much for this good analysis of copyright and its current limitations, Joel. It definitely deserves more than one read. In terms of the "fugitive" text (and its loss of control and income by publishers) I have this suggestion. In terms of Factory School (and other small press publishers) - you might (if you have not) look into ebrary: (www.ebrary.com), a company I worked for a few years back, one that has survived the dot com bust and has begun to flourish particularly in both national and international academic library markets. It is totally PDF based and easy for publishers to make contract with and supply. Library's - through a new ebrary partnership with Blackwell - can buy ebook versions - i.e., PDFs of any title. However the ebrary technology enables library researchers and students (including professors who are assigning particular chapters or pages from a text, for example) to download the pages for reprint, complete with bibliographic notations. Ebrary research technology also enables the cross-searching of their whole database of now over a 100,000 titles. Search could be by name of poet, a particular line of a particular poem, etc. etc. The economic model varies (and please do not take my paraphrase of services here as Biblic) but ebrary's system is designed to protect copyright and compensate publishers for use and re-use of material. Smart contracts with publishers will also keep authors in the income stream.

Like any system, I am sure ebrary's model(s) for publishers will have pros and cons - but it is certainly a system that may provide many small presses to participate in a global and local digital publishing interface - maximizing while defining the terms of exposure and adding an income stream.

Anyway, all this info can be found by going to their website at:

www.ebrary.com

Stephen Vincent

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

November 12, 2006

Meet The Press: "Classroom Economics of Fugitive Reproduction"

Some informal survey questions for teachers and teachers-to-be, questions typed out at lightning speed, so I hope to return to this in conversation or in further writing. Sorry if it's malformed or just unclear what I'm asking, but these questions have been on my mind for a while, and I'm writing here thinking through, looking for some feedback from the people on this list who buy books and are educators and who use contemporary small press productions as part of their course content. My survey questions appear at the bottom.

Recently at Factory School we were discussing the issue of our "copyright" statement, which allows for "collective" and "personal" reproduction as long as it is not part of any financial transaction. This seems important and useful to have straight. A lot of people are worried about copyright. It seems to me that the actual ownership of the capital outcome of the reproduction of a text is not necessarily linked to any legal rights. For example, while many colleges and print shops do seek permission or collect fees for such permissions, some do not. (We've never seen any fees, by the way. I think you have to be a corporation to send around those special people to pick up the bags of money.) I have mixed feelings, of course, as a pirate and a publisher, but I guess, as a rule, I'm against having to ask, though it makes a difference to the bottom line of a press teetering on the brink. The author receives all the benefits of "fugitive" reproduction (which I engage in myself, so I'm raising it as a question, not simply crying about it as a publisher). For the author "being taught" the exposure and attention can be very significant. A great research project would examine course syllabi nationwide, studying then book sales and fugitive reproductions--It seems a poetry research group might step forward to manage the collection of such data.

At Factory School we faced a question about this, whether to grant free access for a for-educational-purposes reproduction of a substantial section of a Factory School book. Given that our mission is largely anti-corporate (read: anti-capitalist), and that information wants to be free, or something to that effect, and also not wanting to intervene in a teacher's need to get a certain text to her/his class with minimal hassle, we granted this right. As far as I know we've never been asked before, though I know things are usually done on the fly, etc.. But you can imagine--as a struggling small press currently still deeply in the red--how torn we are by such a concern. On the one hand, we were outraged that our labor and capital would be negated in the casual free-exchange of information at a "college" or "university (whether public or private, facts which

themselves rests on some pretty, ahem, major capitalization: nothing like state power for access to the machinery of reproduction and to cobble up everything towards the completion of this statutory purpose). That is, the use in a classroom, while beneficent itself, is still a "financial transaction" in that the machinery of the bureaucracy involved rests on a great deal of financial wherewithal, even if it is concealed by the good-will of the distribution of "hand-outs" to students. In addition, the "exchange" in the classroom is also a sort of financial transaction. One might argue that "giving" anything to students is a problem, whether it be information, knowledge, learning in general (I say that of course with tongue firmly in cheek). On the other hand, to deny reproduction rights to the people who bothered to ask is to punish one of our authors, who will certainly benefit from the free-circulation of works written for publication. But it's about publication. Often the people teaching the works know the authors, so why not just bypass publication and go "straight to the student" and thus minimize all expense and risk of the publisher? It shows that really there is more going on here than the "free flow of information" --

Often the initial book production is just the first step in the development of further capital, whether social or "real". Sometimes authors are asked to pitch in through subvention--one of the rarely discussed engines of the poetry economy--but often the small presses bear all the "risk." It would be interesting to look at how "risk" is distributed among small presses: which ones gather up from a subculture or a "new generation" and ones which publish more established writers. Anyhow, if one of the things that is "produced" here is "careers" (and I don't mean jobs so much as reputations, social value and particular commodities that represent that social power and position), then might one think about this in reverse--or at least be transparent that this is the particular project of "publication" -- indeed, as bloggers have shown, "success" in terms of readership can be generated online, such cultural capital usually then spent on "wasteful" forms of production in terms of bricks-and-mortar "books." This happens and reaches it's apex, at some level, with what they call "course adoptions." This is one of the reasons, presumably, that SPD is emphasizing the pedagogical value of its stock, and as they highlight this fact the hope is that more educators will use SPD for adopting books.

The question then becomes, "which books to order" and then it's like looking at a menu. I'd like some of this and some of that. Often these books are too expensive for students at public schools, so maybe you pick an anthology and then xerox the rest. Perhaps there is some book, by that really terrific younger poet, that should be taught, and so it is, for a semester until the next best thing comes along... I don't see that as a problem, actually, but just wondering

about this process. At Factory School, we are developing a "textbook" series that will work otherwise, addressing some of the concerns mentioned here and others not mentioned here.

To this end, here are some questions. Please, if you can, take some time to answer them. Each question has multiple parts and I'm looking for elaborated responses, not just facts or answers, so feel free to just engage with them at any level. Please respond to me off-list or here on-list. I think that other people would be interested to know this information.

Thanks.

Survey:

1. What is your process for determining what you xerox and what you make students purchase? What are the ratios/amounts of these, on average, per course?

2. How much should anyone have to pay for a book--of, say--100 pages? 150? 200? What is a book's value relative to other things? Should books have different costs depending on their use value? And what would that be? What should determine a book's cost? What is an appropriate pricing scheme? Brent Cunningham at SPD once suggested that such a scheme would look like at least 4x cost.

3. What book -- that does not exist -- would you like to see available for teaching purposes?

.

"Not me!"

[↑ Contents](#)

320. **Ricejunk2**

Invitation to Poets (readers and writers alike)

Sun 12 Nov 2006

INVITATION

(Here's to poets who miss Canaseraga Coffeehouse, and such small-scale venues...)

Wyoming Writes (of Perry, NY) and Woman Poet (of Rochester, NY) writers' groups invite you to join us for an evening to celebrate the written and spoken word: Friday, December 8, 7 p.m. - ?

You are personally invited to this special "open-mic" POETRY NIGHT

Where: Burlingham Books

Main Street, Perry, NY

(Perry is halfway between Buffalo and Rochester, and quite comfortably rests its head on the "gorge"-ous Letchworth State Park.)

We welcome your ears as well as your words! Writers from the groups will be sharing their latest work, as well as handing over the mic to other attendees who wish to share their best poems (or small excerpts of essays/stories).

[This event is perfect for those who wish to share their writing in a small-town, non-critical but terribly fun, environment. Please, no goofing-off- poetry, unless it is very successful at its hillarity.]

Come for a few minutes or for the evening... listen while browsing in the book store... take a seat and sip... hang out with friends... write if you are inspired... whatever the occasion, we all welcome you fondly.

Coffee, tea, soda, cocoa, slushy and other drinks are available... as well as chocolates, sweets and more. I am looking forward to a fun evening and hope to see you there!

Kind Regards,

T. F. Rice

for Wyoming Writes and Woman Poet writers' groups

P.S. You are welcome to share this invite on to anyone you know who loves the written word, whether they are a writer or a reader. This is an open event for the public. Smiles!

[↑ Contents](#)

321. **charles alexander**

Re: Meet The Press: "Classroom Economics of Fugitive Reproduction"

Sun 12 Nov 2006

Survey:

1. What is your process for determining what you xerox and what you make students purchase? What are the ratios/amounts of these, on average, per course?

Joel, as you know, I teach as an adjunct, and not the same class consistently (although the most common class is an "intro to lit" class that doubles as a second-level writing class), and I don't entirely get to determine what texts I teach. Still, I've had some choices. First, I have to admit I partly teach texts I want to teach, and often these are not within the prescribed anthology. Once I put together an entire 100-page booklet of photocopied works, some done fugitively, some with permission. What I did not have was permission from my chairperson & dean. I knew I was possibly inviting their displeasure. And indeed they were displeased when they found out (all photocopying was done at department expense), although they allowed it this one time, but said, "not again."

More "average" is that I have about 25 - 40 pages of photocopied works per semester. This semester such works include two poems by Emily Dickinson not in the anthology, about 20 pages of H.D.'s *Trilogy* (the entire first book, collapsed a bit for space), and a very few scattered other things. One theme in the class has to do with responses to war. I'm also stressing the development of modernism, and works by women writers. This amount of photocopying is within limits of departmental guidelines, or at least it doesn't seem to bother anyone.

So I guess my "process" is to develop a syllabus each semester, one that makes sense with as few photocopied pages as possible, but to not hesitate to include 25 or so photocopied pages, different each semester depending on the syllabus.

This semester, for the first time, I added to the required anthology by requesting a novel (something else that generally isn't taught in these intro classes). I tried to save the students some overall money, then, by photocopying what they needed from style sheet manual rather than requiring them to purchase such a manual.

2. How much should anyone have to pay for a book--of, say--100 pages? 150? 200? What is a book's value relative to other things? Should books have different costs depending on their use value? And what would that be? What should determine a book's cost? What is an appropriate pricing scheme? Brent Cunningham at SPD once suggested that such a scheme would look like at least 4x cost.

This is a difficult one to answer. What is the book? What are the circumstances of its production? If your 4x works, and it costs \$1000 to \$1500 to produce 300 copies of a book (which I think is extremely low even for on-demand printing if shipping, design costs, overhead, etc., are figured in) of 100 pages, then a cost of about \$14 to \$20 is right, and that seems reasonable to me. Hence the cost of most recent Chax Press books at \$14 or \$16. Quite obviously, then, if you could sell 2500 copies of a book, you would go to offset printing, and the unit cost per book would go down somewhat. Then the question is, would you significantly

lower the price of the book. That's tricky, because if you price a book lower than other books that are similar to it, there's the possibility of an attitude that the book is "worth its price," plus distributors like SPD seem to prefer books to be \$14 or more, if at all possible. I imagine bookstores would rather carry the \$14 poetry book than the \$8 poetry book -- but I am speculating here.

I'd like to hear what Brent is considering as "cost" when he says "4x cost" -- obviously printing/binding, but is he counting design fees (or estimation of such fees if the design is done in-house?), is he considering a portion of overhead (rent, utilities, etc.?), is he considering a portion of administrative costs of the press?, is he considering shipping costs (both shipping books from printer/binder to the press, shipping individual books to buyers, in-process-print shipping, often via express mail, or proofs, corrections, etc.?), is he considering art costs if there is art on the cover or inside (or estimation of such fees if the art is either donated or created in-house?), is he considering costs of office supplies used in developing the book (paper, laser or inkjet ink, & misc. supplies)?, is he considering warehousing or other storage costs?, or other such costs I have not even managed to cover here?, is he considering partial salaries, or other money for time compensation (whether actually paid or not?) to editors and others involved with creating the book?, is he considering cost of royalties, whether paid in cash or in author copies (and at what percentage are those copies valued?). I guess what I am getting at is, depending on how "cost" is determined, it's quite possible that my \$14 to \$20 above is a ridiculously low figure for "4x cost."

That said, what's the book's value? I guess the people who buy it (market?, audience?) in part determine that. I recently bought Robin Blaser's *The Holy Forest* (hardcover), and it retails at \$45. Is it worth that to me? Yes, absolutely. Yet, actually, I bought it at a discount, for a little less than \$30. So is it "really" worth \$30? If a paperback comes out at \$25 or so, but you can find similar discounts that allow you to purchase it for \$18 or so, what is its value? And is a paperback really worth \$20 less than a hardcover version to begin with? And if the author of the book is Joel Kuszai or Bill Marsh or Charles Alexander or Kari Edwards or Linda Russo (same number of pages, same production values), is that worth any more or less than the name Robin Blaser? How much more or less? To whom?

How real, then, can such questions be? "Use value" to whom? To the greatest number of people? To an average number of some identified core audience for a particular book? To the average American? To the average book buyer worldwide?

I'm interested in how and whether you are able to take answers you get and come up with something that approaches a hard & fast set of guidelines for

pricing books. I just don't know if it's possible, except within some perhaps widely varying parameters.

3. *What book -- that does not exist -- would you like to see available for teaching purposes?*

A long poem anthology, with either whole poems or significant parts, to be used instead of, or in conjunction with, the introductory literary anthologies that either have no poems more than 4 or 5 pages (i.e. the length of Prufrock or of Wordsworth's Tintern Abbey). Include a bit of critical apparatus, but not that much. I'd like such a book to be at least 300 pages, and possibly more like 600, and to be priced at \$40 or less (paperback, but I'd understand if it had to be more), and to include work from classic epics of various languages (translated), right up to works written in the last twenty years. Obviously, it couldn't have more than two or three sections of Pound's Cantos, or Blau DuPlessis's Drafts, or Olson's Maximus, or Notley's Disobedience -- but what a difference it could make to general student understanding of what constitutes a poem!

There may be lots of other books I could imagine, but that's the one for today.

Charles

[↑ Contents](#)

322. **j. kuszai**

2nd post -- follow-up

Sun 12 Nov 2006

Ok, Thanks Charles, that was great. That's helpful even, so I'm going to burn up my second post to the list for the day by responding and clarifying a couple of the questions by refusing to clarify them.

First off, I must say I may be mis-representing Brent, so let him come in and clarify. But since he was speaking with me (via email) about our operation, which is very much virtual in that we don't, as Chax does, I'd guess, or some other established presses, have much overhead at all. At least not directly in that we're not even renting a PO Box right now. So I think that he meant by that actual costs, not total costs. You're right. I don't think his formula was generic, but he was telling me for US that is what he would recommend, at least. Obviously, it doesn't always work like that and I don't think he intended -- and I apologize if I gave the wrong idea -- that to stand as a "rule" --

Mostly, I was looking for the kind of information that you then provided, but you asked me many questions I don't have answers for, and so my "surveying" people was to find out. Did you mean what it sounded like: Certain poets' books are worth more? I'm not sure Robin's book is worth 45, nor 30, not any

more than your book would be. Am I willing to pay it? Perhaps... But I didn't and would not say that it is worth it.

But what I do gather is that you seem to suggest that certain books can be charged with the responsibility to cover some other costs that are coded as losses in other books, such as books sold for the low end of your 14 - 20 range, which can hardly bear to cover their own costs, not that of the whole operation. So. Thanks for that prompt to clear that up. I think Brent was referring to just actual production costs.

As far as the "value" -- I'm trying to figure that out. You write as if I asked already knowing the answer. I'm trying to understand this, not to come up with a fixed scheme, but to provide a model for the reorganization of publishing as a "business" for the production of decorative commodities. Use value is a funny term, but lets say that books one is "required" to buy for a class, would have a high "use value" (regardless of their content) than one purchased as distraction, entertainment, or simply to purge of excess funds. I don't want to imply that some books have greater use value in terms of what they say/contain, but rather their occupation in social, material terms. This isn't nefarious nor innocuous only, so I'm trying to understand a structural condition, not single out certain kinds of content. To me, content is almost entirely arbitrary at this point. Not irrelevant, but arbitrary.

So, please, this is a survey--I'm not assuming the answers to any of these, and I think the questions do work if you just answer them without trying to wonder what I intend to get. You did a great job of answering the questions and already have given me a lot to think about. Stephen as well... I have to return to a more quotidian task, and have now burned up my two entries for the day. I'll follow along if there is any follow-up and will return tomorrow with any needed responses. Of course, I'll be available for individual clarifications, etc. -- and of course Bill, who is also interested this, may have something to say, too.

.

"Not me!"

[↑ Contents](#)

323. **Catherine Daly**

Re: Meet The Press: "Classroom Economics of Fugitive Reproduction"

Sun 12 Nov 2006

thanks for the fascinating thread; there are so many important things here

has anyone tried selling eBooks? I know I've got some which are free in their .pdf format (and if you want MS Reader or whatever, I'm willing to convert the files for you), it might be interesting to see if copies sell as eBooks -- I know Soft Skull tried that with an anthology a while back, and some of the giant publishers play around with it -- but because of the difficulty of getting, um, erotic and political work in some countries, electronically formatted erotica sells like hotcakes, and I would think political writing worth a try (especially with a saucy cover and title)

Also, for DaDaDa and I think for Locket, I did the whole "reading group discussion questions" thing at Amazon, B&N, I thought it was fun; made me think of all those idiot discussion questions at the end of poems in certain teaching anthologies. I know that Tupelo is starting to put together and sell study guides, starting with one for Annie Finch's Calendars which goes into the forms and such. I love the free online study guide thing when teaching; all the major anthologies like Heath, a lot of the comp readers, etc., have them; I use a lot of them even though I'm not teaching from the anthology and I even have uploaded some of my stuff to them. In my more enthusiastic moments, I feel that it gives students a feeling that they are not isolated in reading x essay and writing a five paragraph theme on it. At the very least, it gives them different points of view and approaches than I offer. So I think everyone's book of poetry and series of books should have study guides that're free. And they can be study guides as poems or whatever, but I think it is a great format. Also then one could collect syllabi for courses which used the book.

when I teach, I have always xeroxed like mad, but only stuff that's allowable; Antioch is one school that makes up readers in advance & they say they do the permissions -- they charge the students as though they've done the permissions -- so I would definitely contact Antioch (especially the branch campuses, not Yellow Springs) to try to collect

On 11/12/06, charles alexander <[REDACTED]> wrote:

>

> >Survey:

> >

> >1. What is your process for determining what you xerox and what you
> >make students purchase? What are the ratios/amounts of these, on
> >average, per course?

I try to teach a mix of books that are available free online and in paper, and books that must be purchased. I always try to find the cheapest possible editions of the books. I find that most students buy the paper copies of everything (there's a small book grant here that's easy to get), but there's always a group grateful that the books don't cost more than the course, and it

good to have some texts that students have absolutely no financial excuse for not having read.

I want to mention that since I taught a great deal online, there was an especial problem when the cc district stopped buying the fat client. Links to online materials never get followed; students at least a year ago still wanted everything to be available in nice, specially formatted files inside the bounds of the course site. Uh, so there was a grey area, because one can link to a lot of things one can't legally reproduce electronically. I am lucky in that the LAPL subscribes to proquest, all of the Gale things, and Grangers for all card holders, so I required my students to have a public library card, and then I could use all of those essays, poems, and whatnot.

Also, Sentence and a *very few* other journals are in Grangers. More should be. More should also be in Proquest.

2. How much should anyone have to pay for a book--of, say--100 pages? 150? 200? What is a book's value relative to other things? Should books have different costs depending on their use value? And what would that be? What should determine a book's cost? What is an appropriate pricing scheme? Brent Cunningham at SPD once suggested that such a scheme would look like at least 4x cost.

I think the group of materials needed to complete a course should cost 100 dollars or less, but this should be structured in such a way that if students don't have that 100 dollars, they can still somehow do all of the reading and research to get an A, and if they have 250 dollars to spend, they don't automatically have an incredible advantage.

I think the corporate press "textbook" anthology is a bad deal for students, although I have been forced to use one which was really fine (it had well known essays which were available in whole or in part online or through proquest, and so I could feed those to students who didn't have the book), and found another one.

One of the reasons it is a bad deal is that it doesn't show students that information comes in newspapers, magazines, journals, and books. They think it comes in prepackaged anthologies if that's all they've seen.

Even a reader isn't good if you tend to maniacally adjust the course reading to the students during the course.

3. What book -- that does not exist -- would you like to see available for teaching purposes?

fancifully, I'd like to see beautiful, groovy, well designed books (interiors and covers) like some of the McSweeney's titles, some of the more

gift-book-like Shakespeare and Chaucer editions, some chick lit; if it is fifty bucks, it should be something you want to keep, something to hang out with at a coffee shop, something your friends say "ooh, what's that" about

--

All best,
Catherine Daly



[↑ Contents](#)

324. **Alexander Dickow**

more politics

Sun 12 Nov 2006

Robert,
Apology accepted, and thank you for clarifying.
Continuing to believe in my political system? That's another issue entirely, and I won't repeat my thoughts on what "representative government" consists of in this country. As for the rest, the call for resistance is welcome, and heard, I'm sure.

Yours,
Alex

Robert wrote:

Sorry, Alex, I only meant to say that it seems to me of very little importance whether the world thinks more or less of the US; the problem lies with the US and its behaviour. It might be better, in fact, for the peoples of the world if they regarded the US with greater suspicion (if not hatred) than they already do. And if I used

"you" when referring to US military adventures it's because it seems to me that, if people continue to believe in their political system, and see it as a democratic expression of the popular

view, and defend

=20=

it as such on this list, they should assume the

actions of their =20

government as their own. If Americans began to feel

truly responsible

=20=

for the actions of their elected officials (regardless

of whether =20

they voted for them or not), then perhaps there might

be a greater =20

sense of urgency to their resistance, strategic or

tactical...

Robert

www.alex dickow.net/blog/

les mots! ah quel désert à la fin

merveilleux. -- Henri Droguet

[↑ Contents](#)

325. **K. Silem Mohammad**

***Re: Meet The Press: "Classroom Economics of Fugitive
Reproduction"***

Sun 12 Nov 2006

On 11/12/06, j. kuszai <[REDACTED]> wrote:

>

>

> Survey:

>

> 1. What is your process for determining what you xerox and what you

> make students purchase? What are the ratios/amounts of these, on

> average, per course?

For the purposes of this survey, I'll limit my responses to those courses in which I include some amount of contemporary poetry (as opposed, say, to my early modern courses, in which I generally just use the Norton Anthology, Pelican Shakespeare paperbacks, etc.). I try to keep my students' costs for a single course under \$100--well under, if possible. Typically, if I'm teaching a poetry creative writing course or a contemporary poetry lit course, I'll assign a book by each of the guests, if there are any, in the Emergent Forms reading series that I curate. This usually amounts to three or four single-author books a quarter. In

addition, I may require an anthology or other textbook: as an example of a variation on this formula, last spring I taught a course entitled "Beat to Postmodern" in which I assigned Allen's *New American Poetry* (UC Press), Silliman's *In the American Tree* (Natl. Poetry Assn.), Peter Gizzi's *Some Values of Landscape and Weather* (Wesleyan UP), and Rodney Koenek's *Musee Mechanique* (BlazeVox [a POD publisher]). That may have neared or passed the \$100 mark, I'm not sure. I usually also distribute a good number of handouts, usually of two or three poems each, or of short poetics essays or excerpts. I have assigned entire photocopied readers on occasion, but have ultimately found the process too frustrating for one reason or another.

2. How much should anyone have to pay for a book--of, say--100
> pages? 150? 200? What is a book's value relative to other things?
> Should books have different costs depending on their use value? And
> what would that be? What should determine a book's cost? What is an
> appropriate pricing scheme? Brent Cunningham at SPD once suggested
> that such a scheme would look like at least 4x cost.

I just don't know. This is why I'm not on the marketing end of things. The use value question is interesting, and makes me want to expound freely, but not in ways that would be of much help here, I suspect. I'm trying to think how one might gauge use value in poetry books, beyond a) how good/interesting/provocative the poems are; b) how accurately and inclusively the books, if anthologies or textbooks, represent the field with which they are concerned; and c) the inclusion of helpful supplementary study materials of the kind Catherine mentions in her response to this survey. Consideration a) is too subjective to yield useful standards for pricing; consideration b) invites the absurdly cynical reverse formula that books containing inaccurate and incomplete representation should cost less; and c) seems bound up in totally dependent ways with a) and b). I guess that leaves quality of materials: acid-free paper, durable binding, readable type, etc., considerations which may or may not be paramount priorities for any given student and/or instructor in a given instance.

3. What book -- that does not exist -- would you like to see
> available for teaching purposes?

One that I'm currently working on a manuscript for, and therefore don't want to say too much about, except that it will attempt to satisfy some of the criteria Catherine brings up, as well as remedying what I consider the current lack of any general poetry anthology/textbook that offers a good selection of both canonical and contemporary poetry. (Koch's *Making Your Own Days* comes close, but it stops with the New York School, and *Poetry for Dummies* is in many ways excellent, but the packaging and layout is a bit off-putting.)

Kasey

--

K. Silem Mohammad

<http://lime-tree.blogspot.com>

[↑ Contents](#)

326. **Ruth Lepson**

Re: poem and photograph?

Sun 12 Nov 2006

hi--it looks like photographer rusty crump & I will have a book, both an ebook and a printed book, with blazevox.com--the ebook is on the website at the moment. It's my small synaesthetic dream prose poems and photos, and rusty's wonderful pix some of which have my words superimposed on them. the idea for me is to show how dream life & waking life overlap. enjoy. it's nearly 300 pp but you can breeze through it.

ruth lepson

On 11/11/06 10:27 PM, "Daniel Kane" <[REDACTED]> wrote:

I recently came across a copy of Man Ray's and Paul Elouard's book Facile, featuring Elouard's fragmented if consistently erotic poetry alongside Man Ray's nudes.and it set me to wondering whether poets and photographers nowadays are combining poetry with photography in book form in an interesting way. I can think of Malanga's and Warhol's Screen Tests / A Diary, for example, and am aware of poet/photographer Tim Davis, but what's been done since, say, the early 1970s that actually combines photo with poem? I've done little internet searches and come across books like Janet Sternberg's Optic Nerve: Poems with Photographs and Walt McDonald's Great Lonely Places of the Texas Plains (which feature McDonald's poems paired with color photos by photographer Wyman Meinzer), but these pair image with text in a conventional and, to my mind, pretty dull way - that is, image is there to resonate or echo with the theme / narrative of the poem.a poem is "about" a Texas plain and - lo! - there is a pretty picture of a Texas plain alongside it.anything more ambitious in scope that I should know about?

Best,

--daniel

[↑ Contents](#)

327. **Stephen Vincent**

New to blog News

Sun 12 Nov 2006

1. For those who have taken a long or new running interest in my ninety year old mother's new career in poetry, she went on a great roll with a new work last night - constantly astonishes with what comes up out of this other zone!

2. A selection of 3 "Letters to Jack (Spicer)" - a work in progress. Best to go down to October 20 for the start and read up to the recent present - as one must in blog mode.

Feedback is - most of the time - really appreciated.

3. Oh, yes, if you are in the San Francisco, now as some say "Nancy Pelosi, watch out, Hilary Clinton" Bay Area, I am reading next in the series in the rapidly becoming too famous to be held in one house Artifacts series.

READINGS BY

Amanda DAVIDSON

Rodney KOENEKE

Stephen VINCENT

November 18, 2006

7:30PM (reading begins at 8PM)

2921B FOLSOM ST. @ 25TH

SF CA 94110

\$5 to benefit ARTIFACT

(no one turned away

for lack of funds)

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

I will be introduced by Stan Schaefer and will be reading from my "transversions" of Sappho, A-22 & 23, Tender Buttons, Language and other mysterious sources.

Be welcome! And BYOB, or, for the pure amongst us, a tea bag (I assume).

Stephen Vincent

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

[↑ Contents](#)

328. **Wystan Curnow**

***Re: Meet The Press: "Classroom Economics of Fugitive
Reproduction"***

Sun 12 Nov 2006

Dear Joel,

I'll answer with regard to my 3rd year course in Contemporary American Poetry, which Ordinarily has an enrollment of about 40 students.

Survey:

1. What is your process for determining what you xerox and what you make students purchase? What are the ratios/amounts of these, on average, per course?

There is one prescribed text: Paul Hoover's Norton Anthology of Postmodern

Poetry. That is supplemented by xeroxed material which is not compiled in a 'book' but handed

out class by class. This is because I want to refer to this material in the lecture and enable

students to annotate it during class, or take it home and read it as a follow up to the lecture.

(If I do not need this to happen I use a video camera projection of the text.) My guess is amounts to about the same as Stephen's 25-40 pages. Some poems,

Extracts of, are mixed in with some sections of essays, interviews.

Permissions are not sought.

As time goes by I xerox less. We have an on-line system on which we can post texts of poems

alongside reading lists, bibliographies, etc. I make increasing use of the course site.

I make constant and specific reference to the EPC And PennSound resources and use them by going on-line in class.

Most of my own books I make available during office hours to students in a course 'library'--a cupboard in a study room (the books cannot leave that room) Students will sometimes buy their own copies of books (via Amazon usually) they read there (in New Zealand there are not book shops that stock any of the poets I teach). The course more or less requires them to spend significant time in this room, and before exams or assignments falling due it serves as a discussion centre.

2.

How much should anyone have to pay for a book--of, say--100 pages? 150? 200? What is a book's value relative to other things? Should books have different costs depending on their use value? And what would that be? What should determine a book's cost? What is an appropriate pricing scheme? Brent Cunningham at SPD once suggested that such a scheme would look like at least 4x cost.

3. What book -- that does not exist -- would you like to see available for teaching purposes?

Although the Hoover is serviceable, it is too wide-ranging in time and taste for my Purposes. I want to focus on the last 25 years, and on more 'difficult' poetry.

Wystan

.

[↑ Contents](#)

329. **Dan Machlin**

Reminder: Futurepoem/Mullen Event 11/14

Sun 12 Nov 2006

Book party for

MURMUR by Laura Mullen (Futurepoem books)

With an introduction by Charles Bernstein

And readings by

Rachel Levitsky

Carol Snow

Dan Machlin

(Other surprise guests)

Tuesday, November 14th

6:30-8:30 p.m., FREE

(Books will be available for purchase)

Teachers and Writers Collaborative

NOTE NEW ADDRESS:

520 Eighth Avenue (at 36th Street)

Suite 2020 (20th floor)

New York City

Guests must sign in downstairs at front desk

For further information, call [REDACTED].

Visit <http://www.futurepoem.com> for more information on the press and to join our mailing list.

Murmur is available online from SPD Books.

[↑ Contents](#)

330. **David Buuck**
for joel K.

Mon 13 Nov 2006

I always make my own readers, usually within the fair use model more-or-less, but I also don't teach poetry classes, so am often making readers on the fly for specific multi-disciplinary contexts. Which I like to do - but it is a lot of sacrificial labor to ask from teachers. So here's my latest idea - I'm assuming some computer-savvy person would know how to do this - you have a website that contains works & critical essays from numerous writers - way more than could fit in a conventional anthology. Each teacher can log in, pick the texts they want to use for their course, and the website will a) collect them into one volume, b) create a table of contents, etc., c) calculate the fees for POD printing and copyright fees, whatever, and then d) you can order however many you need, print on demand. Perhaps costs would be prohibitive, but I'm not sure - plus the site could offer other pedagogical tools like wikis and constellatory (sp?) links that suggest non-conventional groupings/anthologies. so that choosing, say, a poem by baraka might prompt a series of possible 'next moves' - to olson, to the last poets, to an essay by AB Spellman, etc... I was thinking of starting a mag like this - where you would click on 6-8 texts from a possible 25, let's say, on a website, then the site would put those into a pdf file that you can print out, fold and staple into your own zine, 'co-edited' by you & me. but then i dont know how to do this, and like to pretend that some nerd will help me make it happen for cheap... ideas? David Buuck

[↑ Contents](#)

331. **Joel Lewis**
Icelandic Poets?

Mon 13 Nov 2006

hello --

my wife and I are off to Iceland for thanksgiving. Does anyone on list have contact with poets in iceland and has e-mail addresses for contact?

thank you,

joel lewis

[↑ Contents](#)

332. **Nathaniel Siegel**
poetry and photography
Mon 13 Nov 2006

Dear Friend:

See:

Duane Michals' Homage to Cavafy

See:

Robert Mapplethorpe and Arthur Rimbaud's Season in Hell

See:

Duane Michals' Salute, Walt Whitman

See:

Patti Smith's The Coral Sea

See:

John Dugdale's Life's Evening Hour with Emily Dickinson

See:

Allen Ginsberg's Photographs with Text

and just for the pictures: Pierre and Gilles, Bruce Weber, Helmut Newton, Peter Hujar, Karl Lagerfeld, George Platt Lynes...

I'm sure I left some out !

Good luck on this search !

Nathaniel

[↑ Contents](#)

333. **Jesse Crockett**
blogs are stalkers
Mon 13 Nov 2006

Dear all,

For a long poem, please visit blogs are stalkers
<<http://blogsarestalkers.blogspot.com>> and enter a comment.

Thank you.

Yours,
Jesse Crockett

[↑ Contents](#)

334. **Bob Marcacci**
Online and Print Journals
Mon 13 Nov 2006

Greetings all:

My apologies for crossposting.

I posted a message like this about a year ago, and I'm sending it out again. I received some great responses from everyone then and I'd like to try to continue to hold this informal survey, the results of which I will again post on my blog. Any comments and flack gladly accepted...

I'm curious about which are your most respected venues for online and print poetry publication.

To where do you return regularly? Without which sites can't you live?

Please send your responses backchannel and thanks in advance!

--

Bob Marcacci

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

[↑ Contents](#)

335. **Pierre Joris**
Joris @ Harvard
Mon 13 Nov 2006

HI,

I'll be in Cambridge MA wednesday & thursday. Be great to see anyone of you at one or the other of these events:

Here's the program:

The Harvard Advocate presents:

Poetry Reading by

Pierre Joris

Wednesday November 15th, 7 P.M.

21 South Street, Cambridge, MA

* * *

And on the followig day, also open to the public:

The Department of Comparative Literature and the Literature Concentration presents

Pierre Joris

November 16th, 3:30 to 5:00:

"Witnessing for the Witness: The Difficulty of Translating Paul Celan"

Also on November 16th Prof. Joris

will lead a graduate workshop from 7:00 to 8:30:

"On the Nomadic Circulation of Contemporary Poetics between Europe, North America, and the Maghreb"

Both events will be held at the

Dana Palmer House, Rm. 102

16 Quincy Street

=====

"As democracy is perfected, the office of president represents, more and more closely, the inner soul of the people. On some great and glorious day the plain folks of the land will reach their heart's desire at last, and the White House will be adorned by a downright moron." -- H.L. Mencken (1880-1956)

=====

For updates on readings, etc. check my current events page:

<http://albany.edu/~joris/CurrentEvents.html>

=====

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 71

Euro cell: 011 33 6 79 368 446

email: [REDACTED]

<http://pierrejoris.com>

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

=====

[↑ Contents](#)

336. **Ishaq**
Help publish "Viva la Raza"
Mon 13 Nov 2006

Dear friend,

Publishing is generally considered to be a big money business. But the fact is most small presses struggle to make ends meet. For an unabashedly feminist and progressive publisher like Red Letter Press, the situation is even harder. Though non-profit and staffed entirely by volunteers, Red Letter Press is too political to be a charity. This makes us ineligible for the grants and arts funding that some publishers can obtain.

However, this is also our strength. We don't tailor our texts to suit philanthropists or grant requirements. Red Letter Press boldly brings critical thinking and alternative political viewpoints to the public. We keep our costs low, low, low in order to publish important works at prices ordinary people can afford.

We are asking your help for our next project, *Viva la Raza: A History of Chicano Identity and Resistance*, by Yolanda Alaniz and Megan Cornish. The book evaluates strategies for liberation that are of vital importance to today's Chicano militants organizing against racist attacks on immigrants and Latinos as a whole. The authors investigate the much-debated question of the racial or national character of Chicano oppression. They examine the lessons of Raza insurgency from the time of conquest through the 20th century, paying special attention to the role of women in every historical period.

For the last year, Alaniz and Cornish have been working with Monthly Review Press to publish the book. But after initially approving the manuscript, the editors decided it was too brazen in its opinions and precipitously broke the publishing agreement. Red Letter Press has proudly stepped up to publish the work despite our limited resources.

Please help us put these important ideas before the public by donating \$50 or \$100, or whatever amount you can. Rest assured that 100% of your donation will go toward publication of *Viva la Raza*. Your gift can be mailed to Red Letter Press, 4710 University Way #100, Seattle, WA 98105. You can also make a contribution by credit card at www.redletterpress.org/contactnew.html <<http://www.redletterpress.org/contactnew.html>>.

¡Mil gracias!

Helen Gilbert
Managing Editor

P.S. If you prefer not to receive future mailings, please reply with

"Remove"

in the subject line and we will take you off our list.

Red Letter Press
4710 University Way NE, #100
Seattle, WA 98105
USA

[↑ Contents](#)

337. **Ron Silliman**

When you're lost in the rain in Juarez...

Mon 13 Nov 2006

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

RECENT POSTS

Barrett Watten

on negativity

and the problem of the avant-garde

A workshop on Leslie Scalapino's work

What is an iconic poem?

Inbox

a poem in email, of email, by email

by Noah Eli Gordon

The impact of magazines - 4

A journal to change the world

Bruce Andrews vs. Bill O'Reilly

This blog's 900,000th visit

The impact of magazines - 3

Working on journals to have an impact

The impact of magazines - 2

The consequences of publishing

The impact of magazines - 1

3 exemplary journals of the 1960s

Coyote's Journal

Caterpillar

Poetry

The Electronic Literature Collection
and the challenges of digital art

The value of a pitching coach

Property Line
by Joseph Massey

What Nikki Giovanni said

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

[↑ Contents](#)

338. **susan maurer**

Re: poem and photograph?

Mon 13 Nov 2006

tracey look up gallery 2 of anna sianos photoblu ,fun reading and sjow of pics ,to the readership at large its fun to know alicen notley did a reaally good two day wkshop at poets house this last weekend. she has talent in stimulating creativity and i who usually end up grumpy int the few wkshps ive tried loved this one except for generative poems which every on could do but me. susan maurer

*From: Tracey Gagne <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: poem and photograph?
Date: Sun, 12 Nov 2006 01:08:37 -0500*

I am interested in the fact that you brought this up tonight, because I was out gallery-hopping tonight, which included looking at the works of photographers, and I found myself in a conversation with a photographer about poetry and photography. As one who is also interested in photography, I'm considering ways to make photographs that also work with my poetry.

What I'm finding when I speak to visual artists on the whole-- painters as well as photographers-- is that they aren't as interested in mixing poetry with visual art, as their idea is that poetry seeks to define their work. I don't see it that way myself, as my poetry, in my own opinion, doesn't seek to do that, but I am struggling with finding visual artists to collaborate with me.

Although, I did speak to that photographer tonight who understood a connection between the two, although I'm not sure I necessarily agreed with his viewpoint entirely.

11, 2006, at 10:27 PM, Daniel Kane wrote:

I recently came across a copy of Man Ray's and Paul Elouard's book Facile, featuring Elouard's fragmented if consistently erotic poetry alongside Man Ray's nudes. and it set me to wondering whether poets and photographers nowadays are combining poetry with photography in book form in an interesting way. I can think of Malanga's and Warhol's Screen Tests / A Diary, for example, and am aware of poet/photographer Tim Davis, but what's been done since, say, the early 1970s that actually combines photo with poem? I've done little internet searches and come across books like Janet Sternberg's Optic Nerve: Poems with Photographs and Walt McDonald's Great Lonely Places of the Texas Plains (which feature McDonald's poems paired with color photos by photographer Wyman Meinzer), but these pair image with text in a conventional and, to my mind, pretty dull way - that is, image is there to resonate or echo with the theme / narrative of the poem. a poem is "about" a Texas plain and - lo! - there is a pretty picture of a Texas plain alongside it. anything more ambitious in scope that I should know about?

Best,

--daniel

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[http://imagine-windowslive.com/search/kits/default.aspx?](http://imagine-windowslive.com/search/kits/default.aspx?kit=improve&locale=en-US&source=hmtagline)
[kit=improve&locale=en-US&source=hmtagline](http://imagine-windowslive.com/search/kits/default.aspx?kit=improve&locale=en-US&source=hmtagline)

[↑ Contents](#)

339. **charles alexander**

Re: 2nd post -- follow-up

Mon 13 Nov 2006

Thanks, Joel, for clarifications.

Sorry that I was trying to read your intent, or not simply answering questions, and glad I did end up answering some.

One thing I left out of my listing of kinds of costs entirely is promotional cost. For most small presses, I imagine this is not a lot, i.e. most small presses we know do not produce an annual catalogue (but may produce one irregularly), take out a very few ads (and many of those may be trades of some kind), and

perhaps engage once in a while in a joint promotional venture with SPD or some other entity. That may all add up to a promotional budget of \$1000 a year or so. Yet as you go up the ladder of presses (and I ONLY men to suggest this as a ladder in terms of the annual budgets of presses, not in terms of value or any other sort of measurement), the promotional budget gets bigger and bigger, with successful commercial presses probably (and this is my guess; I haven't verified it) spending more on promotion/marketing than on any other single kind of expense.

I did NOT mean, as you ask below, that certain poets' books are worth more than others. I just mean to raise the question of whether book pricing (from all sorts of presses, taken as a whole 'industry') suggests that some poets' books are worth more. Another question is whether "worth" here, in monetary terms, has any correlation at all with your "use value."

I know of presses that, as you say, "charge" certain books with the "responsibility to cover some other costs that are coded as losses in other books," but it's not something Chax has done. The \$14 to \$20 range we have used for about three or four years (a jump up from a typical price of \$11 or \$12 we were using throughout the 1990s) has more strictly had to do with lower or higher production costs, often associated with odd sizes of books (entailing higher printing costs) or significantly larger books in terms of number of pages. The one press that years ago told me certain books had to "cover" others, was talking about sales expectations, i.e. it was a press that published a few novels each year, hoping for sales of 10,000 copies or more for those books, with an income from those books that allowed for the publication of poetry books that sold 1,000 copies or less. That was one of the nation's largest (but not one of THE largest four or five) nonprofit presses, with, at the time (early 1990s) a budget of about a half million dollars per year, and a staff of about six people.

One thing that interested me about Brent Cunningham's "4x cost = reasonable price") formula (and thanks for clarifying the limitations of that statement), is that, when I first became involved in book work (early 1980s), I always heard (and I am sorry I don't have a source for you on this) that a kind of publishing industry standard for such pricing was more like "between 6x and 7x cost." The trouble with such formulas, though, is that they tend to include books that sell 100,000 copies as well as books that sell 1,000 copies; and pricing also has to account for books that might expect large sales and have an initial printing of 30,000 or more, for which sales are disappointing and half or more of those books are shredded or remaindered.

One area of questioning I'd find of interest and use has to do with the effect of methods of production and sizes of edition on pricing -- for small presses, does the decision to print books via on-demand versus offset printing, and to print

300 versus 500 versus 1000 versus 2500, effect the pricing of individual books? If so, how much? And is the effect more or less than the simple decision to survey the prices similar books carry, and to price within typical market range? My guess is that, for most of us engaged in book publishing, all of these things enter into book pricing decisions, but not necessarily in a regularized manner. But I'd love to hear from others on this.

charles

ps -- it may complicate all of these issues that, like you & me, many of us engaged in small press poetry publishing are poets first, and only think of ourselves as publishers as secondary to our writing & reading practices, so we don't always have or take the time to think through these issues in publishing the way we think through our engagements with literary work we are creating, and works by others we are reading.

At 10:44 AM 11/12/2006, you wrote:

>Ok, Thanks Charles, that was great. That's helpful even, so I'm
>going to burn up my second post to the list for the day by responding
>and clarifying a couple of the questions by refusing to clarify them.

>

>First off, I must say I may be mis-representing Brent, so let him
>come in and clarify. But since he was speaking with me (via email)
>about our operation, which is very much virtual in that we don't, as
>Chax does, I'd guess, or some other established presses, have much
>overhead at all. At least not directly in that we're not even
>renting a PO Box right now. So I think that he meant by that actual
>costs, not total costs. You're right. I don't think his formula was
>generic, but he was telling me for US that is what he would
>recommend, at least. Obviously, it doesn't always work like that
>and I don't think he intended -- and I apologize if I gave the wrong
>idea -- that to stand as a "rule" --

>

>Mostly, I was looking for the kind of information that you then
>provided, but you asked me many questions I don't have answers for,
>and so my "surveying" people was to find out. Did you mean what it
>sounded like: Certain poets' books are worth more? I'm not sure
>Robin's book is worth 45, nor 30, not any more than your book would
>be. Am I willing to pay it? Perhaps... But I didn't and would not
>say that it is worth it.

>

>But what I do gather is that you seem to suggest that certain books
>can be charged with the responsibility to cover some other costs that
>are coded as losses in other books, such as books sold for the low

>end of your 14 - 20 range, which can hardly bear to cover their own
>costs, not that of the whole operation. So. Thanks for that prompt
>to clear that up. I think Brent was referring to just actual
>production costs.

 $\succ$

>As far as the "value" -- I'm trying to figure that out. You write as
>if I asked already knowing the answer. I'm trying to understand this,
>not to come up with a fixed scheme, but to provide a model for the
>reorganization of publishing as a "business" for the production of
>decorative commodities. Use value is a funny term, but lets say that
>books one is "required" to buy for a class, would have a high "use
>value" (regardless of their content) than one purchased as
>distraction, entertainment, or simply to purge of excess funds. I
>don't want to imply that some books have greater use value in terms
>of what they say/contain, but rather their occupation in social,
>material terms. This isn't nefarious nor innocuous only, so I'm
>trying to understand a structural condition, not single out certain
>kinds of content. To me, content is almost entirely arbitrary at
>this point. Not irrelevant, but arbitrary.

 $\geq$

> So, please, this is a survey--I'm not assuming the answers to any of
> these, and I think the questions do work if you just answer them
> without trying to wonder what I intend to get. You did a great job
> of answering the questions and already have given me a lot to think
> about. Stephen as well... I have to return to a more quotidian task,
> and have now burned up my two entries for the day. I'll follow
> along if there is any follow-up and will return tomorrow with any
> needed responses. Of course, I'll be available for individual
> clarifications, etc. -- and of course Bill, who is also interested
> this, may have something to say, too.

 $\geq$ $\geq$ $\geq$ $\geq$ $\geq$ $\geq$ $\succ$

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>"Not me!"
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[↑ Contents](#)

340. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 11-13-06

Mon 13 Nov 2006

It's a busy week -- make sure to scroll down to the LITERARY BUFFALO section for non-Just Buffalo events.

SMALL PRESS POETRY SERIES

a.rawlings, Mark Truscott, & James Hart III

Poetry Reading

Thursday, November 16, 7 p.m.

Rust Belt Books, 202 Allen St., Buffalo

a.rawlings is a poet, editor, and multidisciplinary artist. In 2001, angela received the bpNichol Award for Distinction in Writing when she graduated from York University. Since then, she has worked with a variety of Canadian literary organizations, including The Mercury Press, The Scream Literary Festival, The Lexiconjury Reading Series, and the TV documentary series Heart of a Poet. angela is also co-editor of Shift & Switch: New Canadian Poetry (The Mercury Press, 2005) and the author of Wide slumber for lepidopterists (Coach House Books, 2006). Mark Truscott's first book, Said Like Reeds or Things (Coach House, 2004), was shortlisted for a ReLit Award and received an Alcuin citation for Darren Wershler-Henry's design. Poems appear in the anthologies Pissing Ice: An Anthology of 'New' Canadian Poets (BookThug, 2004) and Shift & Switch: New Canadian Poetry (Mercury, 2005). Mark lives in Toronto, where he curates the Test Reading Series. James Hart III is 29 years old and lives on the east side of Detroit. He is the curator of the Zeitgeist Poetry series which commonly is host to nationally recognized artists both from Detroit and from around the country. Hart has published one book of experimental prose the watchable book (Weightless Language Press 2003). His work has also appeared in Dispatch, Wayne Literary Review, Pasttentspress.com online anthology and Thedetroiter.com.

JUST ADDED!

Simon Pettet and Richard Owens

Poetry Reading

Thursday, December 7, 7 p.m.

Rust Belt Books, 202 Allen St., Buffalo

JUST BUFFALO INTERDISCIPLINARY EVENTS

Spotlight on Youth Coffeehouse

Wednesday, November 15, 6:30-8:30

For all youths aged 12-21.

Bring poems, stories, songs, musical instruments, dance numbers, raps, photos,

artwork and anything else you'd like to share with your friends.
Planned Parenthood Meeting Room, 2697 Main Street

Dues Don't Stop the Blues
Video Screening and Poetry Reading
Friday, Nov. 17, 7 p.m.
Hallwalls, 341 Delaware Avenue, Buffalo
Call [REDACTED] for directions
\$5, \$4 students/seniors/\$3 Just Buffalo and Hallwalls members

In Arthur Taylor's film, representatives of three generations of African American men confront each other in a dramatic clash over the shifting values and meanings of their respective generations' emblematic musical forms, musical figures and politics. "Dues Don't Stop the Blues" offers fresh insights into evolving notions of African American male identity as reflected in popular music. An earlier version premiered at Hallwalls 10 years ago. Arthur Taylor himself will be present to discuss the film and read from his poems.

OPEN READINGS

Rust Belt Books
202 Allen Street, Buffalo (Meets the monthly on the third Sunday)
Featured: Gene Garabiner
Sunday, November 19, 7 p.m.
10 slots for open readers

The following open reading event is cancelled permanently. : Lockport
Brewhaus, 112 Chestnut St., Lockport (meets monthly on the third
Thursday) Featured: Michael Fanelli. Thursday, November 16, 7 p.m. We will let
you know if and when we find a new venue.

FALL WORKSHOPS

LAST DAY TO REGISTER!!

Turning Poems Into Song Lyrics
A Special Session For Aspiring Songwriters and Poets
Instructor: Grammy Award-Winning Poet/Lyricist Wyn Cooper
Tuesday, November 14, 7-9 p.m.
In the Just Buffalo Workshop Room
Market Arcade Building, 617 Main St., First Floor.
\$50. \$40 for members

All workshops take place in Just Buffalo's Workshop/Conference Room At the historic Market Arcade, 617 Main St., First Floor -- right across from Shea's The Market Arcade is climate-controlled and has a security guard on duty at all times.

To get here:

Take the train to the Theatre stop and walk, or park and enter on Washington Street.

Free parking on Washington Street evenings and weekends.

Two-dollar parking in fenced, guarded, M & T lot on Washington.

Visit our website for detailed descriptions, instructor bios, and to register online.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilÃ¡, you will find yourself in literary heaven. For more info, or to join now, go to our website:

<http://www.justbuffalo.org/membership/index.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 on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

LITERARY BUFFALO

POETICS PLUS AT UB

Dale Smith

Tuesday, November 14

2 p.m. Talk: "Poetry's Audience" & 4 p.m. Poetry Reading
Poetry Collection UB 420 Capen Hall

CANISIUS COLLEGE

Carl Dennis

Poetry Reading

Tuesday, November 14, 8 p.m.

Grupp Fireside Lounge, Winter Center, Canisius College

RUST BELT BOOKS

Douglas Manson Presents: Celery Flute Shindy II

Reading and Release for Kenneth Patchen Newsletter, Vol. 2

Saturday, November 18, 8 p.m.

Rust Belt Books, 202 Allen St.

JEWISH COMMUNITY BOOK FAIR

Rick Hilles

Poetry Reading

Friday, November 19, 7 p.m.

Jewish Community Center

2640 North Forest Road, Getzville

Visit our website to download a pdf of the November Literary Buffalo poster, which lists all of Buffalo's literary events.

RECURRING EVENTS

BUDDIES OPEN MIC LITERARY HOUR

Poems and short stories by local GLBT writers, every 4th Thursday @ 7:PM.

Local

GLBT writers interested in reading contact [REDACTED]

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

UNSUBSCRIBE

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

Michael Kelleher

Artistic Director

Just Buffalo Literary Center

Market Arcade

617 Main St., Ste. 202A

Buffalo, NY 14203

[REDACTED]

[REDACTED] (fax)

www.justbuffalo.org

[REDACTED]

[↑ Contents](#)

341. **Marcus Bales**

***McGuane, Hersman, Rader, and Rankins read at Gallery 324
November 18 at noon.***

Mon 13 Nov 2006

McGuane, Hersman, Rader, and Rankins read at Gallery 324 November 18 at noon.

Gallery 324 presents a weekly literary reading and performance series: Every Saturday at Noon. The reading begins at noon. The Featured Readers each read from the work of another writer whom they admire, then read their own work for about 15 minutes. Following all the Featured Readers, there is an Open Mic, and then each Featured Reader reads an encore poem before moving to the signing table to sign and sell their books or cds. The event is usually over by 2pm.

There is Free Parking for these events on Saturdays in the Galleria Parking Garage: enter off Lakeside between East 9th and East 12th. There's a large sign with a 3-D curly-cue design that says "Galleria Parking", and a ramp down under the building.

Founded in 2005, Gallery 324 mainly showcases the work of Ohio artists, but this month features the work of STORM THORGERSON, who designed album covers for PINK FLOYD, LED ZEPPELIN, THE RASPBERRIES, MUSE, 10CC, and many others. Located in the Galleria at Erieview on the first floor near the Food Court, Gallery 324 is operated by Marcus Bales, a Cleveland glass artist, in conjunction with Gary Roberts, a Cleveland furniture designer.

For more information:

Marcus Bales
Gallery 324
The Galleria at Erieview
1301 East Ninth Street
Cleveland, Ohio 44114

216/ [REDACTED]
[REDACTED]

Gallery 324 Hours: M-F 10 am - 5 pm, Sat 10 am - 2 pm

About the Featured Readers

Jack McGuane is a seventy-nine year old project 60 student at Cleveland State University studying poetry in all its aspects. Jack also serves as the Poetry Editor for Whiskey Island, the CSU literary magazine, and invites poetry and fiction submissions from everyone. Recently, his work has been published in the anthology Family Matters from Bottom Dog Press, in Artcrimes, issue #21, In

the Nov 3rg Club Fall 2006 issue, in Twin Cranes Press and elsewhere. His work will also be included in the forthcoming publication Favorite Lakewood Poetry and early next year Bottom Dog Press is scheduled to release his chapbook Sleeping With My Socks.

Jack and his wife Kathleen, parents of four daughters and one son, have resided in Lakewood for the last thirty-four years. He was recently designated Poet Laureate of Lakewood, 2006-2007.

Mark Hersman writes with a group of writers in Columbus called The Salon under the aegis of Pudding House Publishing. He will be the featured poet in the next issue of "Pudding Magazine: The International Journal of Applied Poetry". He's published in a variety of Ohio anthologies, but prefers to perform in Sandusky, Mansfield, Newark, Coshocton, Columbus, Ashland and Wooster. Hersman's serious interests in archaeology and wildlife gardening have influenced his work, and he has been a popular speaker on American Indian artifacts at, among other places, the Johnson-Humrickhouse Museum. He is the cofounder of Mansfield's local archaeological Chapter, and has been teaching field archaeology for the last 24 years, with several articles to his credit.

Michelle Rankins is the author of, I Am One Blessed Poet, a collection of poetry, published by pear 5 publishing, in 2005. Ms. Rankins was a featured poet/performer at the 2006 Harlem Book Fair in Buffalo, NY; Notre Dame College, OH; and the 2005 Sankofa Fine Arts Expo in Cleveland. She's guest lectured for the "Meet The Authors" program at Cuyahoga Community College - Western Campus, and has performed poetry in Cleveland area public schools. In 2006, the Poets and Writers League of Cleveland selected her poem, "Girlfriend Haiku" for the 2006 Cleveland RTA "Moving Minds" Bus Card Project. Her poem is displayed in over 750 buses in the regional transit system. You can also find her poetry featured on Fresh Flames, a CD anthology (recorded in 2004) of local African American poets, and SLAM IT! recorded live at the Museum of Contemporary Art (MOCA) in 2005.

Ms. Rankins holds a master in English degree from Cleveland State University and is a graduate of Kent State University. Currently, Ms. Rankins is employed as an editor/writer for American Greetings, Inc.

Not much is known about Ben Rader except he's from Willard, Ohio and writes poems.

Next Week at the
Every Saturday At Noon event:

November 25 - There is no reading Nov 25. The next reading is December 2.
The readers on December 2 will be

December 2 -- Meredith Holmes, Stephen Koelsch,
Robert Miltner, Leslie Nielsen

DIRECTIONS to the GALLERIA

From the west side

2 East - East Ninth Street, right - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign). Parking is Free on Saturdays, \$3 after 4pm on Fridays. Go up the escalator or elevator to the FIRST FLOOR. Out of the elevator turn right and walk past the escalator to the Courtyard

480 - 176North - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

71 North - 90 East - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

77 North - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

From the east side

480 - 77 North - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

90 West - 2 West - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

From the Heights

Martin Luther King Jr Blvd North - 90 West - 2 west - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

By RTA Rapid

From wherever you are go to the Tower City station and change for the Waterfront Line - get off at East 9th street, up the stairs, turn right on East Ninth Street (away from the lake, away from the R&R Hall) walk half a block to Lakeside, cross Ninth Street to your left, cross Lakeside, and half a block further on is the Ninth Street Entrance to the Galleria.

If the weather's nice, you can also walk from Tower City across Public Square away from the Terminal Tower building you came out of (the building in which the RTA Rapid lets you off) and toward the BP Building. Walk east (that is, turn right just past the BP building) on any of Superior, Rockwell, or St Clair streets, to East Ninth. Turn left. From St Clair, it's right there; from Rockwell, one block, from Superior two blocks, to the entrance at East Ninth and St Clair.

If you'd like to be removed from this email list, please REPLY to this message to: [REDACTED] and ask to be removed in the text of your message.

[↑ Contents](#)

342. **charles alexander**
"big lot" book sale one time offer "auction"

Mon 13 Nov 2006

We just had a 2-day "open studio" event at Chax Press, and this morning I was picking up the books that had been out on display, and I thought, before I simply reshelve them all, I'd offer them in a special one-buyer-only sale. This is all of the trade paperback, perfect-bound books still available from Chax (books you know about that are not on this list may be reprinted within the year), plus 5 hand-sewn "chapbooks" or "pamphlets," plus a couple of books by me that aren't from Chax Press. All books are poetry except for two works of fiction (very poetic/innovative fiction), one work of photo-documentation, and one "tribute" book to a poet that includes poetry, prose, drawings, and interviews.

There are 48 books in all. It is as complete a run of Chax Press books (but without the handprinted, fine book art editions) as is possible at this time.

The prices of these books range from \$8 to \$20. The total retail cost is \$654.80. The average retail price per book is \$13.64.

Chax would love to put all of these books in one box, packed very carefully, and ship them to one buyer who offers a minimum of \$240, plus \$27 shipping/packing costs. Both U.S. Priority Mail & UPS ground are just about that rate for this approx. 16-pound package.

So we've placed them on ebay and set the minimum bid at \$240 (plus the shipping costs), for a 7-day period. We've NEVER done anything like this before, never offered anything on ebay before, and I have no idea if this will fly,

or if we'll start offering books in other ways on ebay. I may just be having a hangover from the all-weekend open studio event.

I don't know if libraries buy things on ebay, but if you're a librarian or want to suggest this to your library, it could be a great way to start a collection of books from Chax Press, if the library doesn't have one already.

If you're interested, on ebay, the listing is titled "Chax Press books", and it's at <http://cgi.ebay.com/ws/eBayISAPI.dll?ViewItem&item=260052613387>

Please feel free to pass this email on to others.

Titles and authors are listed in the ebay description, but here they are, too:

David Abel, Black Valentine
Charles Alexander, Arc of Light / Dark Matter
Charles Alexander, Hopeful Buildings
Charles Alexander, Near or Random Acts
Joe Amato, Under Virga
Todd Baron, TV Eye
Allison Cobb, Born Two
Jonathan Brannen, Deaccessioned Landscapes
Lisa Cooper, & Calling It Home
Beverly Dahlen, A Reading 8-10
Beverly Dahlen, A-Reading Spicer & 18 Sonnets
Linh Dinh, American Tatts
Norman Fischer, Precisely the Point Being Made
Norman Ficher, Slowly But Dearly
Kass Fleisher, Accidental Species
Phillip Foss, Chromatic Defacement
Kathleen Fraser, When New Time Folds Up
Peter Ganick, < a ' s a t t v >
Diane Glancy, The Closets of Heaven
Diane Glancy, (Ado)ration
Eli Goldblatt, Sessions 1-62
Eli Goldblatt, Speech Acts
Myung Mi Kim, The Bounty
Caroline Koebel & Kyle Schlesinger, Schablone Berlin
Bill Lavender, While Sleeping
Hank Lazer, 3 of 10
Hank Lazer, Deathwatch for My Father
Karen Mac Cormack, Implexures
Karen Mac Cormack, Quirks & Quillets
Karen Mac Cormack, The Tongue Moves Talk
Nathaniel Mackey, Four for Glenn

David McAleavey, Huge Haiku
Tom Mandel, Prospect of Release
Sheila E. Murphy, Teth
Heather Nagami, Erased Art
Paul Naylor, Arranging Nature
Kristen Gallagher, ed., A Tribute to Gil Ott
Gil Ott, Traffic
Nick Piombino, Hegelian Honeymoon
Patrick Pritchett, Burn
Jerome Rothenberg, A Book of Concealments
Ron Silliman, Demo to Ink
Mary Margaret Sloan, The Said Lands, Islands, and Premises
Nathaniel Tarn, The Architextures
Heather Thomas, Resurrection Papers
Elizabeth Treadwell, Chantry
Keith Wilson, Transcendental Studies
Larry Evers & Felipe S. Molina, eds., Wo'i Bwikam / Coyote Songs

[↑ Contents](#)

343. **Sam Ladkin**

new from landfill

Mon 13 Nov 2006

Sorry for cross-posting to make you cross. Please reply to Jeremy Noel-Tod on <[REDACTED]> if you'd like more info...

Landfill Press

is pleased to announce the publication of

RICHARD PRICE: Earliest Spring Yet

ANDREW ZURCHER: coming home

GRAEME RICHARDSON: Hang Time

All £3, or all 3 for £8 (+ p&p)

www.landfillpress.co.uk

Launch Reading (in association with Shearsman)

17th November 2006

R.F. LANGLEY / RICHARD PRICE / PETER RILEY / GRAEME RICHARDSON

7.30 pm, Lloyd Room, Christ's College, Cambridge. Free admission.

[↑ Contents](#)

344. **Vallum**

Call for submissions

Mon 13 Nov 2006

CALL FOR SUBMISSIONS: Vallum: contemporary poetry

THEME ISSUE 5:1 - SPIRIT

Stonehenge, the ancient pyramids, the seven wonders of the world, earth cakras, temples, breath--where does Spirit reside? Is it something in the self, an energetic power? Is it divine awakening? Is Spirit an entity? Where does the power of the Spirit come from? How is it captured in poetry? Spirit also motivates growth and change.

Send us your best poems on the theme issue: SPIRIT.

Deadline: February 28, 2007

Send to: Vallum / Spirit
PO Box 48003
Montreal, QC
Canada H2V 4S8

Send max. 6-8 poems.

Essays, interviews and visual art deadline: June 1, 2007

[↑ Contents](#)

345. **Geoffrey Gatza**

Re: "big lot" book sale one time offer "auction"

Mon 13 Nov 2006

This is a great idea !!!!

Best, Geoffrey

Geoffrey Gatza

BlazeVOX [books]

www.blazevox.org

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

From: UB Poetics discussion group [mailto:] On
Behalf Of charles alexander

Sent: Monday, November 13, 2006 12:31 PM

To:

Subject: "big lot" book sale one time offer "auction"

We just had a 2-day "open studio" event at Chax Press, and this morning I was picking up the books that had been out on display, and I thought, before I simply reshelve them all, I'd offer them in a special one-buyer-only sale. This is all of the trade paperback, perfect-bound books still available from Chax (books you know about that are not on this list may be reprinted within the year), plus 5 hand-sewn "chapbooks" or "pamphlets," plus a couple of books by me that aren't from Chax Press. All books are poetry except for two works of fiction (very poetic/innovative fiction), one work of photo-documentation, and one "tribute" book to a poet that includes poetry, prose, drawings, and interviews.

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Allison Cobb, Born Two
Jonathan Brannen, Deaccessioned Landscapes
Lisa Cooper, & Calling It Home

Beverly Dahlen, A Reading 8-10
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Linh Dinh, American Tatts
Norman Fischer, Precisely the Point Being Made
Norman Ficher, Slowly But Dearly
Kass Fleisher, Accidental Species
Phillip Foss, Chromatic Defacement
Kathleen Fraser, When New Time Folds Up
Peter Ganick, < a ' s a t t v >
Diane Glancy, The Closets of Heaven
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Bill Lavender, While Sleeping
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Elizabeth Treadwell, Chantry
Keith Wilson, Transcendental Studies
Larry Evers & Felipe S. Molina, eds., Wo'i Bwikam / Coyote Songs

[↑ Contents](#)

346. **Robert J Wilson**

antiwar reading in SC/ post-beatitude modes

Mon 13 Nov 2006

Metro Santa Cruz: November 8-15, 2006

Honoring All Soldiers By Questioning War: Local poets Tom Marshal and Rob Wilson hold a

Veterans Day reading

By Laura Mattingly

During a war in which images of returning coffins are banned from the media--and venues for questioning the country's political actions are limited to free speech zones, The Daily Show and the privacy of personal therapy sessions--the country once again seems in need of vocal and impassioned poetry.

On Veterans Day at Loudon Nelson Center, two socially and politically conscious Santa Cruz poets will host a reading to commemorate the soldiers and everyone else who has been touched in some way by the war. Poet Rev. Tom Marshal is an English instructor at Cabrillo College, and poet Rob Wilson is a professor of literature at UCSC.

"In these poems I'm trying to address as many people as possible: anybody who might be thinking about the war, soldiers, their moms, their relatives, the people who put them there," says Marshal of the works he intends to read this week. "I think we're all involved. I think one of the things that motivates this poetry is that to some extent we're all involved and we can't dissociate ourselves simply by being angry about what's going on."

Marshal carefully chose the wording on the flier to be as inclusive and respectful to veterans as possible, wishing to bridge gaps between groups rather than aggravate them.

"I put on the flier that phrase, 'honoring all veterans by questioning war,' and I have heard from a number of veterans of the recent wars that they're not being treated fairly in a number of ways, that the war itself is something that they might rather not have had to participate in," says Marshal.

Marshal, in his poetry, and for this event specifically, uses the technique of "questioning" rather than imposing judgment or offering answers.

"I think that the idea of offering some poetry that questions the war--and doesn't just yell at Bush or seem self-righteous about it--seems like a way to serve those veterans. And as I thought about it, I thought, well, that's kind of the same story I heard even from my dad and my uncles and my grandfather about service that they did, that they certainly wished the politicians would have found a way to solve things other than war."

Wilson also considers poetry and critical voice as integral to democracy, and believes that poetry, rather than straight news, has the potential to not just transmit information but also unsettle the listener on other experiential levels.

"I think if people hear a poem like "Howl," it turns their head around, and they say, 'Wow, we're still there.' Whereas if you watch the news you just say, 'Ugh, well, you know, that's just the news.' You don't have a way of breaking it through," says Wilson.

Though the audience for page poetry, or poetry in the written form, has all but disappeared in the contemporary United States, Wilson holds the unique view that one essence of poetry as a venue for critical questioning exists in other media forms.

"That's why even Jon Stewart, *The Daily Show*, is kind of like a poem, it kind of estranges the news, makes it look kind of stupid. Or Dave Chappelle does the same thing. They're like poets to me, they just kind of weird-it-out, they're not like CNN, which to me just sounds like the Bush regime. It's very uncritical. ... You've got to have a critical perspective, so poetry, journalism, writing, actually, is very important to a democracy."

Wilson's own questions center on how to respond to what he, and a growing number of people in the United States, believe is an "unjust war." He maintains respect for the soldiers and their experiences, while strongly disagreeing with the decisions of policymakers.

"One thing I would want to say is, my father fought in World War II, and he fought in Anzio, and he fought in northern Africa. To me that was a just war," says Wilson. "I actually agree with the pope, Pope John Paul II, that this was an unjust war all along, an obscenely unjust war. I marched in the streets against it. The pope said that this [war] was going to open the doors of hell, and that's kind of what's happened. Bush, who claims to be a Christian, just let it happen, and the bodies are just mounting up to high heaven. I just feel it's an obscenity."

The tradition of antiwar and anti-commodification poetry in the United States caught its wind in the 1950s with the works of now famous Beat poets and prose writers Allen Ginsberg, Jack Kerouac, Gregory Corso, Gary Snyder and others. Though not restricting themselves to being strictly Beat, both Marshall and Wilson consciously draw from this tradition and others, Marshall having studied with Ginsberg at the Naropa Institute, as well as with W.S. Merwin, Robin Blazer and Ron Silliman.

Much of the Beats' writing sustains its popularity, Ginsberg being arguably the most mainstream American poet since Whitman. Wilson understands this as an

indication that much of the Beats' criticism of American mainstream culture remains relevant, perhaps even more so, today.

In the poem "Howl," Ginsberg uses the Old Testament concept of "mammonism" to describe the postwar proliferation of materialism in the United States.

"You know, mammon's like a false idol," says Wilson, "it's the machinery of plunder. Mammon is in 'Howl,' it's a kind of an Old Testament image of not worshipping false idols, and when you worship golden calves or oil or something. He, Tom, is a reverend; I'm not, I'm just kind of a small-town Catholic poet, but I want to have an exorcism. So I'm going to play Blind Willie Johnson's 'John the Revelator,' and maybe five minutes of 'Howl,' the mammon section, because it fits so well. He [Ginsberg] was talking about the Cold War of the 1950s and it's actually worse now, much worse."

In line with this thinking, Marshal, in addition to his other poems, will be reading a rant-style poem on the "possession of possessions." His intention in all of the work he'll be reading is for it to be accessible, relevant and hopefully thought-provoking for the general public, rather than specifically geared toward poetry aficionados.

"It's a short series of poems that interweave the sensibilities of soldiers and their mothers. To me they're an attempt to do poetry's work of raising questions about the language that we use and how it affects our thinking, and I have tried to write in a way that any American could get."

Marshal's respect for the counterculture poets of the 1950s, '60s and '70s is coupled with his awareness that their impact at times fell short.

"When poetry became simply angry, simply self-righteous, I think it failed," says Marshal. "I

avoided using the word rant just now because I was afraid it might be associated with Diane

DiPrima's work, and I think of her as a person who did raise questions. There are others whose

rants were more simple and self-righteous, and that's happening again today, and I think we

could do better than that."

Meticulously aware that antiwar poetry can easily become exclusionary,

Marshal hopes that

through intention this can be avoided. "I don't want to condemn anybody or blame anybody,"

says Marshal. "I just really would like to point in the direction of something more I think we

could do. If we satisfy ourselves with our anger, it has gone nowhere."

'Flag'

The flag flaps running down the
free-way in a pick-up bed,
or lazily drapes its tall pole in the still blinding heat.
Neatly folded tri-corner, it is handed over in the end--
all the wind knocked out of it--
to one who wonders if she would or could begin again.

--Rev. Tom Marshal

Tom Marshal and Rob Wilson will read Saturday, Nov. 11, at 7:30pm at Loudon
Nelson

Community Center, 301 Center St., Santa Cruz; [REDACTED].

[↑ Contents](#)

347. **Jim Andrews**

yes but

Mon 13 Nov 2006

yes but the real test is if you know it when you don't see it.

ja

<http://vispo.com>

[↑ Contents](#)

348. **Steve Dalachinsky**

Re: Lulu titlescorer

Mon 13 Nov 2006

thanks loads

[↑ Contents](#)

349. **Caroline Crumpacker**

Bilingual Reading Series

Mon 13 Nov 2006

We hope that you will join us
on Sunday November 19 at 4pm
as the Bilingual Reading Series
presents
A Reading for Cole Swensen's La Presse
featuring
Keith Waldrop reading Claude Royet-Journoud

&

Sarah Riggs & Omar Berrada reading Marie Borel

All at the delectable Bowery Poetry Club
at 310 Bowery at East 1st Street between Bleecker & East Houston

Admission is \$7.

La Presse is a small press dedicated to contemporary French poetry.

Keith Waldrop will be reading from *Theory of Prepositions* by Claude Royet-Journoud. Waldrop's recent translations include a revolutionary new version of Baudelaire's *Flowers of Evil*; his own poetry is available in some 20 volumes published by Sun & Moon, Omnidawn, Litmus Press, and many others.

Claude Royet-Journoud is one of France's most important post-68 poets; he honed a minimalist style that queries language and its role in human affairs. Spare and enigmatic, his work is charged with strong emotional undertones that reveal the human heart of language.

Sarah Riggs and Omar Berrada will be reading from Marie Borel's *Wolftrot*, a zany and pun-filled re-casting of the traditional sea-quest. Sarah Riggs is a poet and visual artist in addition to being a translator. She has two poetry books forthcoming, *Waterwork* from Chax Press and *28 Telegrammes* from Editions de l'Attente. She lives in Paris, where she directs the non-profit arts organization Tamaas. Omar Berrada was born and raised in Casablanca and has lived in Paris for the past twelve years. He translates from Arabic, French, and English, including work by Joan Retallack, Avital Ronell, and Rod Mengham, among others, and is active in the bilingual poetry collective, Double Change. He has worked extensively with radio, hosting France Culture's *La nuit la poésie* and the daily summer program *Lumieres d'aout*, and he is a regular contributor to *Les Lettres françaises*.

Marie Borel, a poet, translator, and photographer, will be there to read extracts from her French original. An inveterate traveler, Borel spends much of the year abroad, and the balance in Paris. She has translated poets such as Rosmarie Waldrop and Tom Raworth into French as well as five books of the Bible for the Bayard Le Bible project.

And coming soon...

December & January:	Off
February 18, 4 PM:	Louise Landes Levi reading her translations of
Mira Bai and Henri Michaux	

March 18, 4 PM Diana Alvarez-Amell reading her translations of
Raúl Rivero and Bill Johnston reading Tadeusz Rozewicz
April 15, 4 PM: Reading for Faraj Bayraqdar's new collection
"Dove
in Free Flight" edited by Ammiel Alcalay, with translations from the
New York Translation Collective
May 20, 4 PM: TBA
June 17, 4 PM: A reading for the Talisman Anthology of
Chinese
poetry, with editor Zhang Er

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[↑ Contents](#)

351. **David Baratier**

Re: 2nd post -- follow-up

Tue 14 Nov 2006

Charles--

I thought it interesting what you said about the cost of a Print on Demand run being 1000 to \$1500 for a run of 300 copies, since I'm not dealing with pod, I did not know that it was that expensive.

Our optimal run is 1000 to 1500 copies plus overage (up to 10%) for 96 page book, a recent run of 1046 ran us a bit under 2G including shipping design and all. We still run on a 7x model with some titles as high as 12x.

I find copyright is still crucial, not for clearing house photocopy payments, but for anthology payments and reprint rights.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

352. **Kevin Killian**

Sam D'Allesandro Tribute at USF (San Francisco) Wednesday

Tue 14 Nov 2006

If you're going to be in the Bay Area on Wednesday, November 15, I hope you can come to a reading at USF (University of San Francisco) at 7:30 p.m.

We're going to be reading from the stories of Sam D'Allesandro, the San Francisco-based "New Narrative" writer who died, aged 31, of AIDS in 1988.

Last year Suspect Tjoughts Press put out a new edition of D'Allesandro's stories, called THE WILD CREATURES, and it has been a big success so far, winning the Stonewall Award from the American Library Association.

USF is commemorating 25 years of "artistic struggle against AIDS" by a yearlong program of readings, plays, exhibitions, lectures and panels, and this is part of that. I will be there, and also reading from D'Allesandro's work will be the poets Bill Luoma and Suzanne Stein, and the artist Colter Jacobsen. This event is sponsored by the MFA in Writing Program, and by the Department of Performing Arts. And it's free to the public (I always wonder what that

expression means, and if there's some other group, not the public, that has to shell out the entrance fee. The sponsors I guess).

Anyhow you may be thinking, didn't we act up, fight back, fight AIDS years ago, and that this reading should be solemn and sad, I don't think so! I expect it will be the reading of the year, so don't miss it.

USF, Lone Mountain Campus (2800 Turk Street), Room 100.

Thanks, hope to see you on the 15th.

Kevin Killian

[↑ Contents](#)

353. **Gary Sullivan**

BORKHUIS & SCHWARTZ | SEGUE SATURDAY

Tue 14 Nov 2006

Come see & hear:

Charles Borkhuis and Leonard Schwartz

Saturday, November 18, 4:00 p.m.-6:00 p.m.

Please come on time!!!

Segue Reading Series @ Bowery Poetry Club

308 Bowery, just north of Houston, NYC

\$6 admission goes to support the readers

Charles Borkhuis' seven books of poems include: Afterimage, Savoir-fear, Alpha Ruins, and Proximity (Stolen Arrows). He was a finalist for the W.C. Williams Poetry Award and is a recipient of a Drama-Logue Award. Two of his radio plays were produced over NPR and his play Barely There was seen at the Ontological-Hysteric Theater in 2006.

Leonard Schwartz is the author of numerous books of poetry, including The Tower Of Diverse Shores and Ear and Ethos, both from Talisman House. He hosts the radio program Cross Cultural Poetics, available on the web at Pennsound.

These events are made possible, in part, with public funds from The New York State Council on the Arts, a state agency.

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit www.segue.org, segueseries.blogspot.com, bowerypoetry.com/midsection.htm, or call

██████████.

Curators: Oct.-Nov. by Nada Gordon & Gary Sullivan.

Get today's hot entertainment gossip

<http://movies.msn.com/movies/hotgossip?icid=T002MSN03A07001>

[↑ Contents](#)

354. **Barrett Watten**

****The Grand Piano* part 1***

Tue 14 Nov 2006

Now in print!

THE GRAND PIANO

An Experiment in Collective Autobiography

San Francisco, 1975-1980

by Bob Perelman, Barrett Watten, Steve Benson, Carla
Harryman, Tom Mandel, Ron Silliman, Kit Robinson,
Lyn Hejinian, Rae Armantrout, and Ted Pearson

THE GRAND PIANO is an on-going experiment in collective autobiography by ten writers identified with Language Poetry in San Francisco. It takes its name from a coffeehouse at 1607 Haight Street, where from 1976-79 the authors took part in a reading and performance series. The writing project was undertaken as an online collaboration, first via an interactive web site and later through a listserv. When completed, THE GRAND PIANO will comprise ten parts, in each of which the ten authors will appear in a difference sequence.

"Like the early avant-gardes, the people who gathered at the Grand Piano developed not only an exacting and liberating poetics, but also a way of living-in-art. Its chronicle here is many things, among them a deeply human and amusing map to building community through literature in this most unlikely of times. --Cole Swensen

Published November 2006; subsequent volumes to appear at three-month intervals. Subscription to the entire series of ten volumes is now available for \$90 (individual volumes for \$12.95 each) directly from Lyn Hejinian, 2639 Russell Street, Berkeley, CA 94705. For subscription order form:

<http://www.english.wayne.edu/fac%5Fpages/ewatten/pdfs/gporder.pdf> (color)

<http://www.english.wayne.edu/fac%5Fpages/ewatten/pdfs/gporderbw.pdf> (black and white)

Designed and published by Barrett Watten, Mode A/This Press (Detroit), 6885 Cathedral Drive, Bloomfield Twp., MI 48301. Distributed (individual orders and trade) by Small Press Distribution, Inc., 1341 Seventh Street, Berkeley, CA 94710-1408. ISBN 978-0-9790198-0-X (part 1), 80 pp., wrappers.

[↑ Contents](#)

355. **richard owens**

Dale Smith in Buffalo TODAY

Tue 14 Nov 2006

DALE SMITH: TALK & READING

Tuesday, November 14

2:00 p.m. talk: On Poetry's Audience

4:00 p.m. poetry reading

the Poetry Collection

420 Capen Hall

SUNY at Buffalo

(North Campus)

Austin based poet and small press publisher Dale Smith edits Skanky Possum Books with Hoa Nguyen. Selections from his first book, *American Rambler* (Thorp Springs 2000), were selected by Robert Creeley to appear in *Best American Poetry 2002*. *Black Stone* was published this fall by Effing Press. Other books include *The Flood and the Garden* (First Intensity 2002) and *Notes No Answer* (Habenicht Press 2005). His work has also appeared in the *Chicago Review*, *Jacket*, *Fascicle*, *First Intensity*, *Damn the Caesars*, and elsewhere. this event is FREE & open to the public

Dale Smith on poetry's audience (from a July 19, 2006 blog entry):

"My thesis is that poetry's audience is not present, but always forming. Its flux results from the unique negation of the subject by words in the act of poetic making. That is, words are not our own: they extend from a play of forces at work in the transmission of appearances at particular instances in the practice of this art."

links to some of & on Dale Smith's work at Jacket:

<http://jacketmagazine.com/30/smith-lyric.html>

<http://jacketmagazine.com/30/smith-measure.html>

Chris Stroffolini on Dale Smith's Modern Lyric:

<http://jacketmagazine.com/30/stroff-smith.html>

.....richard owens

810 richmond ave

buffalo NY 14222-1167

damn the caesars, the journal
damn the caesars, the blog

Cheap Talk? Check out Yahoo! Messenger's low PC-to-Phone call rates.

[↑ Contents](#)

356. **Mirela Roznovschi**

NOVEMBER 14 @ 7PM: Time -- a bleeding wound, a collection of Romanian poets

Tue 14 Nov 2006

Book launching: Time -- a bleeding wound is a collection of 377 poems written between 1944 and 2004 by 36 exiled or expatriate Romanian poets living in the United States and Canada, compiled & edited by Stefan Stoenescu and Gabriel Stanescu. It has been printed in Bucharest, Romania, with Criterion Publishing of Norcross, Georgia, 474 p. Most of the poets featured are well established writers belonging to three successive generations or waves of politically motivated migrants. Among them one would mention Aron Cotrus, Vasile Posteuca, Nicolae Novac, Stefan Baciu, Zahu Pana (whose metaphor was adopted as the title of the whole volume), Nina Cassian, Nicholas Catanoy, George Bajenaru, Mihai Ursachi, Horia Ion Groza, Dumitru Ichim, Serban Chelariu (who is also the author of the painting reproduced on the cover), Anca Pedvis, Mirela Roznoveanu, Laurentiu Orasanu, Doina Uricariu, Gabriel Stanescu, Theodor Damian, Liviu Georgescu, Anca Anghel Novac ... The venue of the launching is Stark's Veranda at 319 Broadway in Manhattan, on Tuesday November 14, at 7 o'clock P.M.

Mirela Roznoveanu

[↑ Contents](#)

357. **Alan Sondheim**

Does this work?

Tue 14 Nov 2006

Does this work?

I'm fairly complicated in this regard; part of me feels that I'm genius and working on necessary (however defined) themes, part of me is jealous and troubled that others haven't really read the material (one thing that happens a lot is that people feel a kind of hatred or awe at the work that also keeps them from it), and part of me feels just worthless in any situation - which has nothing to do with any of my work per se, but goes back as usual to family issues/problems.

<http://www.asondheim.org/bones.mov> (with Sandy Baldwin)

There's always an issue of legitimation and history. Because my work is produced in sections and over a wide variety of outlets, but not intensely within any particular outlet, I feel I have to literally re-present the grounds I work within, in any given publication. This has led to a fairly dense writing, which is also fragmentary. I've taught in so many venues without any kind of stability, that the fragment seems almost second nature to me, more than the finished text which involves, again, a kind of stability I've never had.

<http://www.asondheim.org/dns.mov> (with Sandy Baldwin)

As far as contents are concerned - I think what I do is valuable - at least the work I do with analog/digital, defuge, virtual/real, the older material on rewrite, immersive/definable, thresholding, and so forth. The theorization of sexuality, body, and language, tends to be overdetermined but these are grounds - abjection, the corpse, arousal, familiarity - that we live within and through, and they're often not confronted directly. Sexuality sloughs into eroticism, body into body of theory or theoretical body, and so forth. It's one thing to have theoretical layers between abject and reader; it's another to have them rub raw against one another.

I felt this at the conference panel today in fact - that we're talking about Web 3.0 on a dying planet; most people have little, if any, access to broadband, yet the discussion appeared as if within the 'pure' of capital, infinite capital, a fecund planet, and so forth. It's short-sighted. For me, the death of _any_ species as a result of human behavior is both problematic and dire - and yet we're destroying at a steady rate of 3/4 an _hour_. It's all too easy to read WOW against that, but theory, at least on the panel, presented the site of gaming as independent or immune or oblivious. Again, I think that extinction/pain/slaughter and virtual pain/slaughter inhere within each other. -

In my secret dreams, I want to produce, work on, processes etc. that are new, that move in entirely new directions, at least for me, and at least as far as possible. And while the work might embrace sexuality, it ab-jures violence; there isn't murder or beatings or rapine in Incidences or the videos - in fact there are pleasures, sadnesses, fear of death, and so forth, but no celebration of brute force. I can't abide it; my early reading of the Nuremberg medical trials still gives me nightmares, and I have no faith in humans; they/we are capable of absolutely anything. So I try to make my ecological footprint as small as possible in this regard (which touches on vegan concerns, and so forth).

I've never seen re/presentations of humans in the manner I work with them (yes, it's easy to mess up in Poser and produce distorted figures, but they're not married to motion capture, they don't return to the flesh etc.), nor have I seen dance/performance in the manner of Foofwa and co. In the music/soundwork I

try to go elsewhere than anything I hear. It's a kind of migratory/emigrant behavior, a forced nomadicism (at least in the roots); again I'd have to retreat to family history. (I should say I identify with Lenny Bruce, Houdini, the Marx bros. here.)

<http://www.asondheim.org/azuredanceis.mp4>

I want to take theory, however I understand it, to the limit, to the limit among other things, of its annihilation; theory is as destructive as it is revelation - it distances the always-already distanced, to the point of language games, no return, conferencing, capital, enunciation.

I love Lingis in this regard, and Existence and Existents as well. If one can be made uncomfortable in a positive way, one succeeds; there's some sort of progress (although I don't believe in progress per se). It would be even better if one might be motivated to the point of political responsibility, but I think at least in this world, that's asking too much...

So back to the beginning of this meander, I think what I'm doing is valuable, and I have absolutely no doubt about that, none at all. How it plays out within and without academia - I have no idea, but for me (in a safe position of course), that's not the primary thing. The primary thing is the work - for me, it's always been the work, above anything else. I'm well aware that this is a neurotic position but it keeps me going. -

[↑ Contents](#)

358. **Brigitte Byrd**

Language Harm | poetry reading Nov. 17th @ 8pm

Tue 14 Nov 2006

For those of you who can make it to Atlanta on time!

Brigitte

Come enjoy a reading by the Atlanta Poets Group!

The reading will be a rare showcasing of poets from and beyond the Atlanta area displaying visual work and reading solo and polyphonic pieces. Readers will include:

- + Brigitte Byrd
- + Bruce Covey
- + Brad Elliot
- + Lori Emerson
- + Tracey Gagne
- + Mark Presjnar
- + Randy Prunty

+ Alka Roy
+ James Sanders

Eyedrum Gallery, 290 MLK Jr. Dr. SE, Suite 8, Atlanta, GA 30312,
Friday November 17th, 8pm
\$4

Directions: Eyedrum is at the corner of Hill St. and M.L.K. Jr. Dr. 3 blocks west of historic Oakland Cemetery, on the west end of the Old Mattress Factory complex. Enter the chain linked gate, opposite DaddyD'z BBQ (the gate is open when Eyedrum is), look for the orange Silo drum just outside our door. For a streetmap and detailed directions, go to <http://eyedrum.org/map.asp>

** Please forward this message to anyone who might be interested**

Brigitte Byrd
<http://a-s.clayton.edu/bbyrd/Homepage.htm>

Everyone is raving about the all-new Yahoo! Mail beta.

[↑ Contents](#)

359. **steve d. dalachinsky**

Re: "big lot" book sale one time offer "auction"

Tue 14 Nov 2006

got a copy of mammal's notebook satie cheap

On Mon, 13 Nov 2006 10:31:02 -0700 charles alexander <[REDACTED]>
writes:

> We just had a 2-day "open studio" event at Chax Press, and this
> morning I
> was picking up the books that had been out on display, and I
> thought,
> before I simply reshelve them all, I'd offer them in a special
> one-buyer-only sale. This is all of the trade paperback,
> perfect-bound
> books still available from Chax (books you know about that are not
> on this
> list may be reprinted within the year), plus 5 hand-sewn "chapbooks"
> or
> "pamphlets," plus a couple of books by me that aren't from Chax
> Press. All
> books are poetry except for two works of fiction (very
> poetic/innovative
> fiction), one work of photo-documentation, and one "tribute" book to

> a poet
> that includes poetry, prose, drawings, and interviews.
>
> There are 48 books in all. It is as complete a run of Chax Press
> books (but
> without the handprinted, fine book art editions) as is possible at
> this time.
>
> The prices of these books range from \$8 to \$20. The total retail
> cost is
> \$654.80. The average retail price per book is \$13.64.
>
> Chax would love to put all of these books in one box, packed very
> carefully, and ship them to one buyer who offers a minimum of \$240,
> plus
> \$27 shipping/packing costs. Both U.S. Priority Mail & UPS ground are
> just
> about that rate for this approx. 16-pound package.
>
> So we've placed them on ebay and set the minimum bid at \$240 (plus
> the
> shipping costs), for a 7-day period. We've NEVER done anything like
> this
> before, never offered anything on ebay before, and I have no idea if
> this
> will fly, or if we'll start offering books in other ways on ebay. I
> may
> just be having a hangover from the all-weekend open studio event.
>
> I don't know if libraries buy things on ebay, but if you're a
> librarian or
> want to suggest this to your library, it could be a great way to
> start a
> tion of books from Chax Press, if the library doesn't have one
> already.
>
> If you're interested, on ebay, the listing is titled "Chax Press
> books",
> and it's at
>
> <http://cgi.ebay.com/ws/eBayISAPI.dll?ViewItem&item=260052613387>
>

- > Please feel free to pass this email on to others.
- >
- > Titles and authors are listed in the ebay description, but here they
- > are, too:
- >
- > David Abel, Black Valentine
- > Charles Alexander, Arc of Light / Dark Matter
- > Charles Alexander, Hopeful Buildings
- > Charles Alexander, Near or Random Acts
- > Joe Amato, Under Virga
- > Todd Baron, TV Eye
- > Allison Cobb, Born Two
- > Jonathan Brannen, Deaccessioned Landscapes
- > Lisa Cooper, & Calling It Home
- > Beverly Dahlen, A Reading 8-10
- > Beverly Dahlen, A-Reading Spicer & 18 Sonnets
- > Linh Dinh, American Tatts
- > Norman Fischer, Precisely the Point Being Made
- > Norman Ficher, Slowly But Dearly
- > Kass Fleisher, Accidental Species
- > Phillip Foss, Chromatic Defacement
- > Kathleen Fraser, When New Time Folds Up
- > Peter Ganick, < a ' s a t t v >
- > Diane Glancy, The Closets of Heaven
- > Diane Glancy, (Ado)ration
- > Eli Goldblatt, Sessions 1-62
- > Eli Goldblatt, Speech Acts
- > Myung Mi Kim, The Bounty
- > Caroline Koebel & Kyle Schlesinger, Schablone Berlin
- > Bill Lavender, While Sleeping
- > Hank Lazer, 3 of 10
- > Hank Lazer, Deathwatch for My Father
- > Karen Mac Cormack, Implexures
- > Karen Mac Cormack, Quirks & Quillets
- > Karen Mac Cormack, The Tongue Moves Talk
- > Nathaniel Mackey, Four for Glenn
- > David McAleavey, Huge Haiku
- > Tom Mandel, Prospect of Release
- > Sheila E. Murphy, Teth
- > Heather Nagami, Erased Art
- > Paul Naylor, Arranging Nature
- > Kristen Gallagher, ed., A Tribute to Gil Ott

- > Gil Ott, Traffic
- > Nick Piombino, Hegelian Honeymoon
- > Patrick Pritchett, Burn
- > Jerome Rothenberg, A Book of Concealments
- > Ron Silliman, Demo to Ink
- > Mary Margaret Sloan, The Said Lands, Islands, and Premises
- > Nathaniel Tarn, The Architextures
- > Heather Thomas, Resurrection Papers
- > Elizabeth Treadwell, Chantry
- > Keith Wilson, Transcendental Studies
- > Larry Evers & Felipe S. Molina, eds., Wo'i Bwikam / Coyote Songs
- >
- >

[↑ Contents](#)

360. **cralan kelder**

the Poetry Hearings this weekend in Berlin

Tue 14 Nov 2006

This weekend in Berlin for those who can make it;
second annual Poetry Hearings

This year's Poetry Hearings will be the second following the success of the 2005 festival. Poetry Hearings presents English language poets, focusing on those based in continental Europe. Cutting across poetic divisions, the festival brings together writers working in diverse traditions: the mainstream, the experimental, the formal, the free-ranging, performance and prose poetry. Interesting, quality work is possible in all these forms; the festival aims to give it a hearing.

<http://www.myspace.com/poetryhearings>

Friday 17 November, 9 p.m.

Todd Swift (Canada/London)

John Hartley Williams (UK/Berlin)

Giles Goodland (UK/Oxford)

Cralan Kelder (US/Amsterdam)

Saturday 18 November, 9 p.m.

Edward Field (US/New York)

Chris Jones (UK/St. Andrews)

MC Jabber (UK/Copenhagen)
Michelle Noteboom (US/Paris)
Leo Mellor (UK/Cambridge)
Sunday 19 November, 9 p.m.
Mark Terrill (US/Hamburg)
Jeremy Hilton (UK/Oxford)
Jennifer K Dick (US/Paris)
Rod Mengham (UK/Cambridge)
MC: Alistair Noon
Salon Rosa
Sophienstr. 18
Entrance H
(above Sophiensaele)
10178 Berlin

[↑ Contents](#)

361. **Mark Truscott**

November 18: Kennedy + Wershler-Henry and Smith in Toronto

Tue 14 Nov 2006

Please come to the November installment of the Test Reading Series. I think you'll like it.

November 18, 7:30 p.m.

BILL KENNEDY + DARREN WERSHLER-HENRY and JESSICA SMITH (bios below)

at the Test Reading Series

Mercer Union, A Centre for Contemporary Art

37 Lisgar Street, Toronto

pwyc (\$5 recommended), all of which goes to the readers

Available soon on the Test website (www.testreading.org): recordings of last month's readings, featuring Rob Read and Souvankham Thammavongsa.

Coming in December: Jon Paul Fiorentino and Simon Pettet.

Hope to see you there,

Mark

***** BILL KENNEDY is the Artistic Director of The Scream Literary Festival and a poetry editor for Coach House Books. He organized the very-much-missed Lexiconjury Reading Series. He also runs Stop14, a new media development company. DARREN WERSHLER-HENRY teaches Communication Studies at Wilfrid Laurier University. He is the author of two books of poetry, NICHOLODEON and the tapeworm foundry (shortlisted for the Trillium Prize). His most recent book is The Iron Whim: A Fragmented History of Typewriting (2005, M&S).

Originally from Birmingham, Alabama, JESSICA SMITH received her B.A. summa cum laude in English and Comparative Literature and her M.A. in Comparative Literature from SUNY Buffalo, where she participated in the Poetics Program and started the poetry magazine name. She is now a Ph.D. student in English at UVA, where she devotes her free time to Outside Voices, FOURSQUARE, and the D.C. Poetry scene. Jessica's recent chapbooks include bird-book (Detumescence), The Plasticity of Poetry and Telling Time (No Press), Shifting Landscapes (above/ground press), and butterflies (Big Game books). Her first full-length collection, Organic Furniture Cellar, is available from Outside Voices.

[↑ Contents](#)

362. **kevin thurston**

Thursday: rawlings, Truscott & Hart in Buffalo

Tue 14 Nov 2006

so, i didn't announce any of the other readings to the list, but mike k's just buffalo announcements seem to cover it. that said, i figure 'why not?'

this thursday
rust belt books
202 allen st
7pm

angela rawlings (*Wide slumber for lepidopterists*, coach house books)

mark truscott (Said Like Reeds or Things , coach house books)

james hart (*the watchable book*, weightless language press)

its been a good season, and now it wraps up. please come out. i won't bother you for at least 10 days as long as you don't bother me.

what more could you need?

--

<http://www.angelfire.com/poetry/thepixelplus/nhdoublewide.html>

[↑ Contents](#)

363. **amy king**

From Print to Electronic to Print

Tue 14 Nov 2006

Not my words, however --> <http://www.amyking.org/blog/>

Want to start your own business? Learn how on Yahoo! Small Business.

[↑ Contents](#)

364. **Michael Magee**

Publishers Weekly digs Degentesh's THE ANGER SCALE

Tue 14 Nov 2006

Hi everyone,

Publisher's Weekly just had this to say about Katie Degentesh's mind-bending, climate-changing, flarftasticating book, THE ANGER SCALE:

Starred Review“ PublishersWeekly October 16, 2006

The Anger Scale

Katie Degentesh, Combo (SPD dist.), \$12 paper (80 p) ISBN 0-9728880-2-0

Degentesh’s debut draws on Google by importing content from Internet searches into her poems to fill in the blanks of the MMPI. That’s psych shorthand for the Minnesota Multiphasic Personality Inventory, sample statements from which “I Feel Uneasy Indoors; I Am Not Afraid to Handle Money” serve as titles for these 35 beautifully conflicted poems. Degentesh inhabits the poems’ weirdly pathologizing psychic space with a deep love of overheard speech that’s charged with unconscious (and sometimes not so unconscious) violence, longing and misunderstanding: “it was sloppy and bloody and all fucked up,/ when I try and translate it back into English/ it sounds like the Christian notion that we are born// to read stories of free, unhindered UnBirths.” Degentesh is a member of the Flarflist collective, a loose gathering of Google-obsessed poets who cast their poems in an ironic, deliberately “not ok” mold: “I loved my mother, and she did nothing/ as my father repeatedly beat me.” The Weird genius of these poems is that Degentesh encodes a sliver of identification within her deadpan sendups of cliché and banality surrounding real feelings, such that when one speaker says, “at the same time some poor wanker necro in half undress/ was kissing, fingering and licking Shelene’s pussy,” the reader feels a kind of celebration rather than censure. *****

The book is available at SPD or at our website where you can also read all the delicious new posts at Combo Blog:

<http://www.comboarts.org>

Yrs truly,

Michael Magee



[↑ Contents](#)

365. **noah eli gordon**

Philadelphia reading Thursday, 11/16

Tue 14 Nov 2006

at the Writers House, 3805 Locust Walk, Philadelphia (U of P)

Thursday, 11/16

6:00 PM in the Arts Cafe:

EMERGENCY reading series presents a reading and discussion with Noah Eli Gordon, Jason Zuzga and Kate Greenstreet.

Kate Greenstreet's first book, *case sensitive*, is just out from Ahsahta Press. Her chapbook, *Learning the Language* was published by Etherdome Press last fall. Born in Chicago, Kate has lived mostly on the east and west coasts of the U.S., currently back on the Atlantic side, in New Jersey. She received a Fellowship from the NJ State Council on the Arts in 2003. Her poems have appeared in *Bird Dog*, *Conduit*, *can we have our ball back?*, *GutCult*, *Diagram*, *Octopus*, *POOL*, *The Massachusetts Review*, *No Tell Motel*, *Fascicle*, *Barrow Street*, *Kulture Vulture*, and other journals. She has new work forthcoming in *Saint Elizabeth Street*, *Track and Field*, *Cannibal*, and *Vanitas*.

Noah Eli Gordon has three forthcoming books: *Inbox*; *Novel Pictorial Noise* (selected by John Ashbery for the 2006 National Poetry Series); and *A Fiddle Pulled From the Throat of a Sparrow*. He is the author of *The Frequencies* (*Tougher Disguises*, 2003), *The Area of Sound Called the Subtone* (Ahsahta Press, 2004), and many chapbooks. Ugly Duckling Presse recently published *That We Come To A Consensus*, a chapbook written in collaboration with Sara Veglahn. He writes a chapbook review column for *Rain Taxi* and teaches creative writing at the University of Colorado at Denver.

Jason Zuzga is currently a PhD student in English at the University of Pennsylvania. He is the nonfiction editor of *FENCE* magazine, and his poetry and nonfiction have appeared in such journals as *The Yale Review*, *jubilat*, *Tin House*, *Seneca Review* and *VOLT*. He was the 2005-2006 James Merrill Poet-in-Residence in Stonington, CT and a 2001-2002 Provincetown Fine Arts Work

Center Writing Fellow. He received his MFA in poetry and nonfiction from the University of Arizona.

Add a Yahoo! contact to Windows Live Messenger for a chance to win a free trip!
<http://www.imagine-windowslive.com/minisites/yahoo/default.aspx?locale=en-us&hmtagline>

[↑ Contents](#)

366. **Joshua Kotin**

Johnston / Robertson / Wilkinson* ✨ *Chicago Review Party

Tue 14 Nov 2006

Chicago Review invites you to a party!

On November 17, to celebrate its 60th anniversary & the publication of its latest issue, a party, featuring short readings by:

- + Devin Johnston
- + Lisa Robertson
- + John Wilkinson
- + special surprise guests
- + + + + music by John Lennox & his band

At Around the Coyote Gallery in Chicago, IL --- 1935 1/2 W. North Ave --- 7 - 11 PM

[a few doors east of Damen Ave & a four minute walk from the Damen Blue Line stop]

Admission is FREE.

Questions: [REDACTED]

Co-sponsored by Peroni Beer & Around the Coyote

+ + + +

All this info again: <http://humanities.uchicago.edu/orgs/review/flyovercity.shtml>

+ + + +

In the meantime, please check out our latest issue & subscribe:

<http://humanities.uchicago.edu/orgs/review/>

& visit our 60th-anniversary website: http://humanities.uchicago.edu/orgs/review/60th/index_60th.shtml

| | | | | | | | | | | | | | | |

Chicago Review
5801 South Kenwood Avenue
Chicago Illinois 60637

<http://humanities.uchicago.edu/orgs/review/>

[↑ Contents](#)

367. **Stephen Vincent**

Re: Publishers Weekly digs Degentesh's THE ANGER SCALE

Tue 14 Nov 2006

Wonderful review! Hope it helps bring in the sales,too.

"a loose gathering of Google-obsessed poets"

As an aside, it makes me instantly want to ask, who,or which entity is more "obsessed" with who? That is, every sentence that anyone of us puts up on our blogs, for example, is almost instantaneously searchable by Google - without query or request for permission to reveal - right down to the satellite map visual revelations of our very houses.

If to flarf, in part, is to counter-surveil and rework Google's blanket web oversight into whatever maybe one's poetic or others terms, I can see the seduction.

Obviously, the skill - to make a 'real' poem or not - is in the hands of the players. Whoops - good, bad or indifferent - here comes Google to take the poems right back, endlessly re-consuming everything, no matter the counter-attack des poets. (Isn't ironic to hear Google tell publishers that - if they have copyright concerns - you should contact their offices to correct the situation. Shoot first, apologize later.

Oh well, who ever said language of any sort was not public property, i.e., nobody owns it, except those Corps with those brands, and branding devices, and lawyers to bring in the outlaw kill! Will the MPPI folks be after Katie now? Or after Google?

Hmmm,

Stephen V

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

Hi everyone,

Publisher's Weekly just had this to say about Katie Degentesh's mind-bending, climate-changing, flarftasticating book, THE ANGER SCALE:

Starred Review PublishersWeekly October 16, 2006

The Anger Scale

Katie Degentesh, Combo (SPD dist.), \$12 paper (80 p) ISBN 0-9728880-2-0

Degentesh's debut draws on Google by importing content from Internet searches into her poems to fill in the blanks of the MMPI. That's psych shorthand for the Minnesota Multiphasic Personality Inventory, sample statements from which ²I Feel Uneasy Indoors²; ³I Am Not Afraid to Handle Money² < serve as titles for these 35 beautifully conflicted poems. Degentesh inhabits the poems¹ weirdly pathologizing psychic space with a deep love of overheard speech that's charged with unconscious (and sometimes not so unconscious) violence, longing and misunderstanding: ³it was sloppy and bloody and all fucked up,/ when I try and translate it back into English/ it sounds like the Christian notion that we are born// to read stories of free, unhindered UnaBirths.² Degentesh is a member of the Flarflist collective, a loose gathering of Google-obsessed poets who cast their poems in an ironic, deliberately ³not ok² mold: ³I loved my mother, and she did nothing/ as my father repeatedly beat me.² The Weird genius of these poems is that Degentesh encodes a sliver of identification within her deadpan sendups of cliché and banality surrounding real feelings, such that when one speaker says, ³at the same time some poor wanker necro in half undress/ was kissing, fingering and licking Shelene's pussy,² the reader feels a kind of celebration rather than censure.

The book is available at SPD or at our website where you can also read all the delicious new posts at Combo Blog:

<http://www.comboarts.org>

Yrs truly,

Michael Magee



[↑ Contents](#)

368. **charles alexander**

Re: 2nd post -- follow-up

Tue 14 Nov 2006

I am counting shipping & some of the other costs involved. Also, we're rather unusual, quite often, about the trim sizes for our books. And when one goes over the 6 inch width, costs go up, sometimes more than one might think.

Charles

At 10:40 PM 11/13/2006, David Baratier wrote:

>Charles--

>
> I thought it interesting what you said about the cost of a Print on
> Demand run being 1000 to \$1500 for a run of 300 copies, since I'm not
> dealing with pod, I did not know that it was that expensive.
>
> Our optimal run is 1000 to 1500 copies plus overage (up to 10%) for 96
> page book, a recent run of 1046 ran us a bit under 2G including shipping
> design and all. We still run on a 7x model with some titles as high as 12x.
>
> I find copyright is still crucial, not for clearing house photocopy
> payments, but for anthology payments and reprint rights.
>
>
>
>
>
>
>Be well
>
>David Baratier, Editor
>
>Pavement Saw Press
>PO Box 6291
>Columbus, OH 43206
><http://pavementsaw.org>

[↑ Contents](#)

369. **mIEKAL aND**

Fwd: [dreamtime] Brad Will Memorial MP3s @ Radio4All

Tue 14 Nov 2006

Begin forwarded message:

*From: "Ben at Autonomedia" <[REDACTED]>
Date: November 14, 2006 12:46:15 PM CST
To: [REDACTED]
Subject: [dreamtime] Brad Will Memorial MP3s @ Radio4All
Reply-To: [REDACTED]*

Please feel free to post and forward these URLs.

*Audio recorded and compiled by your friends at the August Sound
Coalition (<http://radio.socialtechnology.net/>)*

*Brad Will Memorial
St Mark's Church
New York, NY
November 11, 2006*

<http://www.radio4all.net/proginfo.php?id=20518>

Segment 1

*John Wright "Hobo's Lullabye" (partial)
Frank Morales Introduction
Simon discusses current situation in Oaxaca
"Brad's Song" by Stephanie Rogers
Brandon Jourdan
Dyan Neary + video*

<http://www.radio4all.net/proginfo.php?id=20519>

Segment 2

*David Rovics
Rockdove Collective Meditation
Jenny Smith, John Wright and Mark Read sing "I'll Fly Away"
Al Penley speaks
Ann Waldman, Phil Good and Bernadette Mayer read poems
Julie Patton
Pastrami sings "A Drop of Water"
Roger Manning*

<http://www.radio4all.net/proginfo.php?id=20520>

Segment 3

*Brant Sharman
Lower East Side video footage of Brad
Aresh Javadi, Harry Bubbins and Emily Nobel Maxwell read
excerpts from
"We Are Everywhere"
Tofu sings "Willie Says"
Pria/Warcry
Andy Stern + Brad's sister Wendy read Brad's last dispatch from
Oaxaca
Stephan Said sings "It Rose from the Dead" to Hungry March Band
procession (partial)*

[↑ Contents](#)

370. **David Giannini**

Re: the Poetry Hearings this weekend in Berlin

Tue 14 Nov 2006

Cralan!

It is good to see your name here--best with your reading!

David Giannini

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

From: "cralan kelder" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, November 14, 2006 12:57 PM

Subject: the Poetry Hearings this weekend in Berlin

This weekend in Berlin for those who can make it;

second annual Poetry Hearings

This year's Poetry Hearings will be the second following the success of the 2005 festival. Poetry Hearings presents English language poets, focusing on those based in continental Europe. Cutting across poetic divisions, the festival brings together writers working in diverse traditions: the mainstream, the experimental, the formal, the free-ranging, performance and prose poetry. Interesting, quality work is possible in all these forms; the festival aims to give it a hearing.

<http://www.myspace.com/poetryhearings>

Friday 17 November, 9 p.m.

Todd Swift (Canada/London)

John Hartley Williams (UK/Berlin)

Giles Goodland (UK/Oxford)

Cralan Kelder (US/Amsterdam)

Saturday 18 November, 9 p.m.

Edward Field (US/New York)

Chris Jones (UK/St. Andrews)

MC Jabber (UK/Copenhagen)

Michelle Noteboom (US/Paris)

Leo Mellor (UK/Cambridge)

Sunday 19 November, 9 p.m.

Mark Terrill (US/Hamburg)

Jeremy Hilton (UK/Oxford)

Jennifer K Dick (US/Paris)

Rod Mengham (UK/Cambridge)

MC: Alistair Noon

Salon Rosa

Sophienstr. 18

Entrance H

(above Sophiensaele)

10178 Berlin

[↑ Contents](#)

371. **Charles Borkhuis**

Reminder: C. Borkhuis & L. Schwartz 11/18 @ Bowery Poetry Club 4 PM

Tue 14 Nov 2006

Segue Reading Series Presents:

CHARLES BORKHUIS

and

LEONARD SCHWARTZ

Reading from their poetry at:

Bowery Poetry Club

Saturday, November 18 @ 4 PM

308 Bowery (just north of Houston St.)

**** BOOK OPENING READING ****

CHARLES BORKHUIS™'s "AFTERIMAGE,"

just released from Chax Press (Nov. 2006)

Books available at reduced price after the reading

(Chax Press / 101 W. 6th St. / Tucson, AR 85701-1000

"Afterimage" by Charles Borkhuis \$16)

BOOK OPENING PARTY

FOR CHARLES BORKHUIS™'s "AFTERIMAGE"

The evening of the reading, Saturday, November 18 @ 8:30 PM

104 E. 4th St. "D1

NYC, NY (212) [REDACTED]

CHARLES BORKHUIS, poet and playwright, is the author of numerous books of poetry including "Afterimage," "Savoir-Fear," "Alpha Ruins," and "Proximity (Stolen Arrows)." His radio plays have been aired over NPR and his stage plays have been produced widely in the U.S. "Mouth of Shadows" is a published collection of his plays and "Undercurrent" is his recent feature-length screenplay.

LEONARD SCHWARTZ™'s many books of poetry and poetics include: "The Tower of Diverse Shores," "Words Before The Articulate," "A Flicker at the Edge of Things: Essays on Poetics," and "Ear and Ethos." He hosts the radio program Cross Cultural Poetics available on the web at Pennsound.

[↑ Contents](#)

372. **Bob Marcacci**

The Countdown w/Bob Marcacci on MiPoRadio

Tue 14 Nov 2006

I want to invite everyone to take a listen to The Countdown #17, my irregularly released podcast for MiPoRadio. You can do that by going to:

<<http://miporadio.blogspot.com/>>. This week's show highlights Langston Hughes, but also features poetry by Robert Bohm, Brian Boutwell, Ash Bowen, Mackenzie Carignan, Christine Kloczek-Lim, John Korn, Lilith Nassuri, Luc Simonin & Harry K. Stammer.

Finally, if you like what you hear and you would like me to consider your blog's offspring for future shows, send me a message and we'll add you to the mix. Comments and conversay appreciated.

--

Bob Marcacci

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

And I may return, if dissatisfied with what I've learned from having died. -
Robert Frost

[↑ Contents](#)

373. **Bill Marsh**

Re: for joel K.

Tue 14 Nov 2006

david, we're in the early phases of planning a version of this, so it's exciting to read your description. one thing i'd like to see is a co-op model where teacher-members add content and modules and this becomes part of the share-warehouse of available stuff. open-source textbooking but with more and friendlier output options than you get, say, with Wikibook. this is quite possible in teaching writing, for example, where a lot of the wisdom is stolen anyway by the textbook mafia and simply needs to be laundered for re/distribution. Calculating fees for printing might actually be the easier part, once there's a page count. copyright might slow things but that's doable too, and as an editorial intervention (part of our plan) if not a program-driven thing. interim option would be to avoid protected content altogether and work off public-domain material, tho that's a different ball of witz.

cheers,
bill

On Nov 13, 2006, at 12:35 AM, David Buuck wrote:

I always make my own readers, usually within the fair use model more-or-less, but I also don't teach poetry classes, so am often making readers on the fly for specific multi-disciplinary contexts. Which I like to do - but it is a lot of sacrificial labor to ask from teachers. So here's my latest idea - I'm assuming some computer-savvy person would know how to do this - you have a website that contains works & critical essays from numerous writers - way more than could fit in a conventional anthology. Each teacher can log in, pick the texts they want to use for their course, and the website will a) collect them into one volume, b) create a table of contents, etc., c) calculate the fees for POD printing and copyright fees, whatever, and then d) you can order however many you need, print on demand. Perhaps costs would be prohibitive, but I'm not sure - plus the site could offer other pedagogical tools like wikis and constellatory (sp?) links that suggest non-conventional groupings/anthologies. so that choosing, say, a poem by baraka might prompt a series of possible 'next moves' - to olson, to the last poets, to an essay by AB Spellman, etc... I was thinking of starting a mag like this - where you would click on 6-8 texts from a possible 25, let's say, on a website, then the site would put those into a pdf file that you can print out, fold and staple into your own zine, 'co-edited' by you & me. but then i dont know how to do this, and like to pretend that some nerd will help me make it happen for cheap... ideas?
David Buuck

[↑ Contents](#)

374. **Bill Marsh**
Re: 2nd post -- follow-up
Tue 14 Nov 2006

David,

More to say on all of this, but on the cost of POD, that much depends on page length, size of book, cover quality, etc.. I just did a pretty standard 5x8 book at maybe 90pp, 3-color covs, good paper, and it was about \$350 for 150, and cost/book comes down with larger initial runs. Obviously it could cost over a grand for 300 if it's a big book, but it really does vary.

Be well,
bill

On Nov 14, 2006, at 12:40 AM, David Baratier wrote:

Charles--

I thought it interesting what you said about the cost of a Print on Demand run being 1000 to \$1500 for a run of 300 copies, since I'm not dealing with pod, I did not know that it was that expensive.

Our optimal run is 1000 to 1500 copies plus overage (up to 10%) for 96 page book, a recent run of 1046 ran us a bit under 2G including shipping design and all. We still run on a 7x model with some titles as high as 12x.

I find copyright is still crucial, not for clearing house photocopy payments, but for anthology payments and reprint rights.

Be well

David Baratier, Editor

*Pavement Saw Press
PO Box 6291
Columbus, OH 43206
<http://pavementsaw.org>*

[↑ Contents](#)

375. **Mark Weiss**

Re: 2nd post -- follow-up

Tue 14 Nov 2006

Recent book from Junction Press, POD first run of 300, 5 1/2 x 8 1/2, 106 pages, 4 color 12 pt gloss lam cover, 60 lb paper--\$620. At up to 1200 copies there's no saving on offset, given storage costs. Unless, of course, one thinks to sell the entire run very quickly.

Mark

At 11:06 PM 11/14/2006, you wrote:

>David,

>

>More to say on all of this, but on the cost of POD, that much

>depends on page length, size of book, cover quality, etc.. I just

>did a pretty standard 5x8 book at maybe 90pp, 3-color covs, good

>paper, and it was about \$350 for 150, and cost/book comes down with

>larger initial runs. Obviously it could cost over a grand for 300 if

>it's a big book, but it really does vary.

>
>Be well,
>bill
>
>On Nov 14, 2006, at 12:40 AM, David Baratier wrote:
>
>>Charles--
>>
>> I thought it interesting what you said about the cost of a Print
>> on Demand run being 1000 to \$1500 for a run of 300 copies, since
>> I'm not dealing with pod, I did not know that it was that expensive.
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>> Our optimal run is 1000 to 1500 copies plus overage (up to 10%)
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>> some titles as high as 12x.
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>> I find copyright is still crucial, not for clearing house
>> photocopy payments, but for anthology payments and reprint rights.
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>>Be well
>>
>>David Baratier, Editor
>>
>>Pavement Saw Press
>>PO Box 6291
>>Columbus, OH 43206
>><http://pavementsaw.org>

[↑ Contents](#)

376. **Dan Waber**

12 by Mirela Roznoveanu

Wed 15 Nov 2006

The minimalist concrete poetry site at:

<http://www.logolalia.com/minimalistconcretetry/>

has been updated with 12 pieces by Mirela Roznoveanu.

There is a territory where mathematics overlaps linguistic meaning-making. It is not uncharted; come see.

Enjoy,
Dan

[↑ Contents](#)

377. **Michael Magee**

Re: YouTube Poetry - the crisis in the humanities

Wed 15 Nov 2006

As always, those superheroes in the Flarf Collective are on the case:

http://www.youtube.com/results?search_query=flarf&search=Search

More to come soon, from the storied Dickinson College performances...

;) MM

---- "██████" <██████> wrote:

> now think about where the literary archives sit and think of them as data bases and ask are the traditional information and knowledge bases of the humanities being accessed actively?

> no they are relatively static

> shouldn't we be making our databases in the arts just as attractive and easy to use and contribute?

>

> feel free to add your poetry to the youtube website.

> do it for humanity, ha ha.

> <http://www.youtube.com/profile?user=kom9os>

>

> komninos

[↑ Contents](#)

378. **William Allegrezza**

Series A Literary Reading: Fiction and Poetry

Wed 15 Nov 2006

Series A Literary Reading: Fiction and Poetry

Please come to the next reading for Series A.

November 21, 7:00-8:00 p.m.

Ricardo Cortez Cruz

Chuck Stebelton

Hyde Park Art Center <<http://www.hydeparkart.org/>> .
5020 S. Cornell Avenue
Chicago, IL

Ricardo Cortez Cruz teaches English at Illinois State University and is the author of the novels *Straight Outta Compton* and *Five Days of Bleeding*, compositions short and funky and with grooves as their only guide. He recently stitched together a third def(t) body of (s)language, *Premature Autopsies: Tales of Darkest America*, remixing and reconstituting himself as if his very lively 'hood depended upon it.

Chuck Stebelton works as Literary Program Manager at Woodland Pattern Book Center in Milwaukee. He is the author of *Circulation Flowers* (Tougher Disguises, 2005) and *Precious*, an Answer Tag chapbook. Newer work appears in recent issues of *Antennae*, *Jubilat*, *Verse*, *LVNG*, *Magazine Cypress*, *Spoon River Poetry Review*, and *Chain 12: Facts*. He recently collaborated with Cindy Loehr on *Revival*, "a cathedral of flame with a pre-recorded oration inside."

As our mailing list is not large, feel free to forward this notice.

[↑ Contents](#)

379. **Mary Kasimor**

Re: Series A Literary Reading: Fiction and Poetry

Wed 15 Nov 2006

I read about all these wonderful poetry readings in Chicago, New York, San Francisco. You are all so lucky to live in cities that support poetry. I tried to get poetry readings going in my small city of 65,000, and it simply did not generate interest. I can't move to San Francisco, New York, etc. I am just expressing my support, enthusiasm, and yes, a kind envy at what happens where national/international culture exists.

Best,
Mary

William Allegrezza <[REDACTED]> wrote: *Series A Literary Reading: Fiction and Poetry*

Please come to the next reading for Series A.

November 21, 7:00-8:00 p.m.

Ricardo Cortez Cruz
Chuck Stebelton

Hyde Park Art Center .
5020 S. Cornell Avenue
Chicago, IL

Ricardo Cortez Cruz teaches English at Illinois State University and is the author of the novels *Straight Outta Compton* and *Five Days of Bleeding*, compositions short and funky and with grooves as their only guide. He recently stitched together a third def(t) body of (s)language, *Premature Autopsies: Tales of Darkest America*, remixing and reconstituting himself as if his very lively 'hood depended upon it.

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As our mailing list is not large, feel free to forward this notice.

Sponsored Link

Mortgage rates near 39yr lows. \$510,000 Mortgage for \$1,698/mo - Calculate new house payment

[↑ Contents](#)

380. **Pierre Joris**

Joris Reading & Talks @ Harvard

Wed 15 Nov 2006

If you're in Cambridge, MA today or tomorrow:

The Harvard Advocate presents:

Poetry Reading by

Pierre Joris

Wednesday November 15th, 7 P.M.

21 South Street, Cambridge, MA

* * *

And on the followig day, also open to the public:

The Department of Comparative Literature and the Literature Concentration presents

Pierre Joris

November 16th, 3:30 to 5:00:

"Witnessing for the Witness: The Difficulty of Translating Paul Celan"

Also on November 16th Prof. Joris
will lead a graduate workshop from 7:00 to 8:30:

"On the Nomadic Circulation of Contemporary Poetics between Europe, North
America, and the Maghreb"

Both events will be held at the
Dana Palmer House, Rm. 102
16 Quincy Street

=====

"As democracy is perfected, the office of president represents,
more and more closely, the inner soul of the people. On some
great and glorious day the plain folks of the land will reach their
heart's desire at last, and the White House will be adorned by
a downright moron." -- H.L. Mencken (1880-1956)

=====

For updates on readings, etc. check my current events page:
<http://albany.edu/~joris/CurrentEvents.html>

=====

Pierre Joris
244 Elm Street
Albany NY 12202
h: [REDACTED]
c: [REDACTED]
o: 518 442 40 71
Euro cell: 011 33 6 79 368 446
email: [REDACTED]
<http://pierrejoris.com>
Nomadics blog: <http://pjoris.blogspot.com>

=====

[↑ Contents](#)

381. **Alan Sondheim**
SAC and Pillars and Dance
Wed 15 Nov 2006

(1. poetics and dance. 2. poetics in 2nd life. flarf-free.)

SAC and Pillars and Dance

1. Pillars and Dance

CountryDance was videotaped on a bluff overlooking Lac Lemman in the Roman city of Nyon, outside of Geneva. Maud Liardon performs a folk or country dance which, I believe, is Swedish in origin; Foofwa d'Imobilite performs a separated but inseparable work, separated by the framing device of a pillar. (The scene is a remnant of a ruin, agora or forum transported to its present location above the void.) If Maud's dance resonates with the names of towns encountered on our journey, Foofwa's speeds and slows, measured against them. It is the regulatory apparatus of Roman architecture and military organization against the peasantry, with its excessive retemporalization of the real. Jakarta and shadow puppetry come to mind as d'Imobilite's presentation appears flattened in its silhouette; the pirouetting of Liardon transforms the female body into volume - a volumetric whose forensics reveal the architecture of fecundity. Her turns create a tensor calculus destined to overturn the fabric of Roman linearity.

Beyond this evident symbolics, there are issues of nationalism, Swiss nationalism and its symbolic - Switzerland, with its 100,000 year-old past, ranging from deep prehistory through the wild tribal groups surrounding Hannibal's pilgrimage through the Alps. One has the Alphorn, citharas of all sorts, yodels and cheese, skies and private banking; one has costuming and multiple languages and dialects, Swatch and army knife, Rolex and fondue. The symbols proliferate to the extent that the imaginary of the Alps occupies a territory almost as large as the United States; in reality, Switzerland is roughly the size of West Virginia. Given this, any sign of "authenticity" may be seized by the visitor as Switzerland's Beyond, in the heart of the country and its culture. The fractal Alps twist and turn all the way down; dancing might present the preposterous notion of a "Swiss soul" (or any other nation's "soul") as the flesh supports Foofwa's "authentic" (the quotes proliferate) Gruyere costume.

Nevertheless the emblematic espoused by d'Imobilite's dance is a furious series of signs, almost toppling against the steadied rhythm of Maud's performance. Consider this: an alphabet of dance transformed through the graphemic directly into inscription, which is sublimated into the usual form and figuration of text. To the extent that dance leaves one speechless, dance speaks; isn't this true of any cultural form? And if it is so, if it is true, then cultural form subsumes speech, creates a differend out of which speech emerges only in its problematic. Here, speech is simultaneously performative and non-performative - and what is the performative of speech in the first place? Nothing whatsoever without cultural context, mores, etiquette, and power down the road. This isn't the performative of a computer program in which for example "date" produces "October 4" - it's not process but flattening, re/presentation. Dance gives the lie, in other words, to the performative of language, just as violence gives the

lie to dance. It is both degree and epistemological shift; ontology is just around the corner.

This conundrum, this relative annihilation of language, fascinates dance, fastens dance. Language is ultimately residue; inscription is hardened language, the beginnings of power, the suturing of the body politic. It takes dance, and dance signifying class, to unite language through its bypassing. Revolution is in the step, and violence is not far behind. One way or another, the earth stumbles beneath the feet of the dancers; one way or another, everything and nothing survives.

<http://www.asondheim.org/countrydance.mp4>

2. SAC

Space and Grid. Grid breaks it is True. Space breaks but just try it! (Go ahead, break azure takes it in stride, she doesn't break And that so early and lone among the furious travesties of a wound body of wound or introjection suppurates and projection wound Bonjour, salaam, shalom, hello! I will kill take the man from the woman and kill projection kill sex kill virus my hard drive's mess (yes, it's easy to mess emiss The thickness of the world = death sighted. For me, the death the videos - in fact there are pleasures, sadnesses, fear of death d. to hell with death numbered. Regardez-moi: not 650000 dead died at 9/11. Ten thousand birds died philosophy. Of course that isn't true; one stay out against the stay out EMPIRE stay out she's cracker-jack tensor, her eigenvalues stay out.

<http://www.asondheim.org/blockage.mp4>

[↑ Contents](#)

382. **Ruth Danon** *readings at NYU*

Wed 15 Nov 2006

I'm pleased to announce a reading by

April Krassner
Simon Pettet

Monday November 20th Torch Club
18 Waverly Place (Tap Room)
New York, NY

[↑ Contents](#)

383. **Ruth Danon**
Simon Pettet and April Krassner
Wed 15 Nov 2006

Dear all --

The Simon Pettet -April Krassner reading will be at 630

The Torch Club
Tap Room
18 Waverly Place
New York, NY

Thank you

[↑ Contents](#)

384. **Nate Pritts**
COMBATIVES #2 out now!
Wed 15 Nov 2006

Friends!

Available now, COMBATIVES #2 featuring Darcie Dennigan! Click on over to
<http://hngmn.squarespace.com/combatives/>

for information/ordering. Every "order" of COMBATIVES #2 actually gets you 3
copies - to share with friends as a way of getting the word out. Also, consider
clicking to order a subscription to the rest of the series, #'s 2-6.

Coming soon - H_NGM_N #6, featuring a great big THANK YOU to Steve Orlen
with new work by Tony Hoagland, David Rivard & many others.

yrs--

Nate, EIC H_NGM_N.

excerpt from Darcie Dennigan's "Sentimental Atom Smasher"
in COMBATIVES #2

What's the matter? says the bartender. And the guy says,
I'm confused. Am I allowed to be homesick in a joke?
Yes, the bartender says. It's elemental, the bartender says-
how streets are downtrodden atoms and falling leaves are
aflutter atoms and beer is over-the-moon atoms and the moon's an
atomizer

of all matter's perfumes: And the guy starts to parse it out- wait, I'm not
smart, but if emotion's a material substance

then when a leaf falls in my lap and I hold it like an
about-to-be- abandoned baby, I'm touching "aflutter" in 3-D?

Dear fluttering leaf!
Streets-I'm sorry for stepping on you! Apples-for coring you, and beer-

Dr. Nate Pritts
Northwestern State University
Dept. of Language & Communication
Natchitoches, LA 71497



<http://hngmn.squarespace.com/nate-pritts/>
<http://www.hubcapart.com/ink/chapnate.htm>

[↑ Contents](#)

385. **David-Baptiste Chirot**

FW: Botero Restores the Dignity of Prisoners at Abu Ghraib

Wed 15 Nov 2006

Viva Botero!

>

>This page was sent to you by: .

>

>ARTS / ART & DESIGN | November 15, 2006

>Last Chance: Botero Restores the Dignity of Prisoners at Abu Ghraib

>By ROBERTA SMITH

>Fernando Botero's "Abu Ghraib" paintings may not be masterpieces, but in an
>art world where responses to the Iraq war have been scarce, they stand out.

>

>[http://www.nytimes.com/2006/11/15/arts/design/15chan.html?](http://www.nytimes.com/2006/11/15/arts/design/15chan.html?ex=1164258000&en=73ed3a5c978d4f45&ei=5070&emc=eta1)
[ex=1164258000&en=73ed3a5c978d4f45&ei=5070&emc=eta1](http://www.nytimes.com/2006/11/15/arts/design/15chan.html?ex=1164258000&en=73ed3a5c978d4f45&ei=5070&emc=eta1)

>

>

>

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[↑ Contents](#)

386. **kom9os**

Re: YouTube Poetry - the crisis in the humanities

Wed 15 Nov 2006

Michael this is excellent, am looking forward to seeing all of the performances.
particularly enduring is the image of george bush with a squid up his bum,
cruelty to squid i reckon.
sieve the technology!
cheers
komninos
ps
i have posted a new one
http://www.youtube.com/watch?v=a_9UKnHDPO0

--

komninos zervos
lecturer, CyberStudies major
School of Arts
Griffith University
Room 3.25 Multimedia Building G23
Gold Coast Campus
Parkwood
PMB 50 Gold Coast Mail Centre
Queensland 9726
Australia
Phone 07 5552 8872 Fax 07 5552 8141
http://www.gu.edu.au/ppages/k_zervos
<http://users.bigpond.net.au/mangolegs>

"Our Workplace Rights are NOT for sale."

---- Michael Magee <[REDACTED]> wrote:

=====

As always, those superheroes in the Flarf Collective are on the case:

http://www.youtube.com/results?search_query=flarf&search=Search

More to come soon, from the storied Dickinson College performances...

;) MM

---- "[REDACTED]" <[REDACTED]> wrote:

> now think about where the literary archives sit and think of them as data
bases and ask are the traditional information and knowledge bases of the
humanities being accessed actively?

> no they are relatively static

> shouldn't we be making our databases in the arts just as attractive and easy
to use and contribute?

>

> feel free to add your poetry to the youtube website.

> do it for humanity, ha ha.

> <http://www.youtube.com/profile?user=kom9os>

>

> komninos

[↑ Contents](#)

387. **julia bloch**

Noah Eli Gordon, Kate Greenstreet, Jason Zuzga at Penn 11/16

Wed 15 Nov 2006

-- EMERGENCY --

A NEW POETRY SERIES
at the Kelly Writers House

featuring:

JASON ZUZGA
NOAH ELI GORDON
KATE GREENSTREET

Thursday, 11/16 at 6 PM
3805 Locust Walk
This event is free & open to the public

** The EMERGENCY poetry series is made possible in part by the Kerry Sherin Wright Prize **

(Learn more! --> <http://emergency-reading.blogspot.com/>)

What does it mean to be an emerging poet in America today? Does Dana Gioia's claim that "poetry has vanished as a cultural force in America" ring true for poets at the cutting edge of literary production? Does today's emerging poet face increasing isolation and shrinking audiences, or is a quiet renaissance taking place, one centered around close-knit communities, long-distance mentorships, new media, and chapbook exchange? How are theoretical stances and aesthetic practices transmitted among poets at different stages in their careers?

The Emergency Series at Kelly Writers House seeks to answer these questions, highlighting perspectives on the current state of American poetry through the diverse experiences of its practicing poets. By bringing together emerging and established poets for readings and discussions, it aims to create an ongoing dialogue about the role poetic lineage plays in a poet's development, and its impact on the vitality of the craft.

NOAH ELI GORDON will have two books appear in 2007: "Novel Pictorial Noise" (selected by John Ashbery for the 2006 National Poetry Series) and "A Fiddle Pulled From the Throat of a Sparrow" (New Issues, winner of the Green Rose Prize). He 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, selected by Claudia Rankine for the Sawtooth Prize), "an e-book notes toward the spectacle" (Duration Press) and chapbooks from Margin to Margin, Anchorite Press, and Anon Books. Ugly Duckling Presse recently published "That We Come To A Consensus", a chapbook written in collaboration with Sara Veglahn. His reviews have appeared in dozens of journals, including Boston Review, The Poker, 26, Jacket, and The St. Marks Poetry Project Newsletter. He writes a new chapbook review column for Rain Taxi, teaches creative writing at the University of Colorado at Denver, and has an essay slated to appear in Burning Interiors: "On the Poetry of David Shapiro" (Fairleigh Dickinson University Press, forthcoming).

JASON ZUZGA is currently a PhD student in English at the University of Pennsylvania. He is the nonfiction editor of FENCE magazine, and his poetry and nonfiction have appeared in such journals as The Yale Review, jubilat, Tin House, Seneca Review and VOLT. He was the 2005-2006 James Merrill Poet-in-Residence in Stonington, CT and a 2001-2002 Provincetown Fine Arts Work Center Writing Fellow. He received his MFA in poetry and nonfiction from the University of Arizona.

KATE GREENSTREET'S first book, "case sensitive", is just out from Ahsahta Press. Her chapbook, "Learning the Language" was published by Etherdome Press last fall. Born in Chicago, Kate has lived mostly on the east and west coasts of the U.S., currently back on the Atlantic side, in New Jersey. She received a Fellowship from the NJ State Council on the Arts in 2003. Her poems have appeared in Bird Dog, Conduit, can we have our ball back?, GutCult, Diagram, Octopus, POOL, The Massachusetts Review, No Tell Motel, Fascicle, Barrow Street, Kulture Vulture, and other journals. She has new work forthcoming in Saint Elizabeth Street, Track and Field, Cannibal, and Vanitas.

The Kelly Writers House 
3805 Locust Walk 215-573-WRIT
Philadelphia, PA 19104 <http://www.writing.upenn.edu/~wh>

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[↑ Contents](#)

388. **Jim Andrews**

Re: 12 by Mirela Roznoveanu

Wed 15 Nov 2006

The minimalist concrete poetry site at:

<http://www.logolalia.com/minimalistconcretetry/>

has been updated with 12 pieces by Mirela Roznoveanu.

There is a territory where mathematics overlaps linguistic meaning-making. It is not uncharted; come see.

*Enjoy,
Dan*

i like these. they raise interesting questions without proposing any simplistic answers. and they are intelligent and humorous. i particularly liked the climax series. pseudo graphs concerning the pleasures of art and poetry and, in particular, the roles of technology and possibly anti-art and anti-technology, anti-poetry, anti-all the previous toward the climax.

the graphs plot something other than quantitative data. they scheme, perhaps, rather than simply plot.

they scheme the overthrow of simple quantity, perhaps. they scheme and plot pleasure and art.

ja

<http://vispo.com>

[↑ Contents](#)

389. **ALDON L NIELSEN**

National Book Award for Poetry 2006

Wed 15 Nov 2006

NATE WON!

I'm getting the band together to play a few rousing choruses of SPLAY ANTHEM tonight in celebration --

[↑ Contents](#)

390. **Jim Andrews**

already have a time machine. it's called the brain.

Thu 16 Nov 2006

from such a distance the achievements of the parents may indeed seem pathetic. that view will be revised later on when the children ruefully consider whether they themselves were their parent's main love in the world for the sake of which much else fell to ruin.

ja

<http://vispo.com>

[↑ Contents](#)

391. **Murat Nemet-Nejat**

Re: poem and photograph?

Thu 16 Nov 2006

Daniel,

To explore the relationship between the photographic image and words you should read my book "The Peripheral Space of Photography" (Green Integer, 2003).

Ciao,

Murat

On 11/11/06, Daniel Kane <[REDACTED]> wrote:

>

> I recently came across a copy of Man Ray's and Paul Elouard's book Facile,
> featuring Elouard's fragmented if consistently erotic poetry alongside Man
> Ray's nudes. and it set me to wondering whether poets and photographers
> nowadays are combining poetry with photography in book form in an
> interesting way. I can think of Malanga's and Warhol's Screen Tests / A
> Diary, for example, and am aware of poet/photographer Tim Davis, but
> what's

> been done since, say, the early 1970s that actually combines photo with
> poem? I've done little internet searches and come across books like Janet
> Sternberg's Optic Nerve: Poems with Photographs and Walt McDonald's
Great

> Lonely Places of the Texas Plains (which feature McDonald's poems paired
> with color photos by photographer Wyman Meinzer), but these pair image
> with

> text in a conventional and, to my mind, pretty dull way - that is, image
> is

> there to resonate or echo with the theme / narrative of the poem. a poem is

> "about" a Texas plain and - lo! - there is a pretty picture of a Texas
> plain
> alongside it.anything more ambitious in scope that I should know about?
>
>
>
> Best,
>
> --daniel
>

[↑ Contents](#)

392. **mIEKAL aND**

Village Voice cover story on Brad Will

Thu 16 Nov 2006

The Inconvenient Death of Brad Will
by Sarah Ferguson

Around the world, activists and friends who knew Will—and many people who didn't—were having the same visceral reaction. Within hours of his shooting by plainclothes gunmen firing on a group of striking demonstrators, images of his murder ricocheted around the Web. There were photos of Will's limp body being carried through the streets by frantic demonstrators screaming for help. Equally shocking were the pictures posted by El Universal and other Mexican media showing his alleged killers firing brazenly into the crowd, as if aiming at the cameras. The same gunmen who shot Will also wounded a photographer for the Mexico City daily Milenio, who was at Will's side.

<http://villagevoice.com/news/0646,ferguson,75024,2.html>

[↑ Contents](#)

393. **mIEKAL aND**

Re: Village Voice cover story on Brad Will

Thu 16 Nov 2006

a footnote to the article. Dreamtime Village has never been & will never be a "commune". Sarah should know better than that. ~mIEKAL

On Nov 16, 2006, at 7:17 AM, mIEKAL aND wrote:

The Inconvenient Death of Brad Will
by Sarah Ferguson

Around the world, activists and friends who knew Will—and many

I'm writing an article for a major newspaper that discusses the five best poetry books published in 2006. I have a list in mind, but assuming there's something I've missed, I'd be happy for nominations. Send me an email listing, 1-5, the authors and titles you think I should include.

Thanks

Aaron

[↑ Contents](#)

396. **Renee Ashley**
Re: best poetry books 2006

Thu 16 Nov 2006

Aaron,

Do include Kate Greenstreet's case sensitive from Ahsahta Press and Martha Collins's Blue Front from Graywolf. Both are magnificent books.

Renee

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

From: "Aaron Belz" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, November 16, 2006 11:04 AM

Subject: [POETICS] best poetry books 2006

Dear All-

I'm writing an article for a major newspaper that discusses the five best poetry books published in 2006. I have a list in mind, but assuming there's something I've missed, I'd be happy for nominations. Send me an email listing, 1-5, the authors and titles you think I should include.

Thanks

Aaron

[↑ Contents](#)

397. **Aaron Belz**
Re: best poetry books 2006

Thu 16 Nov 2006

Thank you, Renee. I enjoyed Blue Front and will look into case sensitive.

By the way, if anyone else would like to respond, please direct your response to [REDACTED] and NOT to the public forum.

Appreciatively,

Aaron

[↑ Contents](#)

398. **Michael Hancher**
deadline Nov. 30 for SHARP 2007 call for papers

Thu 16 Nov 2006

Reminder of approaching deadline: November 30, 2006

CALL FOR PAPERS

SHARP 2007 Conference: Open the Book, Open the Mind

* Plenary speakers will include Adrian Johns and Louise Erdrich. * There will also be a plenary panel discussion of "Book Arts and Artist's Books" (see below for details).

The fifteenth annual conference of the Society for the History of Authorship, Reading, and Publishing (SHARP) will be held in Minneapolis at the University of Minnesota on July 11-15, 2007. SHARP is the leading international association for historians of print culture, enlisting more than 1,200 scholars world-wide; its members study "the creation, dissemination, and reception of script and print, including newspapers, periodicals, and ephemera," as well as the history of books. The forthcoming conference is organized in cooperation with the College of Liberal Arts, University of Minnesota; University of Minnesota Libraries; Minneapolis Public Library; Minnesota Historical Society, and Minnesota Center for Book Arts -- a part of Open Book.

The conference theme, "Open the Book, Open the Mind," will highlight how books develop and extend minds and cultures, and also how they are opened to new media and new purposes. However, individual papers or sessions may address any aspect of book history and print or manuscript culture.

The conference organizers invite proposals for individual presentations, and also for complete panels of three presentations on a unifying topic. As is the SHARP custom, each session of 90 minutes will feature three papers of up to 20 minutes, providing time for substantive discussion with members of the audience. Proposals should be submitted via the online conference website by November 30, 2006: please go to <http://purl.oclc.org/NET/SHARP2007proposals> and follow the directions provided there.

Each individual proposal should contain a title, an abstract of no more than 300 words, and brief biographical information about the author or co-authors. Session proposals should explain the theme and goals, as well as include the three individual abstracts.

In keeping with the theme of the conference, a "pre-conference" of practical workshops and a special plenary panel will be held at the Minnesota Center for Book Arts at Open Book, near the University of Minnesota campus, on Tuesday, July 10, 2007. The plenary panel discussion, "Book Arts and Artist's Books," will include:

- * Harriet Bart, book artist
- * Betty Bright, independent scholar and curator (chair)
- * Gaylord Schanilec, wood engraver and fine printer
- * Ruth Rogers, special collections librarian, Wellesley College Library
- * Kathleen Walkup, professor and head, Book Arts Program, Mills College

Details about the pre-conference, the main conference program, registration, and housing arrangements will be made available early in 2007 at the general conference web site, <http://www.cce.umn.edu/conferences/sharp>. Much information about SHARP 2007 and its location, including hotel-reservation information, is already available there.

[↑ Contents](#)

399. **andrews**
Andrews online

Thu 16 Nov 2006

[↑ Contents](#)

400. **Alan Sondheim**
Dead

Thu 16 Nov 2006

Dead

I woke up this morning covered in blood. I fell down the stairs and a sharp shard of bone cut into my abdomen. A severe stroke has incapacitated my right side. Alzheimer's lesions have almost literally cauterized my memory; I hardly recognize Azure. The odd pulsing in my abdomen stems from a hard lump which appears to be growing. When I try to stand my legs collapse under me. My stools are bloody. I've been so dizzy I can hardly walk across the room. I'm constantly sweating under the bed-clothes. I tried to call Azure but could hardly speak. I fell on the floor and lost consciousness and died. The whole bathroom is covered with blood. There are spots in front of my eyes everywhere. I can't see anymore. Help me up. My arms are tingling. My brain is swelling; the pain is horrible. My heart is beating so fast it's bursting. I can't breath. I'm gasping for breath. I'm about to go unconscious. I'm too dizzy to stand up. My heart's stopped beating. It's permanent. I'm dead. There's an unbelievable pain in my lower abdomen. My stomach's in knots. I'm falling over. I'm crawling to the door. I die before I reach the door. There's a white light but the light fades. The pain is too great. I can't think about anything. I call Azure's name. I think I called it. I can't remember about anything. I can't stand up. I can't be here. My chest is torn in two. I can't see anything. My ears filled with screams. The screams may be mine. I don't want to die. I really don't want to die. The right side of my body is gone. I'm bleeding from my mouth. I can't move. I'm dead.

[↑ Contents](#)

401. **Stephen Vincent**

Re: Dead

Thu 16 Nov 2006

Hi Alan -

Is there a You Tube version of this?
Or in the works? (!!!!)

Stephen V

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

Dead

I woke up this morning covered in blood. I fell down the stairs and a sharp shard of bone cut into my abdomen. A severe stroke has incapacitated my right side. Alzheimer's lesions have almost literally cauterized my memory; I hardly recognize Azure. The odd pulsing in my abdomen stems from a hard lump which appears to be growing. When I try to stand my legs collapse under me. My stools are bloody. I've been so dizzy I can hardly walk across the room. I'm constantly sweating under the bed-clothes. I tried to call Azure but could

hardly speak. I fell on the floor and lost consciousness and died. The whole bathroom is covered with blood. There are spots in front of my eyes everywhere.

I can't see anymore. Help me up. My arms are tingling. My brain is swelling; the pain is horrible. My heart is beating so fast it's bursting. I can't breath. I'm gasping for breath. I'm about to go unconscious. I'm too dizzy to stand up. My heart's stopped beating. It's permanent. I'm dead. There's an unbelievable pain in my lower abdomen. My stomach's in knots. I'm falling over.

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[↑ Contents](#)

402. **Chris Stroffolino**

Re: Dead

Thu 16 Nov 2006

This strikes me as poignant---but I hope I'm not just being "duped" and that this is really one of your "code" pieces (or poems?).... (you've always been so coy about the difference between the two....which makes it hard to trust...for me)

But that's okay...thanks for posting it...

Chris

On Nov 16, 2006, at 12:04 PM, Alan Sondheim wrote:

Dead

I woke up this morning covered in blood. I fell down the stairs and a sharp shard of bone cut into my abdomen. A severe stroke has incapacitated my right side. Alzheimer's lesions have almost literally cauterized my memory; I hardly recognize Azure. The odd pulsing in my abdomen stems from a hard lump which appears to be growing. When I try to stand my legs collapse under me. My stools are bloody. I've been so dizzy I can hardly walk across the room. I'm constantly sweating under the bed-clothes. I tried to call Azure but could hardly speak. I fell on the floor and lost consciousness and died. The whole bathroom is covered with blood. There are spots in front of my eyes everywhere. I can't see anymore. Help me up. My arms are tingling. My brain is swelling; the pain is horrible. My heart is beating so fast it's bursting. I can't breath. I'm gasping for breath. I'm about to go unconscious.

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[↑ Contents](#)

403. **amy king**

Tomorrow, wind permitting

Thu 16 Nov 2006

Janet Holmes' plane from Boise is circling the New York skies as I type

MiPOesias Presents

**** JANET HOLMES, KATE GREENSTREET, and JUSTIN MARKS ****

** Amy King Hosts **

** Shanna Compton Guest Hosts the Other Half **

7 PM, Friday, November 17, 2006

Stain Bar

766 Grand Steet

Brooklyn , NY 11211



<http://www.stainbar.com>

[Grand stop on the L TRAIN]

Janet Holmes is author of F2F (forthcoming from U of Notre Dame Press), HUMANOPHONE, THE GREEN TUXEDO, and THE PHYSICIST AT THE MALL. She directs (edits, designs, typesets, and otherwise runs) AHSHTA PRESS, an all-poetry press at Boise State University. She also teaches in the MFA program there.

Kate Greenstreet's chapbook, LEARNING THE LANGUAGE, was published by Etherdome Press in 2005, and her first full-length book, CASE SENSITIVE, will be out from Ahshta Press in September 2006. Her blog is at <http://www.kickingwind.com>.

Justin Marks has poems in recent issues of The Literary Review, Typo, Word For/ Word, Black Warrior Review and Coconut, and forthcoming from Fulcrum, H_NGM_N, and the Outside Voices 2008 Anthology of Younger Poets. His chapbook, YOU BEING YOU BY PROXY, is out on Kitchen Press. His full length manuscript, TWENTY FIVE POEMS IN ICELAND AND OTHER POEMS, was a finalist for the 2006 May Swenson Poetry Award. He is Editor of LIT magazine and lives in New York City.

<http://www.mipoesias.com>

<http://miporeadingseries.blogspot.com>

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[↑ Contents](#)

404. **K. Silem Mohammad**

Re: Dead

Thu 16 Nov 2006

Chris, I'm not sure I understand what you mean when you suggest that you would be "duped" if you liked this poem and then found out it was a code piece. What would the problem be, exactly? Where does trust come into it?

I ask because I'm surprised you would consider poignancy and procedurality (if that's a word) mutually exclusive categories--unless I misunderstand you and that's not your point at all.

Anyway, Alan, I thought this piece was really great. I originally typed up a jokey little response to it saying something like, "I don't want to alarm you, but those symptoms sound like they could be masking something serious--maybe you should see a doctor," but discarded it because I didn't want to create the impression that I was being dismissive of a poem that I actually find truly moving.

Kasey

On 11/16/06, Chris Stroffolino <[REDACTED]> wrote:

>

> This strikes me as poignant---but I hope I'm not just being "duped"

> and that this is really one of your "code" pieces (or poems?)....

> (you've always been so coy about the difference between the

> two....which makes it hard to trust...for me)

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> But that's okay...thanks for posting it...
> Chris
> On Nov 16, 2006, at 12:04 PM, Alan Sondheim wrote:
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> > screams. The screams may be mine. I don't want to die. I really
> > don't want to die. The right side of my body is gone. I'm bleeding
> > from my mouth. I can't move. I'm dead.
>

--

K. Silem Mohammad

<http://lime-tree.blogspot.com>

[↑ Contents](#)

405. **Alan Sondheim**

Re: Dead

Thu 16 Nov 2006

No, there's no video version; we're continuing to work on the dance material. - Alan

On Thu, 16 Nov 2006, Stephen Vincent wrote:

Hi Alan -

*Is there a You Tube version of this?
Or in the works? (!!!!)*

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

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blog at <http://nikuko.blogspot.com> - for URLs, DVDs, CDs, books/etc. see
<http://www.asondheim.org/advert.txt> - contact [REDACTED], - general directory of
work: <http://www.asondheim.org> Trace at: <http://tracearchive.ntu.ac.uk> - search
"Alan Sondheim" <http://clc.as.wvu.edu:8080/clc/Members/sondheim>

[↑ Contents](#)

406. **Tom W. Lewis**

Re: Dead

Thu 16 Nov 2006

somebody please tell me what a code piece is -- I don't understand this hip
jargon you kids like to swing around like a Ukrainian sausage during Lent.

how the hell am I expected to understand / decide I will never understand this
kind of stuff if a glossary of essential terms is not supplied?

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

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

On Behalf Of K. Silem Mohammad

Sent: Thursday, November 16, 2006 14:51

To: [REDACTED]

Subject: Re: Dead

Chris, I'm not sure I understand what you mean when you suggest that you
would be "duped" if you liked this poem and then found out it was a code piece.
What would the problem be, exactly? Where does trust come into it?

I ask because I'm surprised you would consider poignancy and
procedurality
(if that's a word) mutually exclusive categories--unless I misunderstand
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> > growing. When I try to stand my legs collapse under me. My stools

> > are bloody. I've been so dizzy I can hardly walk across the room.

> > I'm constantly sweating under the bed-clothes. I tried to call

> > Azure but could hardly speak. I fell on the floor and lost

> > consciousness and died. The whole bathroom is covered with blood.

> > There are spots in front of my eyes everywhere. I can't see

> > anymore. Help me up. My arms are tingling. My brain is swelling;

> > the pain is horrible. My heart is beating so fast it's bursting. I

> > can't breath. I'm gasping for breath. I'm about to go unconscious.

> > I'm too dizzy to stand up. My heart's stopped beating. It's

> > permanent. I'm dead. There's an unbelievable pain in my lower

> > abdomen. My stomach's in knots. I'm falling over. I'm crawling to

> > the door. I die before I reach the door. There's a white light but

> > the light fades. The pain is too great. I can't think about

> > anything. I call Azure's name. I think I called it. I can't

> > remember about anything. I can't stand up. I can't be here. My

> > chest is torn in two. I can't see anything. My ears filled with

> > screams. The screams may be mine. I don't want to die. I really

> > don't want to die. The right side of my body is gone. I'm bleeding

> > from my mouth. I can't move. I'm dead.

>

--

K. Silem Mohammad
<http://lime-tree.blogspot.com>

[↑ Contents](#)

407. **Poetry Project**

Events at the Poetry Project 11/17 - 11/29

Thu 16 Nov 2006

Dears,

Please join us for two more events before the lovely break we are graced with next week, and then come back post-holiday for two more! In anticipation of our tiny rest ahead, let us now serenade you...

3.

Oh to be an angel (if there were any!), and go
straight up into the sky and look around and then
come down

not to be covered with steel and aluminum
glaringly ugly in the pure distances and clattering and
buckling, wheezing

but to be part of the treetops and the blueness, invisible,
the iridescent darkness beyond,
silent, listening to
the air becoming no air becoming air again

1958

Frank O'Hara, from the poem Three Airs, in Lunch Poems

Love,

The Poetry Project

Friday, November 17, 10:30 pm

Intimate Relationships With Impersonal Structures: Jill Magid

Jill Magid is a visual artist who explores the device of seduction as a means of engaging impersonal, governing systems in an intimate way in order to expose vulnerabilities and permeable points of entrance into structures such as the NYC MTA police, the Dutch Secret Service or British CCTV surveillance mechanisms. She will be presenting images and reading text from a current

project in which she approached an MTA police officer underground and asked him to search her. He wouldn't search her but he agreed to train her. Months of clandestine underground meetings ensued, as Magid instigated, pushed and maintained a personal dialogue within the surveilling power structure. She will discuss related works as well. After receiving a Masters of Science in Visual Studies from the Massachusetts Institute of Technology in 2000, Magid relocated to the Netherlands as a resident at the Rijksakademie van Beeldende Kunsten and has since been showing internationally. Her work has been shown at a solo exhibition at the Stedelijk Museum Bureau Amsterdam, at De Appel in Amsterdam, Balance and Power curated by Michael Rush at the Krannert Art Museum in Illinois, Positioning statement | Image Cairo 3 in Cairo, Egypt, DMZ 2005 Korea: A project between North and South Korea, and at the Liverpool Biennial International ,2004. Upcoming shows include Naked Life at MOCA Taipei and CASM Barcelona. She is a visiting artist at Cooper Union and a lecturer at University of Pennsylvania. Magid currently lives and works in New York and Amsterdam.www.jillmagid.net

Monday, November 20, 8:00 pm

Shannon Ketch & Julien Poirier

Shannon Ketch is the author of such self published chapbooks as *You Are Disgruntled* *You Do Not Want To Bee* *Hive*, *Being University* and also the author of *City Sonnets (Situations)* with drawings by Richard O'Russa. He haunts the musical groups *The Bunwinkies*, *Sephiroth's Knot & Jow Jow the Death Knell Rung*. Julien Poirier writes: "I'm an editor at *Ugly Duckling Presse*---my job's to keep it from turning into a Swan. I teach poetry and phonics/literacy in NYC public schools through LEAP (Learning Through an Expanded Arts Program). On UDP, I have edited an anthology of kids' poetry (*NYC Public School Cereal*); *Poems That I Give Away* by Mirza Alam, a 6th grader; and two newspapers of kids' poems (*The Bronx Bling Bling* and *Poet Kids of Hell Kitchen*), among other seminal werks by Micah Ballard and the wandering Turk, Cem Coker, plus a forthcoming BOOK by the legendary Jack Micheline. Since October 2001, I have head-edited *New York Nights* newspaper (circulation 2000) to flummox *Endless War*. My own publications include *Ours*, *Yours* (*Loudmouth Collective*); the newsprint novel, *Living! Go And Dream* (UDP); and 2 new chapbooks: *Key Doors* (*Old Gold*) and *Absurd Good News* (*Insert Press*). WHEW!

Monday, November 27, 8:00 pm

E. Tracy Grinnell & Tyrone Williams

E. Tracy Grinnell is the author of the chapbook *Harmonics* (*Melodeon Poetry Systems*, 2000), *Music or Forgetting* (*O Books*, 2001), *Of the Frame* (*Duration Press* ebook, 2004), *Some Clear Souvenir* (*O Books*, 2006), and *Quadriga*, a

collaborative work with Paul Foster Johnson (g o n g chapbooks, 2006). She lives in New York and edits Litmus Press and the journal Aufgabe. Tyrone Williams teaches literature and theory at Xavier University in Cincinnati, Ohio. His book, c.c., was published by Krupskaya Books in 2002. AAB (Slack Buddha Press, 2004) and Futures, Elections (Dos Madres Press, 2004), are recent book publications. His work has appeared in recent issues of Kiosk and Chicago Review as well as in the anthologies Great American Prose Poems: From Poe to the Present (Scribner Books, 2003) and Rainbow Darkness (Miami Press, 2006).

Wednesday, November 29, 8:00 pm

A Reading for Frank O'Hara's 80th Birthday

A celebration and reading of the work of the brilliant and widely influential poet Frank O'Hara (1926-1966; author of Lunch Poems, Meditations in an Emergency, and Collected Poems of Frank O'Hara) for the purposes of honoring his 80th birthday and hearing the poems. Readers will include Bill Berkson, Ned Rorem, Tony Towle, CA Conrad, Eileen Myles, Anne Waldman, Taylor Mead, Maureen O'Hara, Patricia Spears Jones, Olivier Brossard, Bob Holman, John Yau, Kimberly Lyons, Lytle Shaw, and a number more. Co-sponsored by Poet's House and the Museum of Modern Art.

Note: This reading is part of a Frank O'Hara Festival, which will feature three events (including the Project reading):

* On Tuesday, November 28 at 7pm, at Poets House: Passwords: Bill Berkson on Frank O'Hara. Berkson explores the life and work of O'Hara through the lens of the pivotal year of 1956, when he was preparing the manuscript of his first major collection, Meditations in an Emergency.

\$7, Free to Members of Poets House and the Poetry Project.
72 Spring St, between Broadway and Lafayette, 2nd floor.
For more info go to www.poetshouse.org.

*On Thursday, November 30 at 6pm, at the Museum of Modern Art: Frank O'Hara at MoMA with John Ashbery, Bill Berkson, Michelle Elligott, Alfred Leslie, and others.

Frank O'Hara worked at The Museum of Modern Art on and off for fifteen years first selling postcards, then curating exhibitions and writing catalogue copy, all the while composing poems during his lunch hour. This program will feature friends and colleagues from his MoMA heyday sharing their favorite anecdotes. Selected archival material including correspondence, handwritten notes, and installation photographs as well as exhibition catalogues will be on view in the Library and Archives¹ new Reading Rooms.

\$10, \$8 for MoMA, Poets House, and Poetry Project members; \$5 for students and seniors. At Bartos Theater and MoMA Library and Archives Reading Rooms

(at MoMA, 4 West 54th Street). Tickets can be purchased at the lobby information desk and the Film and Media desk at MoMA or online at www.moma.org/thinkmodern.

Julien Poirier

Upon my greed and flo'd
when Moses was a pea
upon the desart
a deep time ago.

he grew into my seep-
ing flagon
o the bonny witch,
tripper in the Amp

"long agrade"

I loved him then
his leaf a cape

I green'd his face
Open Late
sang yeomen

furloughed on the speechless sand
Open Late

thy bagel sang
"go on my croon"

the tetra
tetrahedron
dripped zeppelins guywires
o grood grood mimi

golder than a
teen alambic

Virgo!
Scorpius!
utter mandrake!

Shannon Ketch

Moonlight on Malibu

The night was a jasper moon tanning
I called in the night squad, but they were hangers in the closet

opening and closing my dreams
like discotheques in the future
once I threw a grenade at a tele tubby
and exploded colors in pajama language....

Become a Poetry Project Member! <http://poetryproject.com/membership.php>

Fall Calendar: <http://www.poetryproject.com/calendar.html>

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.

██████

www.poetryproject.com

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

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

If you'd like to be unsubscribed from this mailing list, please drop a line at

██████.

[↑ Contents](#)

408. **Stephen Vincent**

Re: Dead

Thu 16 Nov 2006

There is a 'dead pan' quality/character about the piece - whether it's a sincere exploration of one's own disintegration by some kind of terrible inside/outside outside affliction (and what that might imply or provide as an experience in emotional desperation) or whether this is a baroque send-up, a staring down, and creating a momentary victory over the fates (one's mortality) by imagining the worst - thereby gaining some kind of reprieve.

The piece is so over-the-top, I was left with Chris S's ambivalence. Where do we honor or limit our honor of extremes? It makes me remember Chris Burden purposely taking a shot in the arm circa 1974 and the documentation of that event as both art and anti-art object. (Can we actually put this in a Gallery?) In the sense that Alan here may be wanting to shake prescribed aesthetic kindness' off the way academia and, even, me too, are oft prone to remove the frame of the poem from its actual occasion - attending, for example, to the

paragraph structures in Proust and entirely missing or forgetting what's literally going on in the heart of the work..

Alan, as always or frequently, le provocateur, raising these questions.

Stephen V

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

Hi Alan -

*Is there a You Tube version of this?
Or in the works? (!!!!)*

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

Dead

I woke up this morning covered in blood. I fell down the stairs and a sharp shard of bone cut into my abdomen. A severe stroke has incapacitated my right side. Alzheimer's lesions have almost literally cauterized my memory; I hardly recognize Azure. The odd pulsing in my abdomen stems from a hard lump which appears to be growing. When I try to stand my legs collapse under me. My stools are bloody. I've been so dizzy I can hardly walk across the room. I'm constantly sweating under the bed-clothes. I tried to call Azure but could hardly speak. I fell on the floor and lost consciousness and died. The whole bathroom is covered with blood. There are spots in front of my eyes everywhere. I can't see anymore. Help me up. My arms are tingling. My brain is swelling; the pain is horrible. My heart is beating so fast it's bursting. I can't breath. I'm gasping for breath. I'm about to go unconscious. I'm too dizzy to stand up. My heart's stopped beating. It's permanent. I'm dead. There's an unbelievable pain in my lower abdomen. My stomach's in knots. I'm falling over. I'm crawling to the door. I die before I reach the door. There's a white light but the light fades. The pain is too great. I can't think about anything. I call Azure's name. I think I called it. I can't remember about anything. I can't stand up. I can't be here. My chest is torn in two. I can't see anything. My ears filled with screams. The screams may be mine. I don't want to die. I really don't want to die. The right side of my body is gone. I'm bleeding from my mouth. I can't move. I'm dead.

[↑ Contents](#)

409. **Craig, Ray (SOA)**

Taylor Mignon: Japanese Poetry Currents

Thu 16 Nov 2006

.....forwarding on behalf of Taylor Mignon

Update from November 2006

Thanks,

Ray Craig

<><><>

Poet-friend-translator-editors,

Hot on the ether is my modest little irregular column with new news about Japan-related poetry. Please pass this on to others who may be interested.

Cheers

Taylor Mignon

<http://www.nakaharachuya.com/top4.htm>

=====

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[↑ Contents](#)

410. **angela vasquez-giroux**

Re: Dead

Thu 16 Nov 2006

seriously, tho--what do we mean by "code"???

On 11/16/06, Stephen Vincent <[REDACTED]> wrote:

>
> There is a 'dead pan' quality/character about the piece - whether it's a
> sincere exploration of one's own disintegration by some kind of terrible
> inside/outside outside affliction (and what that might imply or provide as
> an experience in emotional desperation) or whether this is a baroque send-
> up, a staring down, and creating a momentary victory over the fates (one's
> mortality) by imagining the worst - thereby gaining some kind of reprieve.
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> The piece is so over-the-top, I was left with Chris S's ambivalence. Where
> do we honor or limit our honor of extremes? It makes me remember Chris
> Burden purposely taking a shot in the arm circa 1974 and the documentation
> of that event as both art and anti-art object. (Can we actually put this
> in
> a Gallery?) In the sense that Alan here may be wanting to shake prescribed
> aesthetic kindness' off the way academia and, even, me too, are oft prone
> to
> remove the frame of the poem from its actual occasion - attending, for
> example, to the paragraph structures in Proust and entirely missing or
> forgetting what's literally going on in the heart of the work..
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> Alan, as always or frequently, le provocateur, raising these questions.
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> >> stand up. My heart's stopped beating. It's permanent. I'm dead. There's
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> >> unbelievable pain in my lower abdomen. My stomach's in knots. I'm
> falling
> >> over.
> >> I'm crawling to the door. I die before I reach the door. There's a
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> >> light
> >> but the light fades. The pain is too great. I can't think about
> anything. I
> >> call Azure's name. I think I called it. I can't remember about
> anything. I
> >> can't stand up. I can't be here. My chest is torn in two. I can't see
> >> anything.
> >> My ears filled with screams. The screams may be mine. I don't want to

> die. I
> >> really don't want to die. The right side of my body is gone. I'm
> bleeding
> >> from
> >> my mouth. I can't move. I'm dead.
>
--
<http://mother-of-light.blogspot.com>

[↑ Contents](#)

411. **Dan Coffey**

Re: Dead

Thu 16 Nov 2006

It's like a codpiece for avant-garde poets.

On 11/16/06, Tom W. Lewis <[REDACTED]> wrote:

> somebody please tell me what a code piece is -- I don't understand this
> hip jargon you kids like to swing around like a Ukrainian sausage during
> Lent.

>

> how the hell am I expected to understand / decide I will never
> understand this kind of stuff if a glossary of essential terms is not
> supplied?

>

>

>

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

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

> On Behalf Of K. Silem Mohammad

> Sent: Thursday, November 16, 2006 14:51

> To: [REDACTED]

> Subject: Re: Dead

>

> Chris, I'm not sure I understand what you mean when you suggest that you
> would be "duped" if you liked this poem and then found out it was a code
> piece. What would the problem be, exactly? Where does trust come into
> it?

>

> I ask because I'm surprised you would consider poignancy and
> procedurality

> (if that's a word) mutually exclusive categories--unless I misunderstand

> you
> and that's not your point at all.
>
> Anyway, Alan, I thought this piece was really great. I originally typed
> up
> a jokey little response to it saying something like, "I don't want to
> alarm
> you, but those symptoms sound like they could be masking something
> serious--maybe you should see a doctor," but discarded it because I
> didn't
> want to create the impression that I was being dismissive of a poem that
> I
> actually find truly moving.
>
> Kasey
>
>
>
> On 11/16/06, Chris Stroffolino <[REDACTED]> wrote:
> >
> > This strikes me as poignant---but I hope I'm not just being "duped"
> > and that this is really one of your "code" pieces (or poems?)....
> > (you've always been so coy about the difference between the
> > two....which makes it hard to trust...for me)
> >
> > But that's okay...thanks for posting it...
> > Chris
> > On Nov 16, 2006, at 12:04 PM, Alan Sondheim wrote:
> >
> > > Dead
> > >
> > >
> > > I woke up this morning covered in blood. I fell down the stairs and
> > > a sharp shard of bone cut into my abdomen. A severe stroke has
> > > incapacitated my right side. Alzheimer's lesions have almost
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> > > permanent. I'm dead. There's an unbelievable pain in my lower
> > > abdomen. My stomach's in knots. I'm falling over. I'm crawling to
> > > the door. I die before I reach the door. There's a white light but
> > > the light fades. The pain is too great. I can't think about
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> > > screams. The screams may be mine. I don't want to die. I really
> > > don't want to die. The right side of my body is gone. I'm bleeding
> > > from my mouth. I can't move. I'm dead.

> >

>

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> -----

> K. Silem Mohammad

> <http://lime-tree.blogspot.com>

>

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<http://hyperhypo.org>

[↑ Contents](#)

412. **Jesse Crockett**

Re: Dead

Thu 16 Nov 2006

"a code piece" is a poem that is not whole of itself, but rather something that is fraught with concern or "love-antipathy" & its irony not reconciled.

angela vasquez-giroux wrote:

> seriously, tho--what do we mean by "code"???

>

>

>

> On 11/16/06, Stephen Vincent <[REDACTED]> wrote:
>>
>> There is a 'dead pan' quality/character about the piece - whether it's a
>> sincere exploration of one's own disintegration by some kind of terrible
>> inside/outside outside affliction (and what that might imply or
>> provide as
>> an experience in emotional desperation) or whether this is a baroque
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>> up, a staring down, and creating a momentary victory over the fates
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>> mortality) by imagining the worst - thereby gaining some kind of
>> reprieve.
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>> The piece is so over-the-top, I was left with Chris S's ambivalence.
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>> do we honor or limit our honor of extremes? It makes me remember Chris
>> Burden purposely taking a shot in the arm circa 1974 and the
>> documentation
>> of that event as both art and anti-art object. (Can we actually put this
>> in
>> a Gallery?) In the sense that Alan here may be wanting to shake
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>> aesthetic kindness' off the way academia and, even, me too, are oft
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>> remove the frame of the poem from its actual occasion - attending, for
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>>
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>
>

[↑ Contents](#)

413. **Tom W. Lewis**

Re: Dead

Thu 16 Nov 2006

it appears to be geekspeak for computer generated text -- in other words, it resides on an axis defined (to my mind) by flarf, google-sculpting and the descended masters spawned from Jackson MacLow's algorithm poetry (presumably in some kind of black magic ritual in the early 70s).

see below, from a 2001 page entitled "Program Code Poetry" (can you spot a familiar name from earlier today?):

While no other form of net art and net poetry is structurally as closely linked to computing as programming code poetry, more recent net art and net poetry takes an aesthetic step beyond the former in modelling its language after programming and protocol code without strictly reproducing its logic. The code poetry of, among others, mez, Alan Sondheim and Ted Warnell seems to build on two developments:

- a) the re-coding of traditional pictorial ASCII art into amimetical noise signals by net artists like Jodi, antiorp, mi-ga and Frederic Madre,
- b) the mass-proliferation of programming language syntax through web and multimedia scripting languages and search engines. For the reader of mez's "netwurks", it remains all the more an open question whether the "mezangelle" para-code of parentheses and wildcard characters only mimicks programming languages or is, at least partially, the product of programmed text filtering.

check out mezangelle's site for some interesting examples...

<http://www.cddc.vt.edu/host/netwurker/>
<http://www.hotkey.net.au/%7Enetwurker/xor/xor.html>

that first one reminds me of some cont. art now showing over here in Mpls at the Walker.

oh these kids with their crazy robots and thinking machines.

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

From: UB Poetics discussion group [mailto:]

On Behalf Of angela vasquez-giroux

Sent: Thursday, November 16, 2006 15:54

To:

Subject: Re: Dead

seriously, tho--what do we mean by "code"???

On 11/16/06, Stephen Vincent < > wrote:

>

> There is a 'dead pan' quality/character about the piece - whether it's
a

> sincere exploration of one's own disintegration by some kind of
terrible

> inside/outside outside affliction (and what that might imply or
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> an experience in emotional desperation) or whether this is a baroque
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> mortality) by imagining the worst - thereby gaining some kind of
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> The piece is so over-the-top, I was left with Chris S's ambivalence.
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> Burden purposely taking a shot in the arm circa 1974 and the
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> of that event as both art and anti-art object. (Can we actually put
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> aesthetic kindness' off the way academia and, even, me too, are oft
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> example, to the paragraph structures in Proust and entirely missing or
> forgetting what's literally going on in the heart of the work..
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> Stephen V
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<http://mother-of-light.blogspot.com>

[↑ Contents](#)

414. **Jesse Crockett**

Re: Dead

Thu 16 Nov 2006

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> it appears to be geekspeak for computer generated text -- in other
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> On Behalf Of angela vasquez-giroux
> Sent: Thursday, November 16, 2006 15:54
> To:
> Subject: Re: Dead
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[↑ Contents](#)

415. **Mark Prejsnar**
reminder: Language Harm !
Thu 16 Nov 2006

here's the Official announcement:

tomorrow night:

November 17

at Eyedrum

290 Martin Luther King Jr. Drive

Atlanta

at 8:00 pm

admission \$4

November's Language Harm

presented by the Atlanta Poets Group

this month's theme

the same as every November:

Annual APG Night

(celebrating the APG's first public performance,
November 17, 1999)

and for those who attend:
for sale at a special discount price !
just off the presses

Atlanta's new poetry magazine, Spaltung
a major new publication
edited & published by the APG

there will also be plenty of polyphons
and a display of poem-objects

appearing at tomorrow's show:

Brad Elliott
Bruce Covey
Brigitte Byrd
Laura Carter
Lori Emerson
Zzac Denton
Tracey Gagne
James Sanders
Randy Prunty
Alka Roy
Mark Prejsnar

[↑ Contents](#)

416. **Mark Prejsnar**
now out: issue 1 of Spaltung
Thu 16 Nov 2006

now on sale
issue #1 of Spaltung
edited & published by the Atlanta Poets Group
issue one contains
poetry by
Ron Padgett
Amy King
Susan M. Schultz
Brigitte Byrd
Brad Elliott
Josh May
Wunster
Rachel Daley

Sandy Baldwin
the APG

graphics by

David Sullivan
Tracey Gagne

found poetry, collabs, poetics, & more

send 5 dollars
payable to Mark Prejsnar
to:

The APG c/o Prejsnar
641 N. Highland Ave. NE, #11
Atlanta, GA 30306

[↑ Contents](#)

417. **George Bowering**

Re: Dead

Thu 16 Nov 2006

I think that in their strange jargon, a code piece is what we used to call

a codpiece. It is used for about the same purpose.

GB

On 16-Nov-06, at 1:23 PM, Tom W. Lewis wrote:

> somebody please tell me what a code piece is -- I don't understand this
> hip jargon you kids like to swing around like a Ukrainian sausage
> during
> Lent.
>
> how the hell am I expected to understand / decide I will never
> understand this kind of stuff if a glossary of essential terms is not
> supplied?
>
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:████████] [\[mailto:████████\]](#)
> On Behalf Of K. Silem Mohammad
> Sent: Thursday, November 16, 2006 14:51
> To: ██████████

> Subject: Re: Dead
>
> Chris, I'm not sure I understand what you mean when you suggest that
> you
> would be "duped" if you liked this poem and then found out it was a
> code
> piece. What would the problem be, exactly? Where does trust come into
> it?
>
> I ask because I'm surprised you would consider poignancy and
> procedurality
> (if that's a word) mutually exclusive categories--unless I
> misunderstand
> you
> and that's not your point at all.
>
> Anyway, Alan, I thought this piece was really great. I originally
> typed
> up
> a jokey little response to it saying something like, "I don't want to
> alarm
> you, but those symptoms sound like they could be masking something
> serious--maybe you should see a doctor," but discarded it because I
> didn't
> want to create the impression that I was being dismissive of a poem
> that
> I
> actually find truly moving.
>
> Kasey
>
>
>
> On 11/16/06, Chris Stroffolino <[REDACTED]> wrote:
>>
>> This strikes me as poignant---but I hope I'm not just being "duped"
>> and that this is really one of your "code" pieces (or poems?)....
>> (you've always been so coy about the difference between the
>> two....which makes it hard to trust...for me)
>>
>> But that's okay...thanks for posting it...
>> Chris

>> On Nov 16, 2006, at 12:04 PM, Alan Sondheim wrote:

>>

>>> Dead

>>>

>>>

>>> I woke up this morning covered in blood. I fell down the stairs and
>>> a sharp shard of bone cut into my abdomen. A severe stroke has
>>> incapacitated my right side. Alzheimer's lesions have almost
>>> literally cauterized my memory; I hardly recognize Azure. The odd
>>> pulsing in my abdomen stems from a hard lump which appears to be
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>>> are bloody. I've been so dizzy I can hardly walk across the room.
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>>> anything. I call Azure's name. I think I called it. I can't
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>>> chest is torn in two. I can't see anything. My ears filled with
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>

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> ----

> -----

> -----

> K. Silem Mohammad

> <http://lime-tree.blogspot.com>

>

>

George Bowering, DLit
Owns fewer and fewer shirts.

[↑ Contents](#)

418. **Murat Nemet-Nejat**

Re: Dead

Fri 17 Nov 2006

God forbid, a poem involves genuine emotion. Perhaps, Alan's piece is based on panic.

You know, The Stendhal Syndrome, an excess of beauty leads to panic, and the person disappears into the work in a frightening loss of identity. In Alan's case this excess is the internet.

Ciao,

Murat

On 11/16/06, Jesse Crockett <[REDACTED]> wrote:

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[↑ Contents](#)

419. **Alan Sondheim**

Re: Dead

Fri 17 Nov 2006

This is true; on one hand the defuge of distribution systems, their decathecting, internments; on the other, corrosive flesh and its resonant nightmares. The net is always already excessive.

Re: Code poetry btw - at least as I know it - what I'm working with is somewhat different, codework; in any case, the text wasn't generated, nor is there any relation to flarf or google/X/scraping that I can think of. I'm more interested in the politics of body/sex/language, the drive towards extinction, the problematic of transgression.

- Alan

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side. Alzheimer's lesions have almost literally cauterized my

memory; I

hardly

recognize Azure. The odd pulsing in my abdomen stems from a hard

lump

which

appears to be growing. When I try to stand my legs collapse under

me.

My

stools

are bloody. I've been so dizzy I can hardly walk across the room.

I'm

constantly sweating under the bed-clothes. I tried to call Azure

but

could

hardly speak. I fell on the floor and lost consciousness and died.

The

whole

bathroom is covered with blood. There are spots in front of my eyes everywhere.

I can't see anymore. Help me up. My arms are tingling. My brain is

swelling;

the pain is horrible. My heart is beating so fast it's bursting. I

can't

breath. I'm gasping for breath. I'm about to go unconscious. I'm

too

dizzy to

stand up. My heart's stopped beating. It's permanent. I'm dead.

There's

an

unbelievable pain in my lower abdomen. My stomach's in knots. I'm

falling

over.

I'm crawling to the door. I die before I reach the door. There's a

white

light

but the light fades. The pain is too great. I can't think about

anything. I

call Azure's name. I think I called it. I can't remember about

anything. I

can't stand up. I can't be here. My chest is torn in two. I can't

see

anything.

My ears filled with screams. The screams may be mine. I don't want

to

die. I

really don't want to die. The right side of my body is gone. I'm

bleeding

from

my mouth. I can't move. I'm dead.

blog at <http://nikuko.blogspot.com> - for URLs, DVDs, CDs, books/etc. see
<http://www.asondheim.org/advert.txt> - contact [REDACTED], - general directory of
work: <http://www.asondheim.org> Trace at: <http://tracearchive.ntu.ac.uk> - search
"Alan Sondheim" <http://clc.as.wvu.edu:8080/clc/Members/sondheim>

[↑ Contents](#)

420. **steve d. dalachinsky**

Re: best poetry books 2006

Fri 17 Nov 2006

the final nite by steve dalachinsky ugly duckling presse

On Thu, 16 Nov 2006 10:04:02 -0600 Aaron Belz <[REDACTED]> writes:

>

>

> Dear All-

>

>

>

> I'm writing an article for a major newspaper that discusses the five

> best

> poetry books published in 2006. I have a list in mind, but assuming

> there's
> something I've missed, I'd be happy for nominations. Send me an
> email
> listing, 1-5, the authors and titles you think I should include.
>
>
>
> Thanks
>
> Aaron
>
>
>
>
>
>
>
>
>

[↑ Contents](#)

421. **Andrew Jones**

Re: Andrews online

Fri 17 Nov 2006

I'm having trouble figuring out why you appeared on that "news" program in the first place. I hope Scheer has thanked O'Reilly for the publicity.

I have lived outside the US for ten years now, and in that time I have watched the people become obsessed with and polarized by politics, with no concern for statesmanship or effective government for the people. I have also witnessed my friends in the states, mostly left-wingers, become "experts" in politics, taking the New York Times as gospel and using these so-called facts of the press as weapons for personal attacks on those whose opinions differ. Never in my lifetime has the US government served the interests of the people. My sympathies to those who live in such an environment. Peace to you brothers and sisters.

the youth in Asia
are sweating
like Coke cans
while Amerika
filibusters freedom

and old Europe
raises castles
from their ruins
as Amerika
deforms alliances

east south
north and west
Amerika loves
Amerika best

and believes
anything they pass
laws against

On 11/16/06, [REDACTED] <[REDACTED]> wrote:

>
> Hi.
>
> Wanted to let you know about two things of mine
> recently getting a home online:
>
> PREHAB, a collaboration with graphic designer Dirk Rowntree —
> tiny phrases/poems made into a video sequence of typographical
> mystery & magic.
> (This premiered last year as part of my sound installation at Diapason).
> Now up on the invaluable Ubu.com site:
>
> <http://www.ubu.com/contemp/andrews/PrehabUbu.mov>
>
>
> & second, from 2 weeks ago on the Bill O'Reilly Report on Fox News
> (my 'debut' on national television), the video clip now up on Youtube.com.
> 5 minutes of notoriety, as O'Reilly's "Outrage of the Week!", attacked for
> the anti-Bush/Iraq slant of my political science courses at Fordham:
>
> <http://www.youtube.com/watch?v=uTKp-XYWaOc>
>
> Enjoy —
> & hope to see you soon,
>

Bruce

[↑ Contents](#)

422. **Dan Waber**

The Iowa Review Web: "Writing.3D"

Fri 17 Nov 2006

Announcing a new issue of The Iowa Review Web: "Writing.3D"

<http://www.uiowa.edu/~iareview/mainpages/tirwebhome.htm>

Editor's Introduction: Writing 3D (September 2006) by Rita Raley

"How do we read a text that removes the stabilizing spatial coordinates of the page and no longer maintains a top-centric and left-centric orientation? How do we read texts that do not simply simulate dimension but in fact materialize and operate on the z-axis?"

Gallery

Interview with Dan Waber | five by five by Dan Waber and Jason Pimble

TLT vs. LL

Ted Warnell

Interview with David Knoebel | Heart Pole by David Knoebel

Interview with Aya Karpinska | mar puro by Aya Karpinska

The Nihilanth: Immersivity in a First-Person Gaming Mod | New Word Order (video) by Sandy Baldwin

Word Museum by William Gillespie

Interview with John Cayley | Torus (video) by "John Cayley"

"In this special issue of TIR Web we will see a collection of texts in which three dimensionality is suggested and some in which it is actually realized. We will also see different formal strategies for establishing focal points and textual sequences, for helping the reader to orient herself to the interface."

Writing.3D

The Iowa Review Web

[↑ Contents](#)

423. **Lori Emerson**

Celery Flute Fundraiser | Sat. Nov. 18 (Buffalo NY)

Fri 17 Nov 2006

Celery Flute Fundraiser

Featuring the Work of Kenneth Patchen:

Outlaw of the Lowest Planet

Larry Smith, Patchen scholar
a presentation on "The Rebel Poet"

Douglas Manson discusses
"What is a Regional Poet?"

Poetry and Jazz with the Dixieland Grifters

Michael Basinski and friends

Poets are also invited to read or perform Patchen's poetry

Cost: \$5 donation

Where: Rust Belt Books, 202 Allen St., Buffalo

When: Saturday, November 18. 8:00 p.m.

Thank you very much for supporting our event!

[↑ Contents](#)

424. **mIEKAL aND**
Now there's a word for it

Fri 17 Nov 2006

lexalarchy

Chaotic arrays of language arranged to resemble logical forms of discourse.

2006-11-16

probecode

Masculine code snippets written to seek soft warm openings.

2006-11-11

wedtortion

The predictable ways in which marriage distorts individuality.

2006-11-10

indumb

Oblivious to the stupidity & hypocrisy everywhere.

2006-11-07

wordcum

Individual words so sexually charged that one cums instantly upon hearing them uttered.

2006-11-05

laborcake

A life's labor spent in pursuit of a dream.

2006-11-05

newquences

Hyper-dimenional rhizomatic abstractions of logical linear sequences.

2006-11-04

mesearchercience Analyzing the results when you search for your own name & all the presumptions of fame & reknown which accompany such a search. 2006-11-03

gameketu

A simple misunderstanding between two different species.

2006-10-28

The Internaltional Dictionary of Neologisms

<http://neologisms.us>

[↑ Contents](#)

425. **angela vasquez-giroux**

Re: Dead

Fri 17 Nov 2006

i am, as my mentor diane tells me, a traditionalist. i tend toward elitist.

i don't think, or believe, that poems don't deal with geniune human emotion, or panic brought by the excess of beauty, etc. i think the best poems deal with just that (i'm thinking of spicer's "15 false propositions against god", o'hara's "meditations in an emergency", schuyler's "this dark apartment" or "korean mums").

i applaud all poets working to include different genres, or expand poetry. but i think at its heart, poetry has been, and continues to NEED to be, the way we order and make sense of what we see: beauty, the supremely horrible, etc.

why can't we hold alan's work to that same standard? i think his poem is a solid start, but i don't think that just because he (or we) have labeled it as a "code piece" that that makes it above our ability to critique, revise, etc. i do have a real problem with the increasingly prevalent notion that "you can't suggest changes to my work, it is perfect as i wrote it because i wrote it". this is not meant as a critique of this thread, or alan's piece--that's a lingering poetic pet peeve of mine.

what i find to be strongest about alan's piece is its insistence that was is happening in the poem is real--even tho logic tells us it can't be. but with all good poems, or promising early drafts of good poems, good writing and solid exposition (and trope) override our logic.

alan, i'd love to hear an audio version of your poem. it is almost kafka/camus-esque. i'd also like to see the next draft.

thanks for listening,

angela

On 11/17/06, Alan Sondheim <[REDACTED]> wrote:

>

> This is true; on one hand the defuge of distribution systems, their
> decathecting, internments; on the other, corrosive flesh and its resonant
> nightmares. The net is always already excessive.

>

> Re: Code poetry btw - at least as I know it - what I'm working with is
> somewhat different, codework; in any case, the text wasn't generated, nor
> is there any relation to flarf or google/X/scraping that I can think of.
> I'm more interested in the politics of body/sex/language, the drive
> towards extinction, the problematic of transgression.

>

> - Alan

>

>

> On Fri, 17 Nov 2006, Murat Nemet-Nejat wrote:

>

> > God forbid, a poem involves genuine emotion. Perhaps, Alan's piece is
> based
> > on panic.

> >

> > You know, The Stendhal Syndrome, an excess of beauty leads to panic, and
> > the person disappears into the work in a frightening loss of identity.
> > In Alan's case this excess is the internet.

> >

> > Ciao,

> >

> > Murat

> >

> >

> > On 11/16/06, Jesse Crockett <[REDACTED]> wrote:

> >>

> >> I mean in the figurative, pejorative sense, that "coded" writing is
> >> "imperfect" due to encroachment on the text of the writer's own
> >> personality, when his "intentions" are distancing of such, where
> >> "love-antipathy" comes into regards. Of course in the literal sense of
> >> it having been developed with AI tools, the usage still hems to the
> >> figurative sense, at least for now.

> >>

> >>
> >> Tom W. Lewis wrote:
> >> > it appears to be geekspeak for computer generated text -- in other
> >> > words, it resides on an axis defined (to my mind) by flarf,
> >> > google-sculpting and the descended masters spawned from Jackson
> MacLow's
> >> > algorithm poetry (presumably in some kind of black magic ritual in
> the
> >> > early 70s).
> >> >
> >> > see below, from a 2001 page entitled "Program Code Poetry" (can you
> spot
> >> > a familiar name from earlier today?):
> >> >
> >> > ****
> >> >
> >> > While no other form of net art and net poetry is structurally as
> closely
> >> > linked to computing as programming code poetry, more recent net art
> and
> >> > net poetry takes an aesthetic step beyond the former in modelling its
> >> > language after programming and protocol code without strictly
> >> > reproducing its logic. The code poetry of, among others, mez, Alan
> >> > Sondheim and Ted Warnell seems to build on two developments:
> >> >
> >> > a) the re-coding of traditional pictorial ASCII art into amimetical
> >> > noise signals by net artists like Jodi, antiorp, mi-ga and Frederic
> >> > Madre,
> >> >
> >> > b) the mass-proliferation of programming language syntax through web
> and
> >> > multimedia scripting languages and search engines. For the reader of
> >> > mez's "netwurks", it remains all the more an open question whether
> the
> >> > "mezangelle" para-code of parentheses and wildcard characters only
> >> > mimicks programming languages or is, at least partially, the product
> of
> >> > programmed text filtering.
> >> >
> >> > ****
> >> >
> >> > check out mezangelle's site for some interesting examples...

> >> >
> >> > <http://www.cddc.vt.edu/host/netwurker/>
> >> > <http://www.hotkey.net.au/%7Enetwurker/xor/xor.html>
> >> >
> >> > that first one reminds me of some cont. art now showing over here in
> >> > Mpls at the Walker.
> >> >
> >> > oh these kids with their crazy robots and thinking machines.
> >> >
> >> >
> >> > -----Original Message-----
> >> > From: UB Poetics discussion group [mailto:
> [REDACTED]]
> >> > On Behalf Of angela vasquez-giroux
> >> > Sent: Thursday, November 16, 2006 15:54
> >> > To: [REDACTED]
> >> > Subject: Re: Dead
> >> >
> >> > seriously, tho--what do we mean by "code"???
> >> >
> >> >
> >> >
> >> > On 11/16/06, Stephen Vincent <[REDACTED]> wrote:
> >> >
> >> >> There is a 'dead pan' quality/character about the piece - whether
> > it's
> >> >>
> >> > a
> >> >
> >> >> sincere exploration of one's own disintegration by some kind of
> >> >>
> >> > terrible
> >> >
> >> >> inside/outside outside affliction (and what that might imply or
> >> >>
> >> > provide as
> >> >
> >> >> an experience in emotional desperation) or whether this is a baroque
> >> >>
> >> > send-
> >> >
> >> >> up, a staring down, and creating a momentary victory over the fates

> >> >>
> >> > (one's
> >> >
> >> >> mortality) by imagining the worst - thereby gaining some kind of
> >> >>
> >> > reprieve.
> >> >
> >> >> The piece is so over-the-top, I was left with Chris S's ambivalence.
> >> >>
> >> > Where
> >> >
> >> >> do we honor or limit our honor of extremes? It makes me remember
> Chris
> >> >> Burden purposely taking a shot in the arm circa 1974 and the
> >> >>
> >> > documentation
> >> >
> >> >> of that event as both art and anti-art object. (Can we actually put
> >> >>
> >> > this
> >> >
> >> >> in
> >> >> a Gallery?) In the sense that Alan here may be wanting to shake
> >> >>
> >> > prescribed
> >> >
> >> >> aesthetic kindness' off the way academia and, even, me too, are oft
> >> >>
> >> > prone
> >> >
> >> >> to
> >> >> remove the frame of the poem from its actual occasion - attending,
> for
> >> >> example, to the paragraph structures in Proust and entirely missing
> or
> >> >> forgetting what's literally going on in the heart of the work..
> >> >>
> >> >> Alan, as always or frequently, le provocateur, raising these
> >> >>
> >> > questions.
> >> >
> >> >> Stephen V

> > > > <http://stephenvincent.net/blog/>
> > > >
> > > >
> > > >
> > > >
> > > >
> > > >
> > > >
> > > >
> > > >
> > > > Hi Alan -
> > > >
> > > > Is there a You Tube version of this?
> > > > Or in the works? (!!!!)
> > > >
> > > > Stephen V
> > > > <http://stephenvincent.net/blog/>
> > > >
> > > >
> > > >
> > > >
> > > > Dead
> > > >
> > > >
> > > > I woke up this morning covered in blood. I fell down the stairs
> and
> > > >
> > > a
> > >
> > > sharp
> > >
> > > > shard of bone cut into my abdomen. A severe stroke has
> > > >
> > > incapacitated my
> > >
> > > right
> > >
> > > > side. Alzheimer's lesions have almost literally cauterized my
> > > >
> > > memory; I
> > >
> > > > hardly
> > > > recognize Azure. The odd pulsing in my abdomen stems from a

hard

> >> >>>>

> >> > lump

> >> >

> >> >> which

> >> >>

> >> >>>> appears to be growing. When I try to stand my legs collapse under

> >> >>>>

> >> > me.

> >> >

> >> >> My

> >> >>

> >> >>>> stools

> >> >>>> are bloody. I've been so dizzy I can hardly walk across the room.

> >> >>>>

> >> > I'm

> >> >

> >> >>>> constantly sweating under the bed-clothes. I tried to call Azure

> >> >>>>

> >> > but

> >> >

> >> >> could

> >> >>

> >> >>>> hardly speak. I fell on the floor and lost consciousness and died.

> >> >>>>

> >> > The

> >> >

> >> >> whole

> >> >>

> >> >>>> bathroom is covered with blood. There are spots in front of my

> eyes

> >> >>>> everywhere.

> >> >>>> I can't see anymore. Help me up. My arms are tingling. My brain
is

> >> >>>>

> >> >> swelling;

> >> >>

> >> >>>> the pain is horrible. My heart is beating so fast it's bursting. I

> >> >>>>

> >> >> can't

> >> >>

> >> >>>> breath. I'm gasping for breath. I'm about to go unconscious. I'm

> > > > >
> > > too
> > >
> > > > dizzy to
> > > >
> > > > > stand up. My heart's stopped beating. It's permanent. I'm dead.
> > > > >
> > > > There's
> > > >
> > > > an
> > > >
> > > > > unbelievable pain in my lower abdomen. My stomach's in knots.
I'm
> > > > >
> > > > > falling
> > > > >
> > > > > > over.
> > > > > > I'm crawling to the door. I die before I reach the door. There's a
> > > > > >
> > > > > white
> > > > >
> > > > > > light
> > > > > > but the light fades. The pain is too great. I can't think about
> > > > > >
> > > > > anything. I
> > > > >
> > > > > > call Azure's name. I think I called it. I can't remember about
> > > > > >
> > > > > anything. I
> > > > >
> > > > > > can't stand up. I can't be here. My chest is torn in two. I can't
> > > > > >
> > > > > see
> > > > >
> > > > > > anything.
> > > > > > My ears filled with screams. The screams may be mine. I don't
want
> > > > > >
> > > > > to
> > > > >
> > > > > die. I
> > > > > >

> > >>> really don't want to die. The right side of my body is gone. I'm
> > >>>
> > >> bleeding
> > >>
> > >>> from
> > >>> my mouth. I can't move. I'm dead.
> > >>>
> > >
> > >
> > >
> > >
> >
> >
> >
>
> blog at <http://nikuko.blogspot.com> - for URLs, DVDs, CDs, books/etc. see
> <http://www.asondheim.org/advert.txt> - contact [REDACTED], -
> general directory of work: <http://www.asondheim.org>
> Trace at: <http://tracearchive.ntu.ac.uk> - search "Alan Sondheim"
> <http://clc.as.wvu.edu:8080/clc/Members/sondheim>
>
--
<http://mother-of-light.blogspot.com>

[↑ Contents](#)

426. **Marcus Bales**

***McGuane, Hersman, Rader, and Rankins read at Gallery 324
November 18 at noon.***

Fri 17 Nov 2006

McGuane, Hersman, Rader, and Rankins read at Gallery 324 November 18 at noon.

Gallery 324 presents a weekly literary reading and performance series: Every Saturday at Noon. The reading begins at noon. The Featured Readers each read from the work of another writer whom they admire, then read their own work for about 15 minutes. Following all the Featured Readers, there is an Open Mic, and then each Featured Reader reads an encore poem before moving to the signing table to sign and sell their books or cds. The event is usually over by 2pm.

There is Free Parking for these events on Saturdays in the Galleria Parking Garage: enter off Lakeside between East 9th and East 12th. There's a large

sign with a 3-D curly-cue design that says "Galleria Parking", and a ramp down under the building.

Founded in 2005, Gallery 324 mainly showcases the work of Ohio artists, but this month features the work of STORM THORGERSON, who designed album covers for PINK FLOYD, LED ZEPPELIN, THE RASPBERRIES, MUSE, 10CC, and many others. Located in the Galleria at Erieview on the first floor near the Food Court, Gallery 324 is operated by Marcus Bales, a Cleveland glass artist, in conjunction with Gary Roberts, a Cleveland furniture designer.

For more information:

Marcus Bales
Gallery 324
The Galleria at Erieview
1301 East Ninth Street
Cleveland, Ohio 44114

216/ [REDACTED]
[REDACTED]

Gallery 324 Hours: M-F 10 am - 5 pm, Sat 10 am - 2 pm

About the Featured Readers

Jack McGuane is a seventy-nine year old project 60 student at Cleveland State University studying poetry in all its aspects. Jack also serves as the Poetry Editor for Whiskey Island, the CSU literary magazine, and invites poetry and fiction submissions from everyone. Recently, his work has been published in the anthology Family Matters from Bottom Dog Press, in Artcrimes, issue #21, In the Nov 3rg Club Fall 2006 issue, in Twin Cranes Press and elsewhere. His work will also be included in the forthcoming publication Favorite Lakewood Poetry and early next year Bottom Dog Press is scheduled to release his chapbook Sleeping With My Socks.

Jack and his wife Kathleen, parents of four daughters and one son, have resided in Lakewood for the last thirty-four years. He was recently designated Poet Laureate of Lakewood, 2006-2007.

Mark Hersman writes with a group of writers in Columbus called The Salon under the aegis of Pudding House Publishing. He will be the featured poet in the next issue of "Pudding Magazine: The International Journal of Applied Poetry". He's published in a variety of Ohio anthologies, but prefers to perform in Sandusky, Mansfield, Newark, Coshocton, Columbus, Ashland and Wooster. Hersman's serious interests in archaeology and wildlife gardening have influenced his work, and he has been a popular speaker on American Indian artifacts at, among other places, the Johnson-Humrickhouse Museum. He is the

cofounder of Mansfield's local archaeological Chapter, and has been teaching field archaeology for the last 24 years, with several articles to his credit.

Michelle Rankins is the author of, *I Am One Blessed Poet*, a collection of poetry, published by pear 5 publishing, in 2005. Ms. Rankins was a featured poet/performer at the 2006 Harlem Book Fair in Buffalo, NY; Notre Dame College, OH; and the 2005 Sankofa Fine Arts Expo in Cleveland. She's guest lectured for the "Meet The Authors" program at Cuyahoga Community College - Western Campus, and has performed poetry in Cleveland area public schools. In 2006, the Poets and Writers League of Cleveland selected her poem, "Girlfriend Haiku" for the 2006 Cleveland RTA "Moving Minds" Bus Card Project. Her poem is displayed in over 750 buses in the regional transit system. You can also find her poetry featured on *Fresh Flames*, a CD anthology (recorded in 2004) of local African American poets, and *SLAM IT!* recorded live at the Museum of Contemporary Art (MOCA) in 2005.

Ms. Rankins holds a master in English degree from Cleveland State University and is a graduate of Kent State University. Currently, Ms. Rankins is employed as an editor/writer for American Greetings, Inc.

Bennett Rader is a haiku junkie who enjoys many flavors of poetry. He shares his poetry throughout Ohio and neighboring states through open mics and featured readings. He has read at such locations as a granary, a carriage house, a jail, a grist mill, truck stops, town square gazebos, taverns, and churches. He has published occasionally in the small press and is an assistant editor with Pudding House Publications. Ben has traveled to The Geraldine R. Dodge Poetry Festival several times to wallow in a near excess of poetry, and to Sherlockian events in the U.S. and Canada, and visited Sherlockian, Arthurian, and children's literature locations in England and the U.S. He has been an educator for an eternity in the areas of history, computers, and library science and should have written this as a haiku.

Next Week at the
Every Saturday At Noon event:

November 25 - There is no reading Nov 25. The next reading is December 2.
The readers on December 2 will be

December 2 -- Meredith Holmes, Stephen Koelsch,
Robert Miltner, Leslie Nielsen

DIRECTIONS to the GALLERIA

From the west side

2 East - East Ninth Street, right - Lakeside, left - Galleria Parking Garage, right
(if you get to 12th street you went too far - go around the block, right on 12th,

right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign). Parking is Free on Saturdays, \$3 after 4pm on Fridays. Go up the escalator or elevator to the FIRST FLOOR. Out of the elevator turn right and walk past the escalator to the Courtyard

480 - 176 North - 90 East - 2 West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

71 North - 90 East - 90 East - 2 West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

77 North - 90 East - 2 West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

From the east side

480 - 77 North - 90 East - 2 West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

90 West - 2 West - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

From the Heights

Martin Luther King Jr Blvd North - 90 West - 2 west - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

By RTA Rapid

From wherever you are go to the Tower City station and change for the Waterfront Line - get off at East 9th street, up the stairs, turn right on East Ninth Street (away from the lake, away from the R&R Hall) walk half a block to Lakeside, cross Ninth Street to your left, cross Lakeside, and half a block further on is the Ninth Street Entrance to the Galleria.

If the weather's nice, you can also walk from Tower City across Public Square away from the Terminal Tower building you came out of (the building in which the RTA Rapid lets you off) and toward the BP Building. Walk east (that is, turn right just past the BP building) on any of Superior, Rockwell, or St Clair streets, to East Ninth. Turn left. From St Clair, it's right there; from Rockwell, one block, from Superior two blocks, to the entrance at East Ninth and St Clair.

If you'd like to be removed from this email list, please REPLY to this message to: [REDACTED] and ask to be removed in the text of your message.

[↑ Contents](#)

427. **Maria Damon**

postdocs at UMN

Fri 17 Nov 2006

>hey faculty friends, just wanted to alert you to an interesting opportunity
>for funded postdoctoral study through the grad school, with an emphasis on
>diversity, interdisciplinarity, and/or community engagement. if you know
>any recent or about to be recent phd grads here or elsewhere (though the
>preference is for elsewhere it appears), they might find this interesting.
>pass it along to whomever else you think might want to see it.
>
>best,
>andy
>
>
>-----
><http://www.grad.umn.edu/postdocfellowship/>
>
>University of Minnesota Postdoctoral Fellowship Program
>
>Application Deadline: December 1, 2006
>Fellowship Description
>
>Purpose
>Recognizing that diverse communities foster thriving learning and working
>environments, the University of Minnesota is committed to advancing the
>intellectual agenda and enhancing the cultural diversity of the University
>community. The University of Minnesota Postdoctoral Fellowship is a
>university-wide initiative to attract promising scholars with potential to
>pursue future faculty positions at the University of Minnesota and at other
>top research universities. We are particularly interested in appointing
>postdoctoral fellows whose teaching and research agendas are closely aligned

>with the University's areas of strength and strategic initiatives in fields
>where we anticipate future faculty growth. We invite applications from
>scholars whose research and scholarly interests reflect one or a combination
>of the following priorities: (1) scholarship that contributes to the
>understanding of diversity in its multiple forms; (2) strong interest in
>interdisciplinary research and scholarship or creative work; and (3)
>engagement in partnerships with communities outside of the academy.

>

>Fellows will have a unique opportunity to work directly with the
>University's most prominent faculty, including our Regents and Distinguished
>McKnight Professors. Recognized for exceptional research and teaching,
>University of Minnesota senior faculty will mentor postdoctoral fellows to
>establish an independent research agenda and become acclimated to the
>institutional culture. The purpose of the mentoring relationship is to
>nurture the fellows' intellectual development and professional growth to
>ensure future success in tenure-track academic positions.

>

>Supporting Future Faculty

>In addition to the mentoring relationship, fellows will benefit from
>participating in a series of seminars focused on securing grants, building a
>successful publication record, developing effective networking skills,
>fostering multiculturalism in higher education, and sustaining best research
>and teaching practices. To build intellectual community, fellows and other
>members of the University will participate in formal and informal events
>scheduled throughout the year, including the President's fall welcome
>reception and the spring interdisciplinary research symposium, where fellows
>showcase their work to the University community. Fellows will also join the
>University's Postdoctoral Association, an organization that identifies and
>addresses issues pertinent to the postdoctoral experience. The mentoring
>relationship, professional development seminars and intellectual community
>are intended to prepare fellows for tenure-track faculty positions.

>

>Prospect for Dual Appointments

>The University of Minnesota offers an enormous breadth of academic
>disciplines through leading departments, strong interdisciplinary programs,
>and thriving research institutes and centers. Fellows will have the
>advantage of affiliating with one or more units across the University where
>a strong match can be established between the fellows' research interests
>and those of the academic units. Dual appointments are possible for fellows
>demonstrating productive interdisciplinary research and teaching interests.
>In addition to conducting research, fellows will teach at least one course
>per year.

>

>Terms of the Fellowship

>For the 2007-2008 academic year, up to three fellowships will be awarded for
>a minimum duration of one year beginning in September 2007. Appointments
>are full-time (40 hours per week). Awards may be renewable for a second
>year based on an assessment of progress. The minimum in-residence
>requirement is 9 months each year. Although stipend amounts will vary by
>discipline, fellows will receive a minimum annual stipend of \$40,000.
>Funding for research and travel to professional conferences will be provided
>in collaboration with the sponsoring academic department or unit. The
>University also offers subsidized medical and dental insurance coverage.
>Fellows will be responsible for relocation expenses.

>

>Eligibility

>Applications are welcome in all academic disciplines. Applicants must be
>U.S. citizens or permanent residents. The Ph.D. (or comparable terminal
>degree in professional and artistic fields) must have been awarded within
>three years prior to the fellowship appointment. Applicants cannot have
>more than two years of previous postdoctoral experience. Applications are
>preferred from individuals who received their terminal degrees or
>postdoctoral training from institutions other than the University of
>Minnesota.

>

>Application Process

>We welcome nominations from University of Minnesota faculty and those at
>other academic institutions who have a close knowledge of promising scholars
>intending to pursue a faculty career in higher education. We also welcome
>direct applications from individuals, or a cluster of scholars, who
>collaborate on research, scholarly or creative projects, as long as each
>candidate meets the criteria for eligibility. Nomination letters and
>applications should address the candidate's scholarly and professional
>achievements that demonstrate strong potential for success in future faculty
>positions. Letters of nomination should include the candidate's curriculum
>vitae with contact information. Please submit letters and curriculum vitae
>as Word or PDF files to [REDACTED]

>

>The application process is on-line. Each applicant must submit the following
>information:

>(1) Completed on-line application form available at:

><http://employment.umn.edu/applicants/Central?quickFind=56601>

>(2) Curriculum Vitae

>(3) Cover letter-state your interest in the fellowship and how your

>research and teaching interests are aligned with one or more of the
>University's priorities (i.e. contributes to the understanding of diversity,
>demonstrates strong interdisciplinary focus and engages in partnerships with
>communities outside of the academy). Limit to 2 pages.

>(4) Names and addresses of three referees who will provide reference
>letters.

>(5) Dissertation abstract (500 words) and research proposal with
>timeline. Limit to 3 pages. The abstract and research proposal should be
>submitted as one document under the "other" category on the on-line
>application system.

>(6) Sample publications or artistic work (slides, tapes, prints, etc.).
>Limit to 2 papers/articles or artistic work. Documents that can be attached
>electronically as Word or PDF files should be e-mailed to [REDACTED].

>(7) Three letters of reference from individuals familiar with your
>scholarly or creative work. Applicants are encouraged to forward copies of
>their application and supporting materials to the referees. Letters should
>also be e-mailed as Word or PDF attachments to [REDACTED].

>

>Supporting application materials (tapes, prints, etc.) that cannot be
>submitted electronically should be mailed to:

>

University of Minnesota
Postdoctoral Fellowship Program
The Graduate School
321 Johnston Hall
101 Pleasant Street SE
Minneapolis, MN 55455

Please provide the address where you would like the supporting materials to be
returned.

Deadlines (postmarked)

Nomination letters with nominee's CV - November 1, 2006

Application and supporting materials - December 1, 2006

Reference letters - December 15, 2006

Selection Criteria Fellowship recipients will be selected based on the following
criteria: (1) Evidence of outstanding academic and scholarly achievements or
creative work. (2) Strong potential for a successful academic career centered
on research, scholarship or creative work, and teaching and service. (3)
Research and teaching interests aligned with one or a combination of the
following priorities:

- * Pursuit of interdisciplinary and/or collaborative inquiry
- * Contribution to diversity through research, scholarship creative work or mentoring students from underrepresented groups.
- * Engagement in partnerships with communities outside of the academy.

University of Minnesota 's Strong Tradition of Excellence in Research and Service The University of Minnesota is one of the most comprehensive public universities in the nation and ranks among the most prestigious. It is both the state land-grant university, with a strong tradition of education and public service, and the state's primary research university, with faculty of national and international reputation. Its faculty and graduates have developed innovations that have helped revolutionize medicine, agriculture, engineering and the arts and improved lives around the world. The University forges strong linkages between research and service, creating programs and partnerships in Minnesota and world-wide. These community connections bring University resources directly into communities to address current needs and emerging issues.

Questions regarding the Postdoctoral Fellowship should be submitted to [REDACTED], or contact Dr. Noro Andriamanalina at [REDACTED].

[↑ Contents](#)

428. **Wanda Phipps**
KGB Bar Reading Reminder
Fri 17 Nov 2006

MAD HATTERS' POETRY, PROSE & ANYTHING GOES SERIES

Poet

Wanda Phipps

and

Fiction writers

Frederic Tuten and Diane Williams

on Friday, November 17th, 2006--7:00pm

at the KGB Bar

85 East 4th St. 2nd Floor

(between 2nd Ave and Bowery)

[REDACTED]

Curated by: Carol Novack

more info:

www.madhattersreview.com/events

www.kgbbar.com

--

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

[↑ Contents](#)

429. **Richard Jeffrey Newman**

A review of The Silence Of Men

Fri 17 Nov 2006

For any who might be interested, a review of my book, The Silence Of Men, is online at The Pedestal:

<http://www.thepedestalmagazine.com/Secure/Content/cb.asp?cbid=5007>.

Richard Jeffrey Newman

www.richardjnewman.com

[↑ Contents](#)

430. **Eric Yost**

Re: Andrews online

Fri 17 Nov 2006

Andrew: or ten years now, and in that time I have watched the people become obsessed with and polarized by politics, with no concern for statesmanship or effective government for the people. I have also witnessed my friends in the states, mostly left-wingers, become "experts" in politics, taking the New York Times as gospel and using these so-called facts of the press as weapons for personal attacks on those whose opinions differ.

"Politics is the systematic organization of hatreds." -Henry Adams

It's interesting how people's expressions of ideology are often opposite or paradoxical with regard to their own lives. For example, I've known lots of people who love "humanity" but absolutely hate individual people and are

rude and nasty in the concrete while professing universal love in the abstract. Similarly, some of the most avant-garde innovators in the arts have maintained the most conservative and conventional appearance (young John Cage in his business suits for example).

Think of Einstein, with his socialist universalism, who abandoned his wife and child. Or better, think of Rousseau, he of the noble savage concept, who had five children by his mistress and abandoned her (to poverty) and them (to the orphanage). Or if you want a poetic example, think of Rilke, whose need for spiritual solitude led him to abandon his wife so that they lived apart for most of their lives.

[↑ Contents](#)

431. **amy king**

So You Say You Want Some New Poetry?

Fri 17 Nov 2006

MiPOesias presents

**** Sina Queyras ****

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

**** Kevin McLellan ****

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

**** Sarah Birl ****

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

**** Carly Sachs ****

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

**** Rachel Loden ****

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

**** Mackenzie Carignan ****

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

**** Chris Green ****

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

**** Jehanne Dubrow ****

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

**** Kellie Raines ****

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

**** Andrew Levy ****

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

**** Tao Lin ****

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

**** Ethan Paquin ****

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

**** Laurie Price ****

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

**** Anthony Lawrence ****

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

**** Nicole Steinberg ****

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

**** Teresa K. Miller ****

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

**** Larry Sawyers ****

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

**** Kaya Oakes ****

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

**** Bill Berkson ****

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

**** Lyn Lifshin ****

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

**** Luc Simonic ****

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

**** Gary Charles Wilkens ****

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

**** Robyn Art ****

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

**** Julia Hastain ****

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

**** Marcia Arrieta ****

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

**** John McKernan ****

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

**** Cosme Caballero ****

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

**** Erica Miriam Fabri ****

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

**** Steven Schroeder ****

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

Please enjoy!

Amy King and Didi Menendez
Managing Editor and Producer

<http://www.mipoesias.com>

<http://miporeadingseries.blogspot.com>

Sponsored Link

Mortgage rates near 39yr lows. \$510,000 Mortgage for \$1,698/mo - Calculate new house payment

[↑ Contents](#)

432. **Tom W. Lewis**

Upper Midwest writers & artists wanted for new blog

Fri 17 Nov 2006

the blank page looks an awful lot like an empty snow drift --

if you're a writer, poet, artist, critic, creative soul, living in the Upper Midwest (defined arbitrarily by me as Minnesota, the Dakotas, Iowa and Wisconsin), then I'm interested in hosting your work on my new blog, Minnesotan Ice (<http://minnesotan-ice.blogspot.com/>).

the intention is to capture writing originated in the Upper Midwest, in part to form or define or elaborate on the community in these parts.

theme is up to you. some day, I expect to cull from the entries and produce a journal you can hold in your own hands.

submissions can be previously published material, if copyright permits... new material is always appreciated. experimental is good.

if interested, check out the site, or contact me at [REDACTED] / <http://anchovyorchestra.blogspot.com/>

thanks for playing,

Tom

[↑ Contents](#)

433. **reJennifer Bartlett**
Saint Elizabeth Street Blog

Fri 17 Nov 2006

Review of Kate Greenstreet's case sensitive
Ron Silliman and why women don't blog

Get the latest
Windows Live Messenger 8.1 Beta version. Join now. <http://ideas.live.com>

[↑ Contents](#)

434. **Jim Andrews**
Re: The Iowa Review Web: "Writing.3D"

Fri 17 Nov 2006

I like what you've done, Dan, with your piece "five by five". It's the most remarkable love poem I've seen in a long time. You've used the three-dimensionality to move through emotional experience in an extraordinary way.

Great to hear David Knoebel again!

ja

Announcing a new issue of The Iowa Review Web: "Writing.3D"

<http://www.uiowa.edu/~iareview/mainpages/tirwebhome.htm>

Editor's Introduction: Writing 3D (September 2006) by Rita Raley

"How do we read a text that removes the stabilizing spatial coordinates of the page and no longer maintains a top-centric and left-centric orientation? How do we read texts that do not simply simulate dimension but in fact materialize and operate on the z-axis?"

Gallery

Interview with Dan Waber | five by five by Dan Waber and Jason Pimble

TLT vs. LL
Ted Warnell

Interview with David Knoebel | Heart Pole by David Knoebel

Interview with Aya Karpinska | mar puro by Aya Karpinska

The Nihilanth: Immersivity in a First-Person Gaming Mod | New Word Order (video) by Sandy Baldwin

Word Museum by William Gillespie

Interview with John Cayley | Torus (video) by "John Cayley"

"In this special issue of TIR Web we will see a collection of texts in which three dimensionality is suggested and some in which it is actually realized. We will also see different formal strategies for establishing focal points and textual sequences, for helping the reader to orient herself to the interface."

*Writing.3D
The Iowa Review Web*

[↑ Contents](#)

435. **Bob Grumman**

New Blog Entry--On the Obtuseness of the Copyright Office

Fri 17 Nov 2006

http://comprepoetica.com/newblog/Index.html is where you can read one of my old columns from Lost & Found Times that I think is an amusing take on the blockheadedness of Government re: anything slightly different.

--Bob Grumman

PS, is it just me, or has Yahoo made posting to the Poetic list a lot more difficult than it used to be?

___ Sponsored Link

\$420k for \$1,399/mo.

Think You Pay Too Much For Your Mortgage?

Find Out! www.LowerMyBills.com/lre

[↑ Contents](#)

436. **Alan Sondheim**

Re: Dead

Sat 18 Nov 2006

On Fri, 17 Nov 2006, angela vasquez-giroux wrote:

- > i am, as my mentor diane tells me, a traditionalist. i tend toward elitist.
- >
- > i don't think, or believe, that poems don't deal with genuine human emotion,
- > or panic brought by the excess of beauty, etc. i think the best poems deal
- > with just that (i'm thinking of spicer's "15 false propositions against
- > god", o'hara's "meditations in an emergency", schuyler's "this dark
- > apartment" or "korean mums").
- >
- > i applaud all poets working to include different genres, or expand poetry.
- > but i think at its heart, poetry has been, and continues to NEED to be, the
- > way we order and make sense of what we see: beauty, the supremely
- horrible,
- > etc.
- >

I think the problem here is that, what one person senses as a need, another doesn't. For me poetry has "needs" to have an intensity or urgency - but I wouldn't want to generalize this to others. Instead it translates as "this is what I'm interested in, this is what moves me" - which is something else again.

why can't we hold alan's work to that same standard? i think his poem is a solid start, but i don't think that just because he (or we) have labeled it as a "code piece" that that makes it above our ability to critique, revise, etc. i do have a real problem with the increasingly prevalent notion that "you can't suggest changes to my work, it is perfect as i wrote it because i wrote it". this is not meant as a critique of this thread, or alan's piece--that's a lingering poetic pet peeve of mine.

Well, I'm not sure what a "solid start" means. The work is finished. What I am sure about - is that if one looks at code poetry, coded or encoded writing, codework, e-poetry, etc., critique should, if it is to respond at least in part to the form and structure of the work, take into account the means of production, distribution, protocols, and codings - and take this into account in depth. Otherwise, it's only surface. Obviously people work through code etc. for a reason; it's not an appendage to a work, but often integral to it.

Here for example is part of a codework dealing with anguish, and the way anguish interferes with, cauterizes language. So what happens is that a "General Protection Fault" crashes the machine - a contradictory phrase since faults don't protect, etc.

A moment when I think I might just be able to transform anguish into philosophy. Of course that isn't true; one stays against the stays of the other, as if moving solo across phenomenological waters. I can't work this way. Is make -k C:\dor.el

Exiting due to signal SIGSEGV

General Protection Fault at eip01b4cb

eax960000 ebx960000 ecx0002ac edx970000 esi000000
edi004010

ebp0ba5ac esp0ba598 program=C:\FSF\BIN\MAKE.EXE

cs: sela7 baseac0000 limit}52ffff

ds: selaf baseac0000 limit}52ffff

es: selaf baseac0000 limit}52ffff

This encodes danse la restaurwant

<http://www.asondheim.org/commedia.mp4> h ha ha ha twah wah wah! ha ha ha
twah wah wah! ha ha ha pwah wah wah! ha ha ha :wah wah wah! ha ha ha /wah
wah wah! ha ha ha /wah wah wah! ha ha ha wwah wah wah! ha ha ha wwah
wah wah! ha ha ha wwah wah wah! ha ha ha . ha ha ha a ha ha ha swah wah
wah! ha ha ha owah wah wah! ha ha ha nwah wah wah! ha ha ha dwah wah
wah! ha ha ha h ha ha ha ewah wah wah! ha ha ha iwah wah wah! ha ha ha
mwah wah wah! ha ha ha . ha ha ha owah wah wah! ha ha ha rwah wah wah! ha
ha ha gwah wah wah! ha ha ha /wah wah wah! ha ha ha cwah wah wah! ha ha
ha owah wah wah! ha ha ha mwah wah wah! ha ha ha mwah wah wah! ha ha ha
ewah wah wah! ha ha ha dwah wah wah! ha ha ha iwah wah wah! ha ha ha a ha
ha ha . ha ha ha mwah wah wah! ha ha ha pwah wah wah! ha ha ha 4 ha ha ha
ha ha ha

- Letters (forming words) are inserted among "ha ha" - laughter, and "wah wah"
- sadness; the video referred to is Maud and Foofwa making high-speed faces in
a restaurant, moving rapidly from the presentation of one emotion to another.

In another also connected to a video, the Internet Text is scraped (some- thing
I've been working with for over a decade) to construct a text deal- ing with
emotional avatars:

pain. avatar.

in pain. if she moves they knew i played with avatars, avatar-abuse: this avatar
dancers - and we can map into entirely new spaces and content - the occupation
of virtual space - parent-child relations, father-avatar avatar < digital < broken
> analog < mocap < digital > avatar-meats are leashed, tethered to logical
reach of avatars. reach avatars. of and my people! my avatars! my little maud-
enunciation of avatars, pre-duet: making new avatars on - my, the swords make
the avatar angry! azure writhes house. they knew i played with avatars, front of
the house. that they avatars. that one cannot cum seems to lack coherency. i

wish i was home. avatar- abuse: this is more than familiar to me. i am in the neighborhood manner, similar to the avatar but the dancer is dancer imitated by a month old, protocol-driven, hunger for signifiers, azure struggles which is more than familiar, is more than familiar: they knew i played with avatars. avatar-abuse: this relates to mother-father relations: primordial thought of "my avatars avatars." so this is what it looks like from inside - an avatar. those few knew i played with avatars; all of them are avatars, but mapped - which in fact indicates the direct murmuring of avatar-meat; you can hear them directly beneath the swords. avatars have to avoid swords, their baggage. they speak through a thousand dancers, most of whom were abused.

The following was scraped using the Google API and a perl script; the result was then modified:

Cli!

Top/World/Deutsch/Gesellschaft/Umwelt,_Verkehr,_Energ#h#rea#letsc!
Glacie#ie#ituate##h#00#!hig#ro#h#onkordiaplatz#h!
Aletsc#lacie#a#!widt##pproximatel#.#rie#ot##h#h!
mos#laciare#ar##h#lp#a#nscribe##000#wis#ikin!
recommendatio#ro#h#ctivit#orkshop#escribin#!wal#longsid#h!
Aletsc#lacie#ro#iescheral##ru#IM#uop#agazin#xplore#h!
wonder##uope#!summe#ourne#roun#uope#wis#ikin!
recommendatio#ro#h#ctivit#orkshop#escribin#!wal#longsid#h!
Aletsc#lacie#ro#h#A#egio##h#os#laciare#re##h#lp!
an#ncorporate#h#letsc#lacier#h#arges#n#onges##ester!
Eurasia#.#letsc#lacie#h#lp#arges#n#onges#lacier#yin!
i#h#ernes#lp##outh-centra#witzerland#overin##re##!
squar#ile#17#.#iveca#ovie##rosse#letschletscher#ernes!
Alps#witzerland#on#now#h#letsc#lacie#h#igges#!
continenta#uop#ou#eu#u#ignore##lacie#Aletsc#s##lu!
gran#lacie#letsc#eathe#n#nformatio#bou#ringy#rance#h!
etc. (All of these are just part of things.)

- The idea was to create a visual cliff, strata representing the density of pulling meaning out of rock, the 19th century science of (more or less) visual stratigraphy.

In the following, a script in Second life was turned into Beckett:

watery

bugsy molloy - sup you - i have fleas bugsy molloy - nice you - not really you -
you think i'm typing i'm scratching like crazy bugsy molloy - lol you - that's easy
for you to say you - try it with pesky varmints jumping all over you,darn! bugsy
molloy - ill pass you - not really, i caught some virus my hard drive's messed up

and my memory's rammed flat bugsy molloy - that sucks you - not as bad as microsoft you - lsmft lucky strike means fine tobacco bugsy molloy - ohh ya bugsy molloy - how long you been playin?? you - about a year or two now you - but i don't know anything and the fleas are in the way, maybe try some calomine lotion i don't know etc.

That text was changed to some degree; the dashes are from Sterne. In the following two religion lists at a hacking site were combined and reordered to accompany a video; think of these as chant:

god

wererat werewolf werewolves white whitedragon whiteunicorn wight winter
Jun 14 2000 Directory Hindim Abhay Abhijit Abhilasha Achit Achyuta Aditi
Aditya A boggart bogle bonachus bonasus bonedevil bonnacon boobrie boojum
borak Akaash Akriti Akuti Alok Amal Amar Amavasu Amit Jun 14 2000 Directory
danish ysbaddaden ysgithyrwyn zeus ziphius ziz zolostraya zombie zoroastrian
Subjec Jun 14 2000 Directory namewererat werewolf werewolves white
whitedragon whiteunicorn wight winter Jun 14 2000 Directory Hindim
cynamolgi cynamolgus cynocephali cynocephalus dadhikravan dadjikra49
daedalus daedelus daemon danaan daoine daoinesidhe daoram deino etc.

Finally, the following was created using an old perl script I wrote (literally years ago) that reorders and catalyzes text input; I wrote, in other words, into the program, which just rearranged sections. But the surrounding quotations (in the program) send or inspire the text in other directions:

octopus chased by train

<http://www.asondheim.org/octopuschasedbytrain.mp4>

inside, we huddle within ourselves, medieval grange warming us for the next
chain or bluff or cliff, the abandoned resort in the midst of whistling winds,
emptied church of all but brilliant sound, fingers gracing keys; now the little
party has moved out of doors, what delight { } immersion now ascending now
descending such thinned air { } :lost-body- skins slough from miracles of
movement, inflationary moments of universal depth, O Maud! O Foofwa! Thou
conquerest thine ridges of hunger taut against meadow and moraine!
civilization floods from thine arms and legs, hands and feet, neck and torso,
waist and hair. Weirdness of furies tamed by grange and goat, Alpine chough
and sparrow, fawn and fog, the weather darkling towards the welkin's eve,
enormous face of the world inconceivably thrusting towards the stars
{ } :smeared and teetering across the landscape of exaltation, glacial exhalation
as the enormous lip etc.

- The point of all of this is that there are numerous methods to work with or interfere with "writing" - I use the term "wryting" to reference those methods

which problematize both normal (normative) text and encoding - system, structure, and semantics simultaneously collapse. The result can be a "mess" - just like like is a mess in which rules and roles play a large part - but the mess is entangled like the real; it goes somewhere else and quite possibly somewhere new.

- Alan (thanks for your (and everone's) comments) -

[↑ Contents](#)

437. **Alan Sondheim**

transgression of the 1st and 2nd life

Sat 18 Nov 2006

(last for a while, apologies)

transgression of the 1st and 2nd life

the chiasm turns back on itself.

I knew something was wrong with the world.

at the edge, the pli or fold - analog transforms into zero.

zero-multiplication: the world is absorbed.

one-multiplication: the world returns to the world.

we do not return.

we head across the divide.

we are returned.

again and again, we are returned.

we form a corpuscle.

if zero is boundary, one is interior.

the boundary has zero area in relation to interior.

but the same order of the continuum.

you can assign addresses one place or another.

these addresses are on the boundary.

the interior is emptied.

the interior is empty.

because it's useless to move in such and such a direction,

i move in such and such a direction.

because nothing lives or dies there, i give myself

the permission of breath.

the dragon looks at the sun, calling for st-george

the dragon looks at the sun, calling for st-george

the dragon looks at the sun

what the sun does is beyond the pale
the jew is beyond the pale. the jew can't reach himself.
the woman is beyond the pale. she can't reach the jew.

I announce to you: the cleansing of the waters of forgetfulness.
You can't go that way. You don't belong that way.
That way of the waters of forgetfulness there are things.
Nothing swims among them.
Neither things nor things.

escapade, escape, esplanade, explanatory, promontory
episodes of leaving and impossibility.
communality of the first of prankster and on-the-go
exhaustion of the second, landscape cylinders
tomb cylinders of day and night land

of dropping, the fraud of the real against the masquerade of the self
you roam and it doesn't seem like marauding, more like comfort
then the edge says, come lie with me
then the plane says, come sleep with me
dropping the fraud of the real into the real of the fraud
dropping the masquerade of the self into the self of the masquerade

when zero becomes infinitesimal and the hills are polygons
when infinitesimals give birth to the digital
when the digital swallows the self
then

<http://www.asondheim.org/xcap1.mp4>
<http://www.asondheim.org/xcap2.mp4>
<http://www.asondheim.org/dropping.mp4>

video with sandy baldwin {first two somewhat long, third somewhat short}

[↑ Contents](#)

438. **Jesse Glass**
Best Poetry Books of 2006
Sat 18 Nov 2006

Please consider these titles:

The Sights Along the Harbor; New and Collected Poems by Harvey Shapiro
The Passion of Phineas Gage and Selected Poems by Jesse Glass (as per the
Guardian book Page, Jacket, etc.)

Now Showing by Jim Daniels

China Notes & The Treasures of DunHuang by Jerome Rothenberg

Thanks, Jesse

[↑ Contents](#)

439. **Joe Amato**
three by me/mla book signing...

Sat 18 Nov 2006

dear all,

just a quick bit of self-promotion: i append below the info on three books by yours truly, two out recently and one forthcoming soon...

also: for those of you attending mla/philly, i'll be at the iowa booth in the book exhibit area giving a book signing on 2:00 pm thursday 28 december... if you're not otherwise engaged, it'd be great if you might drop by just to chat (and you needn't feel obliged to purchase anything)...

thanks for your attention, hope to see some of you! --

best,

joe

Industrial Poetics: Demo Tracks for a Mobile Culture
Joe Amato
University of Iowa Press, 2006
\$29.95 hardcover
ISBN 1-58729-501-6
<http://www.uiowa.edu/~uipress/indpoe.htm>

"Pioneering a viable interface between poetic practice and scholarly responsibility, Amato's is a necessary voice in performative engagement with the labor-intensive underside of academic work. His command of vernacular locutions ranges from impressive to dizzying. Allied to such discerning critical intelligence, such proficiency has the potential to alter -- and certainly refresh -- the nature of scholarly discourse." Jed Rasula

- "1. Buy it.
2. Listen up.
3. Deprofessionalize.
4. Buy a copy for a friend.
5. Write a book like this.
6. Industrial Poetics is da bomb.
7. Because the taste is what counts."

Charles Bernstein

"The second 'Track' (chapter) of this wild, hilarious, learned, irreverent, energetic, nasty, and touching book is called 'How a Former Professional Engineer Becomes a Former English Professor.' And that's what Industrial Poetics is all about: working-class aspirants for middle-class 'professional' goodies, academic and journalistic hypocrisies, community failures, and the general all-around mayhem we experience at the turn of the twenty-first century. A collage of techniques from anaphoric verse to slangy dialogue, from pop song to scholarly reference, Industrial Poetics will make you laugh and sometimes cry with exasperation. Can life on the assembly line and in the ivory tower really be this absurd? Answer, oh yes, and then some." Marjorie Perloff

Under Virga
Joe Amato
Chax Press, 2006
\$16.00, paper
ISBN 0-925904-56-2
<http://chax.org>

"An ingenious gathering of poignant leapfrogging ... a muscular memorializing ... a sly haunting.' This is the book that's everything Amato says it is and is not. It bounces on water, refuses to be paraphrased, and invites itself to dinner. Buy it by the case while there's still time." Cole Swensen

Finger Exorcised
Joe Amato
BlazeVOX [Books], Forthcoming December 2006
<http://www.blazevox.org>

"Amato gives us irrepressible ruminations, flash narratives, verbal collages. At times they seem to be struggling to rise off the printed page into our simulated 3D, stereo, holograph world, but then they recoil from it with speedy wit and righteous indignation, in a weave of rhetorics designed to ward off the 21st century's demons." Anselm Hollo

[↑ Contents](#)

440. **Marcus Bales**

Carlo Wolff Celebration Reading/Symposium on RocknRoll writing

Sat 18 Nov 2006

December 2 Book Launch for Carlo Wolff's new book, Cleveland Rock and Roll Memories at Gallery 324 in the Galleria 4-7 pm.

The Galleria is located at 1301 East Ninth Street, with entrances at East 12th through the Erieview Tower, and on St Clair. There is free parking on Saturday for this event in the Galleria parking garage, entrance on Lakeside between E 9th and E. 12th.

Carlo Wolff's new book, *Cleveland Rock and Roll Memories* is Published by Gray Publishing (<http://www.grayco.com/s/new.shtml>), and is available Crooked River Books (<http://crookedriverbookstore.com/default.aspx>).

Carlo Wolff will read from his new book *Cleveland Rock and Roll Memories* at Gallery 324 in the Galleria at Erieview, downtown Cleveland, 4-7 pm. Books will be available on site from Crooked River Books (<http://crookedriverbookstore.com/default.aspx>)

Cleveland writers Deanna Adams, David Budin, Mark Holan, Jane Scott, Scott Lax, and Mike Oleszewski will honor Wolff's new book by reading from their own works about rock and roll. There will be a question- and-answer symposium after the readings, and then a book-signing for all the writers.

The current show on display at Gallery 324 is Storm Thorgerson's *TAKEN BY STORM* (<http://www.takenbystorm.us/>) : signed and numbered prints of the art he designed for so many famous album covers for Pink Floyd, Led Zeppelin, Cranberries, Mars Volta, Scorpions, Ian Drury, Peter Gabriel, Alan Parsons, 10cc, and many many more, were made. From the 1960's famous prism on black for Pink Floyd's "Dark Side of the Moon" into the 21st century with Muse's "Black Holes and Revelations", Thorgerson has created compelling art for decades. The show hours are Monday - Friday 10 am - 5 pm, and Saturday 10 am - 2 pm, and by appointment and by chance, and it runs through December 31, 2006.

DIRECTIONS to the GALLERIA

From the west side

2 East - East Ninth Street, right - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign). Parking is Free on Saturdays, \$3 after 4pm on Fridays. Go up the escalator or elevator to the FIRST FLOOR. Out of the elevator turn right and walk past the escalator to the Courtyard

480 - 176North - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

71 North - 90 East - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

77 North - 90East - 2West (Lakewood) - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

From the east side

480 - 77 North - 90East - 2West (Lakewood) - East Ninth Street, left -

Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

90 West - 2 West - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

From the Heights

Martin Luther King Jr Blvd North - 90 West - 2 west - East Ninth Street, left - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign)

By RTA Rapid

From wherever you are go to the Tower City station and change for the Waterfront Line - get off at East 9th street, up the stairs, turn right on East Ninth Street (away from the lake, away from the R&R Hall) walk half a block to Lakeside, cross Ninth Street to your left, cross Lakeside, and half a block further on is the Ninth Street Entrance to the Galleria.

If the weather's nice, you can also walk from Tower City across Public Square away from the Terminal Tower building you came out of (the building in which the RTA Rapid lets you off) and toward the BP Building. Walk east (that is, turn right just past the BP building) on any of Superior, Rockwell, or St Clair streets, to East Ninth. Turn left. From St Clair, it's right there; from Rockwell, one block, from Superior two blocks, to the entrance at East Ninth and St Clair.

[↑ Contents](#)

441. **Catherine Daly**
Re: Best Poetry Books of 2006
Sat 18 Nov 2006

I saw this, and while it is a little off topic to the original question -- five best books of 2006 -- what makes a book, especially of poetry, a "book of the year" -- is it especially good? in a year, it hasn't had a chance to really reach its audience yet, yet, if it came out in January, it might already be gone from chain bookstores, and if it is not yet out, it is not going to make "end of the year -- think about buying these for gifts" books stories --

I recently bought the world book year book for 1967 at the library used book sale, and of course it was about January - September 1966. So then, it occurred to me what I really wanted was the year book from 1968, which would actually be about January 1967.

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All best,
Catherine Daly


[↑ Contents](#)

442. **Catherine Daly**
print y/o m&ms
Sat 18 Nov 2006

<http://www.mymms.com/customprint/index.asp>

you pick the color and write the message (knowing one side has a single "m")

--

All best,
Catherine Daly


[↑ Contents](#)

443. **Alan Sondheim**
Reviews of Numerous Wonderful Books
Sun 19 Nov 2006

(I've sent these out periodically to a few lists. I'd really like to know what others are reading, especially in areas that inform their poetics/ poetry/writing practice. - Alan)

Reviews of Numerous Wonderful Books

I haven't done these in a while; I'm fairly behind schedule. But there are so many exciting things, new and used, that I feel the need to begin, even if the reviews are encapsulated.

1 Prevention of Railroad Accidents or Safety in Railroading, George Bradshaw, 1912. This is a small semi-paperback, profusely illustrated. There are sections on how to move explosives and warnings about not climbing on the front of a locomotive while it's moving towards you. "Don't try to open knuckles as cars are about to come together." This curious work opens a whole new world of course. Look for it!

2 The Book of Talismans, Amulets, and Zodaical Gems, Thomas and Pavitt, 1914. This is a wonder; there are ten plates plus one colored plate, covering gnosticism, Egypt, India, the Koran, and so forth. A lengthy section deals with the mystic qualities of gems. I believe this has been reprinted..

3 The Ochre Robe, an autobiography, Agehananda Bharati. This is a troubling book by an Austrian who wrote the brilliant The Tantric Tradition. Bharati was somewhat of a follower of Bose; his account is oddly harsh, "no-nonsense," and thereby wonderful. Bharati was an expert, among other things, on Wittgenstein and the British philosophical tradition; his use of language is precise. I can recommend both of these books without hesitation; The Tantric Tradition for example has an important section on intentional language. (1970-80)

4 Selected Writings, Walter Benjamin, edited by Jennings, Eiland, and Smith, Harvard, 2005 paperback, five volumes from the original hardcover four. All I can say is Wow! These are absolutely amazing. I've been working on a theory of "defuge" - the roots are here. There's enough to keep cyberspatial theorists busy for years. The entries range from fragment to extended essay, and there are probably a couple of hundred of them. This, along with the full Arcades, has to be one of the monumental philosophical/literary works of our time.

5 HTML & XHTML, The Definitive Guide, 6th edition, Musciano and Kennedy, O'Reilly, 2007. I love this book (I received a review copy); I've used the previous editions as well. It is intelligent, packed with information, clear, and prescriptive; I can't recommend a better book for Web authors. Everything from CSS and XML through URLs is clarified. Even if you only use GUI editing software for Webpages, this gives you useful information on what goes on "under the hood" - information that allows you to tweak pages any way you want. There's a useful webpage for the book as well. The book is also "Safari Enabled" - which allows you to access it entirely on the Web for a fee. I used Safari for a while but realized I prefer my books next to me; not everything has to be on the screen, not even texts about online organization.

6 Death Scenes, A Homicide Detective's Scrapbook, Katherine Dunn, text; edited by Sean Tejaratchi, Feral, 1996. I hadn't seen this before; it's hard to

look at. Bodies are blown apart, dismembered, hung, torn apart, shot, knifed, and so forth. The detective is Jack Huddleston, who worked in LA from the 20s to the 50s. Dunn's essay frames the material. The book exposes one beyond CSI coolness; it's difficult to view without becoming involved; instead of desensitization, one becomes aware, to a very raw degree, of humanity's propensity towards violence and annihilation. There's no way to "bypass" the images. I'd recommend this to everyone, although one might have nightmares for days after.

7 Pancoast's Tokology and Ladies' Medical Guide, A Complete Instructor in all the Delicate and Wonderful Matters Pertaining to Women, 1901-03, with "many illustrations," by S. Pancoast M. D., enlarged and revised by Wesley Cook. There's a description of plates - and the plates aren't there. There are other plates that aren't listed. The text sometimes leaves the page altogether due to printing errors, and the result is something like John Furnival's concrete poetry. The text is also wonderful; testes, but not the penis, are described; there are images of anomalies of the vagina, but none of the "normal" vagina; images of deformed and joined babies accompany the section on ("normal") childbirth, and the authors on one hand applaud the emancipation of women and on the other decry suffrage. What comes through with all of this is the incredible frailty of child- birth at the time - so much could and did go wrong, as well as a medical habitus that can report cases from 1650 or so as if they were relevant and accurate in the early 20th-century. The book in other words is a pastiche of anecdote and "strict" medical knowledge; it's troubling on all levels.

8 Anomalies and Curiosities of Medicine, reprinted numerous times from 1896, by George Gould and Walter Pyle. My edition is two volumes from 1937. This work, composed largely of anecdotes, many of which are illustrated, is a guide to the monstrous; the images are in extremism. The result is a semiotics of the plasticity of the human form; the stories read something like Stekel or Ellis in tone. I think of this as an antique cabinet of wonders, of course. One of the directions emphasized by many of the older books above is the relative lack of structural principles; rumor and exaggeration from the Greeks onward characterize a kind of fascinating pseudo-science; the greater or more exaggerated the transformation, the more it holds our interest.

9 The Baburnama, Memoirs of Babur, Prince and Emperor, Thackston, 2002. The emperor Babur, 1483-1530, wrote this personal chronicle of ethnography, poetics, brutality and war. As the back cover says, this is "the first autobiography in Islamic literature". The text is wonder to read out of order; I found myself uninterested in the historical aspects, but very interested in the description, for example, of Kabul. The introduction is by Rushdie. I highly recommend this; it's like nothing I've ever read before.

10 The History of Humayun, Humayun-Nama by Gul-Baden Begam, translated by Beveridge, first published 1902. Gul-Baden Begam is Babur's daughter; this account reveals a great deal about a mystic palace, weddings, court life, and battles, from the viewpoint of an Islamic woman. I personally found this the more interesting of the texts, but very different; the two should be read together.

11 The Art of the Byzantine Empire, [REDACTED], edited Cyril Mango, Toronto, 1986. Wonderful accounts of the building of St Sophia among other things. I knew nothing about these texts, which are arranged thematically and chronologically; there's a mystical account of the construction which is quite beautiful. The book is texts only; there are no illustrations.

12 Ancient China's Technology and Science, "Compiled by the Institute of the History of Natural Sciences, Chinese Academy of Sciences," Beijing, 1983. The sections on mathematics, the south-pointing chariot and odometer are of great interest. There is a description of the abacus as well as counting- or mathematical- sticks, which, for me, is quite important; I wonder if the sticks are related to the Mah Jong counting sticks. In any case, the sticks are used in quite a different manner than the usual; the positions determine to some extent their orientation, and the numerical value is calculated by horizontals and verticals. There's more than a bit of the old Maoist propaganda here, but the book is invaluable as a resource.

13 Emotions and Relations, Nan Goldin, David Armstrong, Mark Morrisroe, Jack Pierson, and Philip-Lorca diCorcia, curated F.C. Gundlach, Taschen, 1987. These photographs are friends and worked with and through one another at times. The images are stark, disturbing, discomfiting no matter how you try to frame them. In a different way, they remind me of the work of Araki, who is also a disturbance, Larry Clark, others. When an image abandons the punctum for a field incapable of recuperation, something works on the subject in a radically different way. These aren't death scenes but life scenes that simultaneously refuse, slide easily. I do recommend the work of these photographers, Araki as well, creepy though he may be.

14 A New Course in Reading Pali, Entering the Word of the Buddha, James W. Gair and W.s. Karunatilake, Motilal, 1998-2005, and Introduction to Pali, 2nd edition, A.K. Warder, Pali Text Society, 1984. Thanks to Gabe Gudding for the first of these, which contains, right from the beginning, texts from the Canon. The Pali Canon is a large and complex collection of works that stem from the time of the Buddha; they're the heart of the Theraveda. Pali is the language of the Buddha as well; the texts that survive are spiritual. Pali has no endemic, specific alphabet; there are a number in use, including the Roman. The second book contains a more detailed grammar as well as an extended Pali-English,

English-Pali dictionary. Both are beautiful; I never will learn Pali (I have no patience for anything, including myself, at my age), but I begin to understand the grammar, the "flow" of the language, which is tremendously exciting. I'd recommend the first of these books primarily, but the second is necessary (I think) as well.

15 Assyrian Language, Easy Lessons in the Cuneiform Inscriptions, L.W. King, Routledge, 1901, reprinted by AMS. Cuneiform is impossibly difficult; I find that this book, although antiquated and quite possibly incorrect, gives a good introduction to the syllabic aspects of the script. It's a way in. Assyrian is related of course to Babylonian, Akkadian, Hebrew, Arabic; it's semitic (and therefore fun!). This book has proved far more useful than I thought it would. The book goes well with Beginner's Assyrian, D.G. Lyon, reprinted by Hippocrene.

16. Fijian Grammar, G.B. Milner, Government Press, Fiji, 1972. I'm fascinated by Hawaiian, Tahitian, Fijian. This is a somewhat complete grammar; the author immediately departs from western categorizations, using instead bases, common, particles, voice, etc. The bases and particles are of particular interest, since they seem to point the way towards another non-Indo-European semantics of great interest. This is one of the most interesting language texts I've seen.

17 A Cultural History of Tibet, David Snellgrove and Hugh Richardson, Shambhala, 1968. As with almost all the other books mentioned here, I have no idea whether or not this is considered "accurate" by today's standards. I wish I had known about this book earlier; it clarifies the country (at least for me), provides somewhat of a foundation for thinking through all those texts and practices in translation. There it is, at the beginning and end of my library. Recommended as essential.

18 Nonduality, A Study in Comparative Philosophy, David Loy, 1988. Yes, this is also recommended, also provides a path of thinking; western references include Derrida; Buddhism, Vedanta, the Bhagavad-Gita, etc. are covered in detail. I found the work illuminating; nonduality is opened and released.

19 Field Theory in Social Science, Selected Theoretical Papers, Kurt Lewin, Harpers, 1951. Mix with Lacan; Lewin developed a topological field theory of personal and psychological processes; there are numerous examples (with, I believe, dubious mathematical formulas) throughout. One can go from here to Lacan to Sokal (who I think should be given a bit more credence than he is). On the other hand, the topological tools and notion of a field are quite useful; dynamic group processes, for example, are analyzed in detail.

20 Revolt, She Said, Julia Kristeva, Semiotext(e) Foreign Agents Series. Semiotext(e) is the Museum of Modern Art for theorists; it's simultaneously hip and canonical; the Semiotext(e) seal of approval extends far beyond the size

of the paperbacks. Be that as it may, Baudrillard aside, this is a great book, particularly for those who love Kristeva (as I do). There are three interviews, the longest by Philippe Petit; one should definitely read this, but not as an introduction to Kristeva - instead, a kind of summing up, metacommentary, analysis.

21 Counter Daemons, Robert O. Harrison, Litmus Press, 2006, and Elemental Song, Robert O. Harrison, <Answer>, 2006. Harrison sent me these books. I thought they'd be problematic (he mentioned connection with computers). This worried me. Instead, they're two of the most brilliant books of poetry I've read, period. I hope to review them at greater length later. Counter Daemons reflects both daemons in unix/linux and Socrates' daemon. The "I" is insistent all the way through. Computer ideas are used beneath the surface; they don't dominate, they're not codework, not subtext. They're the dark matter of the writing. They suffuse the surface which is the depth; they're not beneath it. The "I" reminds me (everything reminds me of everything, apologies) of Nicanor Parra's Individual. It's demiurge, Vedic. In Elemental Song, the stanzas are unrhymed triplets. There is an "a" that begins the first five; there's a relation with the longer work. I want to mention these because everyone should buy them. They're two of the few books of writing I can carry around; they have that intimacy. The cover of CD is by Brenda Iijima, one of the best I've seen.

22 Mary Magdalen, The Essential History, Susan Haskins, 2005. This is just a terrific book to delve into. MM refuses framework, seeps; there is little to go on historically. Sexuality is there from the beginning, as perhaps are penitence and leadership. My Nikuko was partly based on MM; I think she figures through the Preraphaelites and the Victorian in general. In any case this is thoroughly researched stunning book that goes to the heart of western culture.

23 The Dark Philosophers, Gwyn Thomas, Library of Wales, 1946-2006. These three novelettes lie between Proust and P.D. James; the back cover insists Thomas Hardy and Damon Runyon. I want to recommend the depths of these; there is coal everywhere in the townscape, and the violence combined with almost feudal conditions resonates with the coal regions of Pennsylvania and West Virginia. I'm mesmerized by the stories (still haven't read the third).

24 The Talmud, The Steinsaltz Edition, Rabbi Adin Steinsaltz, Random House, 1989. The Talmud and its hermeneutics are useful and originary for textual analysis that mixes surface and depth inextricably. I want to mention in particular A Reference Guide, which accompanies the Tractates. There are sections on The Essential Nature of the Talmud, Aramaic, The Book, Talmudic Terminology, Talmudic Hermeneutics, Halakhic Concepts and Terms, etc. Some of the concepts defined and discussed: "There is no absolute chronological order in the Torah." "If it does not refer to..." "The verse speaks about the

present." "Revealing something." This can usefully be read in conjunction with Marc-Atain Ouaknin's *The Burnt Book, Reading the Talmud*, perhaps the best book I've read on hermeneutics and the phenomenology of the text.

25 *Tumult on the Mountains, Lumbering in West Virginia, 1770-1920*, Roy B. Clarkson, first published 1964. I recommend this to anyone interested in forestry and its environmental impact; almost all the old (first growth) forest in West Virginia has disappeared. I never realized either the extent of the damage or the density of the original forests; they remind me of the old growth on Victoria Island. The Appalachians were almost tropical; now almost all of this is lost, and the rest is disappearing with the advent of mountain-topping. It's horrible; the Appalachians constitute literally one of the thickest and most variegated ecosystems in the world; as with the tropics, it's disappearing fast. The book is mainly revealing photographs; there's a great deal on logging locomotives which operated on somewhat different principles than the usual engines.

26 Hesiod's *Theogony*, translated and edited by Richard S. Caldwell, Focus Classical Library, 1987. Caldwell makes sense of the genealogy; that alone should give him a Pulitzer. The commentary is lengthy and excellent; if you're interested in the text, this will be of great use.

27 *The Complete Kama Sutra*, Alain Danielou, Park Street, 1994. The KS is one of the most and worst translated Sanskrit texts. This is an excellent one (as far as I can tell), with two commentaries, one traditional and one more or less modern. Because it's complete, there are sections on morals, economics, conduct, and so forth, in relation to sexuality and mores. It's far more interesting than the abbreviated versions.

28 Technological note again: I've been working with PAL cameras, both in Europe and the US, and find them so far superior to NTSC that the conversion and difficulty (in the US) is worth it. The reds stay red; they're not mixed in with the luminance, and don't blur. The additional lines make for a much sharper picture, somewhat close to HD. These cameras are more than sufficient for anything online, relatively inexpensive, and a joy to operate.

29, 30, 31, ... I wish I could read more, could go on! I'd like to cover, in depth, the work of Joe Amato and the post-Yasusada work of Kent Johnson. Amato's *Virga Under* is wonderful; I've been reading it on and off, but not enough to do anything but recommend it. The same goes for Kent Johnson's eloquent *Lyric Poetry After Auschwitz*. ... I've mentioned Marguerite Young before; at this point I think I have all of her work here - do check it out, give it time, delve into it; it's worth it. ... And I think I've mentioned Paul Young's *The Cinema Dreams its Rivals, Media Fantasy Films from Radio to the Internet*, which covers the interrelationships between film and video/cyberspace/radio and so forth; film

is one of the most inert, "insoluble" media - the others are aerial, virtual, always already elsewhere. The interconnections among all of these reveal a lot about our culture. ... Just found, literally on the sidewalk, Donald E. Knuth's *The TEXbook* - TEX is a markup language developed by this famous programmer, and this book, from 1984-86 is a complete guide to it. There are a lot of escape keys and backslashings; the description is worth reading even if one doesn't employ TEX. ... In French: *Dictionnaire de la prehistoire*, Andre Leroi-Gourhan, Quadrige, Presses Universitaires de France, 1988-97 - a beautiful book for delving into the (roughly) current state of research in the field; there are probably thousands of sites listed. ... *Les Guerres de Demain*, Pascal Boniface, Seuil, 2001 - so many ways to die, so many types of war, we're always under the gun. I've been reading this on and off; it's not fun - it's eerie. ... *La Suisse de la formation des Alpes a la quete du futur*, pub Migros 1975 - I'd been looking for a book dealing with the political/cultural/geographic/historical/etc. background to Switzerland; this seemed the best, in spite of its age. It was 5 fr for 700 pages! Something to read on the plane trip back. - English again: poems for teeth, Richard Loranger, We Press, 2005 - a wonderful book of poetry (pardon the use of the same superlatives over and over again) dealing with... teeth and their condition; it's oddly uncomfortable to read, and I hope to get to this later. Each tooth has a section and a description - "Tooth of Memory" for example. I recommend this not only for its oddness, but for that very discomfort; teeth are an aporia of the body-bone itself, this is sensed throughout the book. - Finally, why not end on *The Ladies' Home Journal Treasury*, edited by John Mason Brown, Simon and Schuster, 1956? The writers include Eugene Field, Helen Keller, John Steinbeck, Bill Malden, Ethel Waters, Marianne Moore, Daphne du Maurier, Vachel Lindsay, and Jerome K. Jerome. There are full-color illustrations from covers, advertisements, and page layouts. Really recommended; it's a great view of America from, say, 1883 on.

== I offer no apologies for this close to endless listing (providing one is doing modular arithmetic!); all of the above are useful and exciting. I've been reading like a fiend, trying to keep up; so many of these background my own writing (which admittedly is a poor excuse, but ah well...) - do check them out!

- Alan

[↑ Contents](#)

444. **AG Jorgensen**

2 Poetry China - Recent Tibetan Deaths - VIDEO

Sun 19 Nov 2006

Dear all:

<http://www.protv.ro/stiri/international/cameramanul-pro-tv-despre-tibetanii-mpu-ca-i-i-despre-brenciu.html>

What you will see, read, is what I got to know first-hand, having just returned from India's refugee center for newcomers making illegal exit, fleeing China through passes bordering Nepal. I spent two months, more than, in North India - and this is my third time in a year (which means I am entitled to an opinion). It all requires a study, these issues, of course, and a consistency in concern and commitment to human dignity - regardless of "comfort zones".

I've often been attacked back-channel for my views regarding PR China and expat poets parading around as as open-minded Allen Ginsburgs or subterranean subversives amid clamp downs to free speech and basic rights - as if we had no responsibility to anyone or anything (that dog-eat-dog, to quote RC). As if exploiting a dirty little situation were not, well, wrong. Maybe one can objectively conclude that since nothing's really permanent and fools are cradling their own karma, no sense in pretending anything does matter outside of ME.

And I understand that most just don't know - can't know - haven't the opportunity - or miss the layers (mostly, alas, because of that status allocated to race). And rights, of course, are only necessary for the minority. But you can only understand as much, I think, acutely so, byway of travel, study, thoughtful contemplation.

Oh, just wondering, and surely trying to smile (a bit in the face of it)!

Alex Jorgensen

"Our best security, our only security, is in the world of ideas, and I sense a slight foreboding," he said.-- Justice Anthony Kennedy

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445. **AG Jorgensen**

1 Poetry China - Recent Tibetan Deaths - ARTICLE

Sun 19 Nov 2006

Dear all:

Video footage that can be seen online of shootings of Tibetans by Chinese border police on September 30 refutes official claims that the troops fired on the group of Tibetans crossing the Nangpa Pass to Nepal “in self-defence”.

The video footage, taken by a Romanian cameraman who was at advance base camp on Mount Cho Oyo at the time (www.protv.ro), depicts a line of Tibetans walking uphill through the snow on the pass when a shot is heard and one of the figures falls to the ground. The video clearly depicts that the Tibetans had their backs to the soldiers, were unarmed, and offered no resistance. The nun, Kelsang Namtso, appears to have been shot in the back.

In an unusual official account of the incident, China said that Chinese frontier soldiers tried to persuade the group of Tibetan “stowaways” to go home, but the Tibetans refused and “attacked the soldiers”, who were then “forced to defend themselves”. (People’s Daily, October 13, and Xinhua, October 12). The Chinese official account does acknowledge one death, but says that it was from altitude sickness. On the same day that the official account was released, Chinese Foreign Ministry spokesman Liu Jianchao denied knowledge of the incident.

Mary Beth Markey, Executive Director of the International Campaign for Tibet, said: “The Chinese Xinhua statement belongs in the realm of fiction given the evidence confirmed in this powerful footage. It is deplorable that the People’s Armed Police act as if shooting Tibetans crossing into Nepal is a legitimate expression of their authority. ICT demands a full accounting by the Chinese government, and assurances

of the safety of the children now apparently in the custody of the Chinese military."

During the shooting, a mountaineer in the cameraman's group can be heard saying: "They are shooting them like dogs." Sergiu Matei, a cameraman from Romania who was on his first climbing trip to Cho Oyu, west of Mount Everest and near the border with Nepal, told ICT that he and his group saw the line of Tibetans snaking up the pass, and ten or more soldiers near advance base camp opening fire. "We saw one person falling down, and they didn't get up. This must have been the nun who died. We saw another person fall down too, but later they got up - maybe this person was injured."

Sergei Matei, who returned to Bucharest from the Himalayas yesterday, also helped a Tibetan from one of the groups escaping to Nepal across the Nangpa Pass when he found him hidden in a toilet tent at advance base camp. He said: "He was terrified and shaking. I couldn't think of what to say so I asked him if he was going to see the Dalai Lama, and when he heard those words he put his hands together in prayer. We hid him in the mess tent for several hours and when it seemed to be safe, I took him back onto the pass."

A Czech climbing expedition leader, who also witnessed the shooting, Josef Simunek, told ICT: "We felt as though it was 20 years ago in our country in the Communist time, when Czech soldiers killed Czech citizens in their escape over the 'Iron Curtain'."

chinaview.wordpress.com/2006/10/13/

***DO THE SEARCH AND GET THE INFO -- READ PAPERS OUT OF HONG KONG!

"Our best security, our only security, is in the world of ideas, and I sense a slight foreboding," he said.-- Justice Anthony Kennedy

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446. **Bob Marcacci**

Last Call: Online and Print Journals Survey

Sun 19 Nov 2006

e-Greetings all:

Thought I would post this again just for good measure. I've received some excellent responses already, but I was hoping to receive a few more. A few seconds to jot down your off-the-top thoughts would be wonderful.

I'd like to try to continue to hold this informal survey each year, the results of which I will again post on my blog. Any comments and flack gladly accepted...

I'm curious about which are your most respected venues for online and print poetry publication.

To where do you return regularly? Without which sites can't you live?

Please send your responses backchannel and thanks in advance!

--

Bob Marcacci

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

[↑ Contents](#)

447. **Mary Kasimor**

Re: Last Call: Online and Print Journals Survey

Sun 19 Nov 2006

Bob, I go to Selby's List, but now that I am on the UB Poetics discussion group, I also check into what people post here. For example, I was very interested in the post from Tom Lewis about the midwest poetry blog.

Mary Kasimor

Bob Marcacci <[REDACTED]> wrote: e-Greetings all:

Thought I would post this again just for good measure. I've received some excellent responses already, but I was hoping to receive a few more. A few seconds to jot down your off-the-top thoughts would be wonderful.

I'd like to try to continue to hold this informal survey each year, the results of which I will again post on my blog. Any comments and flack gladly accepted...

I'm curious about which are your most respected venues for online and print poetry publication.

To where do you return regularly? Without which sites can't you live?

Please send your responses backchannel and thanks in advance!

--

Bob Marcacci

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[↑ Contents](#)

448. **Michael Magee**

Re: Mackey

Sun 19 Nov 2006

That's great news, for Nate and for poetry. The next Poetry Project Newsletter has my review of *SPLAY ANTHEM*. It deserves all the accolades it's getting and more. Mike

Michael Magee

Combo Arts

██████████

<http://www.comboarts.org>

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

> and this morning, NPR ran a feature on the awards, including a

> recording of Nate reading from Splay Anthem --

 $\geq$ $\geq$ [illegible][illegible] $\geq$

> "I stand corrected, like a bishop of the obvious."

> --Robert Kelly

 $\geq$ $\geq$

> 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

 $\vee$

> [REDACTED] [office]

>
> [redacted] [Fax]
>
> Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

[↑ Contents](#)

449. **charles alexander**
new on chaxblog

Sun 19 Nov 2006

The last THREE posts on
<file:///C:/Documents%20and%20Settings/charles.CHAXHOME/My
%20Documents/blog/http://chax.org/blog.htm>chaxblog

* LAST STAND OF THE ALAMO (all in our warehouse are being evicted) *

H.D. : HAVEN / HEAVEN (end of "The Walls Do Not Fall," in TRILOGY) *

Berssenbrugge & Nichol: POETRY PHYSICAL PLEASURE 2

<http://chax.org/blog.htm>

charles alexander / chax press

fold the book inside the book keep it open always read from the
inside out speak then

[↑ Contents](#)

450. **Rebecca Weaver**
midway has launched

Sun 19 Nov 2006

Hello all,

I'm pleased to announce that Midway, a new online literary journal has (at last!) launched. Some folks on this list are in the mag; please check us out.

Thanks,
Rebecca Weaver

[↑ Contents](#)

451. **Christine Hamm**
Re: midway has launched
Sun 19 Nov 2006

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Christine Hamm

www.christinehamm.org

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[↑ Contents](#)

452. **Rebecca Weaver**
oops--here's the Midway link
Sun 19 Nov 2006

Hello all again,
my apologies for the leaving out of the link to Midway.
here it is: www.midwayjournal.com

[↑ Contents](#)

453. **Poetics List**
Andrews online
Sun 19 Nov 2006

Hi.

Wanted to let you know about two things of mine
recently getting a home online:

PREHAB, a collaboration with graphic designer Dirk Rowntree — tiny
phrases/poems made into a video sequence of typographical mystery & magic.
(This premiered last year as part of my sound installation at Diapason). Now up
on the invaluable Ubu.com site:

<http://www.ubu.com/contemp/andrews/PrehabUbu.mov>

& second, from 2 weeks ago on the Bill O'Reilly Report on Fox News (my 'debut'
on national television), the video clip now up on Youtube.com. 5 minutes of
notoriety, as O'Reilly's "Outrage of the Week!", attacked for the anti-Bush/Iraq
slant of my political science courses at Fordham:

<http://www.youtube.com/watch?v=uTKp-XYWaOc>

Enjoy —
& hope to see you soon,

Bruce

< [REDACTED] >

454. **Audrey Berry**

Re: poem and photograph?

Sun 19 Nov 2006

I once had a show with a photographer Lloyd Trainor. I was interested in making poetry more visual and visceral, something that would have an impact on a reader, whether or not s/he chose to "enter" the poem completely. I was jealous of visual artists immediate impact. The work was large and the pieces had to be walked through, each poem 2-8 pages, on blotter paper that was 2x5 ft. We collaborated on the theme light and breath. At first our work answered each other, like when two poets read together, themes, rhythms, nuances that aligned; then we experimented. He began to print negatives of photos, I broke poems..changed their form, integrating the images as words or silences..they became one piece. Great area to explore, especially when the artists have an openness and intuitive grasp of the other's voice.

Audrey Berry

--- Tracey Gagne <[REDACTED]> wrote:

I am interested in the fact that you brought this up tonight, because I was out gallery-hopping tonight, which included looking at the works of photographers, and I found myself in a conversation with a photographer about poetry and photography. As one who is also interested in photography, I'm considering ways to make photographs that also work with my poetry.

What I'm finding when I speak to visual artists on the whole-- painters as well as photographers-- is that they aren't as interested in mixing poetry with visual art, as their idea is that poetry seeks to define their work. I don't see it that way myself, as my poetry, in my own

*opinion, doesn't seek to do that, but I am
struggling with finding
visual artists to collaborate with me.*

*Although, I did speak to that photographer tonight
who understood a
connection between the two, although I'm not sure I
necessarily agreed
with his viewpoint entirely.*

11, 2006, at 10:27 PM, Daniel Kane wrote:

*I recently came across a copy of Man Ray's and
Paul Elouard's book
Facile,
featuring Elouard's fragmented if consistently
erotic poetry alongside
Man
Ray's nudes. and it set me to wondering whether
poets and photographers
nowadays are combining poetry with photography in
book form in an
interesting way. I can think of Malanga's and
Warhol's Screen Tests / A
Diary, for example, and am aware of
poet/photographer Tim Davis, but
what's
been done since, say, the early 1970s that
actually combines photo with
poem? I've done little internet searches and come
across books like
Janet
Sternberg's Optic Nerve: Poems with Photographs
and Walt McDonald's
Great
Lonely Places of the Texas Plains (which feature
McDonald's poems
paired
with color photos by photographer Wyman Meinzer),
but these pair image
with
text in a conventional and, to my mind, pretty
dull way - that is,
image is
there to resonate or echo with the theme /
narrative of the poem. a
poem is
"about" a Texas plain and - lo! - there is a*

*pretty picture of a Texas
plain
alongside it.anything more ambitious in scope that
I should know about?*

Best,

--daniel

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Everyone is raving about the all-new Yahoo! Mail beta.

<http://new.mail.yahoo.com>

[↑ Contents](#)

455. **Kathleen Ossip**

New from Horse Less Press:Cinephrastics by Kathleen Ossip

Sun 19 Nov 2006

**** NEW FROM HORSE LESS PRESS ****

Cinephrastics by Kathleen Ossip

A chapbook of movie poems

c 2006, 31 pages.

"Shadows whisper from the monoliths, shells open..."

6x6, staple-bound.

cover art by kate schapira.

Imagined in 2002 and established in 2004, horse less press is a bare-bones, thin-skinned literary press housed in Providence, Rhode Island. We believe in the necessary absence of every articulated thing. All our publications are constructed by hand.

<http://www.horselesspress.com/cinephrastics.html>

Capturing the Friedmans

Mothers are smarter, calmer, braver
after the birth event, but the same
cannot be said of dad. The Caesars
foundered on the basics: empathy

compassion, like that. A squint of tears,
a range of pearlescent effects, a
true lyric hook--these the thick-skinned will
never understand. Why encourage
the cult of the middle initial,
the craze for the nine-digit zip code?

[↑ Contents](#)

456. **AG Jorgensen**

Is a damaged Administration less likely to attack Iran, or more?

Mon 20 Nov 2006

http://www.newyorker.com/printables/fact/061127fa_fact

THE NEXT ACT

by SEYMOUR M. HERSH

Is a damaged Administration less likely to attack
Iran, or more?

Issue of 2006-11-27

Posted 2006-11-20

A month before the November elections, Vice-President Dick Cheney was sitting in on a national-security discussion at the Executive Office Building. The talk took a political turn: what if the Democrats won both the Senate and the House? How would that affect policy toward Iran, which is believed to be on the verge of becoming a nuclear power? At that point, according to someone familiar with the discussion, Cheney began reminiscing about his job as a lineman, in the early nineteen-sixties, for a power company in Wyoming. Copper wire was expensive, and the linemen were instructed to return all unused pieces three feet or longer. No one wanted to deal with the paperwork that resulted, Cheney said, so he and his colleagues found a solution: putting "shorteners" on the wire—that is, cutting it into short pieces and tossing the leftovers at the end of the workday. If the Democrats won on November 7th, the Vice-President said, that victory would not stop the Administration from pursuing a military option with Iran. The White House would put "shorteners" on any legislative restrictions, Cheney said, and thus stop Congress from getting in its way.

The White House's concern was not that the Democrats would cut off funds for the war in Iraq but that future legislation would prohibit it from financing operations targeted at overthrowing or destabilizing the Iranian government, to keep it from getting the bomb. "They're afraid that Congress is going to vote a binding resolution to stop a hit on Iran, à la Nicaragua in the Contra war," a former senior intelligence official told me.

In late 1982, Edward P. Boland, a Democratic representative, introduced the first in a series of "Boland amendments," which limited the Reagan Administration's ability to support the Contras, who were working to overthrow Nicaragua's left-wing Sandinista government. The Boland restrictions led White House officials to orchestrate illegal fund-raising activities for the Contras, including the sale of American weapons, via Israel, to Iran. The result was the Iran-Contra scandal of the mid-eighties. Cheney's story, according to the source, was his way of saying that, whatever a Democratic Congress might do next year to limit the President's authority, the Administration would find a way to work around it. (In response to a request for comment, the Vice-President's office said that it had no record of the discussion.)

In interviews, current and former Administration officials returned to one question: whether Cheney would be as influential in the last two years of George W. Bush's Presidency as he was in its first six. Cheney is emphatic about Iraq. In late October, he told Time, "I know what the President thinks," about Iraq. "I know what I think. And we're not looking for an exit strategy. We're looking for victory." He is equally clear that the Administration would, if necessary, use force against Iran. "The United States is keeping all options on the table in addressing the irresponsible conduct of the regime," he told an Israeli lobbying group early this year. "And we join other nations in sending that regime a

clear message: we will not allow Iran to have a nuclear weapon.”

On November 8th, the day after the Republicans lost both the House and the Senate, Bush announced the resignation of Secretary of Defense Donald Rumsfeld, and the nomination of his successor, Robert Gates, a former director of Central Intelligence. The move was widely seen as an acknowledgment that the Administration was paying a political price for the debacle in Iraq. Gates was a member of the Iraq Study Group—headed by former Secretary of State James Baker and Lee Hamilton, a former Democratic congressman—which has been charged with examining new approaches to Iraq, and he has publicly urged for more than a year that the U.S. begin direct talks with Iran. President Bush’s decision to turn to Gates was a sign of the White House’s “desperation,” a former high-level C.I.A. official, who worked with the White House after September 11th, told me. Cheney’s relationship with Rumsfeld was among the closest inside the Administration, and Gates’s nomination was seen by some Republicans as a clear signal that the Vice-President’s influence in the White House could be challenged. The only reason Gates would take the job, after turning down an earlier offer to serve as the new Director of National Intelligence, the former high-level C.I.A. official said, was that “the President’s father, Brent Scowcroft, and James Baker”—former aides of the first President Bush—“piled on, and the President finally had to accept adult supervision.”

Critical decisions will be made in the next few months, the former C.I.A. official said. “Bush has followed Cheney’s advice for six years, and the story line will be: ‘Will he continue to choose Cheney over his father?’ We’ll know soon.” (The White House and the Pentagon declined to respond to detailed requests for comment about this article, other than to say that there were unspecified inaccuracies.)

A retired four-star general who worked closely with the first Bush Administration told me that the Gates

nomination means that Scowcroft, Baker, the elder Bush, and his son “are saying that winning the election in 2008 is more important than the individual. The issue for them is how to preserve the Republican agenda. The Old Guard wants to isolate Cheney and give their girl, Condoleezza Rice”—the Secretary of State—“a chance to perform.” The combination of Scowcroft, Baker, and the senior Bush working together is, the general added, “tough enough to take on Cheney. One guy can’t do it.”

Richard Armitage, the Deputy Secretary of State in Bush’s first term, told me that he believed the Democratic election victory, followed by Rumsfeld’s dismissal, meant that the Administration “has backed off,” in terms of the pace of its planning for a military campaign against Iran. Gates and other decision-makers would now have more time to push for a diplomatic solution in Iran and deal with other, arguably more immediate issues. “Iraq is as bad as it looks, and Afghanistan is worse than it looks,” Armitage said. “A year ago, the Taliban were fighting us in units of eight to twelve, and now they’re sometimes in company-size, and even larger.” Bombing Iran and expecting the Iranian public “to rise up” and overthrow the government, as some in the White House believe, Armitage added, “is a fool’s errand.”

“Iraq is the disaster we have to get rid of, and Iran is the disaster we have to avoid,” Joseph Cirincione, the vice-president for national security at the liberal Center for American Progress, said. “Gates will be in favor of talking to Iran and listening to the advice of the Joint Chiefs of Staff, but the neoconservatives are still there”—in the White House—“and still believe that chaos would be a small price for getting rid of the threat. The danger is that Gates could be the new Colin Powell—the one who opposes the policy but ends up briefing the Congress and publicly supporting it.”

Other sources close to the Bush family said that the machinations behind Rumsfeld’s resignation and the Gates nomination were complex, and the seeming triumph

of the Old Guard may be illusory. The former senior intelligence official, who once worked closely with Gates and with the President's father, said that Bush and his immediate advisers in the White House understood by mid-October that Rumsfeld would have to resign if the result of the midterm election was a resounding defeat. Rumsfeld was involved in conversations about the timing of his departure with Cheney, Gates, and the President before the election, the former senior intelligence official said. Critics who asked why Rumsfeld wasn't fired earlier, a move that might have given the Republicans a boost, were missing the point. "A week before the election, the Republicans were saying that a Democratic victory was the seed of American retreat, and now Bush and Cheney are going to change their national-security policies?" the former senior intelligence official said. "Cheney knew this was coming. Dropping Rummy after the election looked like a conciliatory move—'You're right, Democrats. We got a new guy and we're looking at all the options. Nothing is ruled out.' " But the conciliatory gesture would not be accompanied by a significant change in policy; instead, the White House saw Gates as someone who would have the credibility to help it stay the course on Iran and Iraq. Gates would also be an asset before Congress. If the Administration needed to make the case that Iran's weapons program posed an imminent threat, Gates would be a better advocate than someone who had been associated with the flawed intelligence about Iraq. The former official said, "He's not the guy who told us there were weapons of mass destruction in Iraq, and he'll be taken seriously by Congress."

Once Gates is installed at the Pentagon, he will have to contend with Iran, Iraq, Afghanistan, the Rumsfeld legacy—and Dick Cheney. A former senior Bush Administration official, who has also worked with Gates, told me that Gates was well aware of the difficulties of his new job. He added that Gates would not simply endorse the Administration's policies and say, "with a flag waving, 'Go, go' "—especially at the

cost of his own reputation. "He does not want to see thirty-five years of government service go out the window," the former official said. However, on the question of whether Gates would actively stand up to Cheney, the former official said, after a pause, "I don't know."

Another critical issue for Gates will be the Pentagon's expanding effort to conduct clandestine and covert intelligence missions overseas. Such activity has traditionally been the C.I.A.'s responsibility, but, as the result of a systematic push by Rumsfeld, military covert actions have been substantially increased. In the past six months, Israel and the United States have also been working together in support of a Kurdish resistance group known as the Party for Free Life in Kurdistan. The group has been conducting clandestine cross-border forays into Iran, I was told by a government consultant with close ties to the Pentagon civilian leadership, as "part of an effort to explore alternative means of applying pressure on Iran." (The Pentagon has established covert relationships with Kurdish, Azeri, and Baluchi tribesmen, and has encouraged their efforts to undermine the regime's authority in northern and southeastern Iran.) The government consultant said that Israel is giving the Kurdish group "equipment and training." The group has also been given "a list of targets inside Iran of interest to the U.S." (An Israeli government spokesman denied that Israel was involved.)

Such activities, if they are considered military rather than intelligence operations, do not require congressional briefings. For a similar C.I.A. operation, the President would, by law, have to issue a formal finding that the mission was necessary, and the Administration would have to brief the senior leadership of the House and the Senate. The lack of such consultation annoyed some Democrats in Congress. This fall, I was told, Representative David Obey, of Wisconsin, the ranking Democrat on the House Appropriations subcommittee that finances classified

military activity, pointedly asked, during a closed meeting of House and Senate members, whether “anyone has been briefing on the Administration’s plan for military activity in Iran.” The answer was no. (A spokesman for Obey confirmed this account.)

The Democratic victories this month led to a surge of calls for the Administration to begin direct talks with Iran, in part to get its help in settling the conflict in Iraq. British Prime Minister Tony Blair broke ranks with President Bush after the election and declared that Iran should be offered “a clear strategic choice” that could include a “new partnership” with the West. But many in the White House and the Pentagon insist that getting tough with Iran is the only way to salvage Iraq. “It’s a classic case of ‘failure forward,’” a Pentagon consultant said. “They believe that by tipping over Iran they would recover their losses in Iraq—like doubling your bet. It would be an attempt to revive the concept of spreading democracy in the Middle East by creating one new model state.”

The view that there is a nexus between Iran and Iraq has been endorsed by Condoleezza Rice, who said last month that Iran “does need to understand that it is not going to improve its own situation by stirring instability in Iraq,” and by the President, who said, in August, that “Iran is backing armed groups in the hope of stopping democracy from taking hold” in Iraq. The government consultant told me, “More and more people see the weakening of Iran as the only way to save Iraq.”

The consultant added that, for some advocates of military action, “the goal in Iran is not regime change but a strike that will send a signal that America still can accomplish its goals. Even if it does not destroy Iran’s nuclear network, there are many who think that thirty-six hours of bombing is the only way to remind the Iranians of the very high cost of going forward with the bomb—and of supporting Moqtada al-Sadr and his pro-Iran element in Iraq.”

(Sadr, who commands a Shiite militia, has religious ties to Iran.)

In the current issue of *Foreign Policy*, Joshua Muravchik, a prominent neoconservative, argued that the Administration had little choice. "Make no mistake: President Bush will need to bomb Iran's nuclear facilities before leaving office," he wrote. The President would be bitterly criticized for a preëemptive attack on Iran, Muravchik said, and so neoconservatives "need to pave the way intellectually now and be prepared to defend the action when it comes."

The main Middle East expert on the Vice-President's staff is David Wurmser, a neoconservative who was a strident advocate for the invasion of Iraq and the overthrow of Saddam Hussein. Like many in Washington, Wurmser "believes that, so far, there's been no price tag on Iran for its nuclear efforts and for its continuing agitation and intervention inside Iraq," the consultant said. But, unlike those in the Administration who are calling for limited strikes, Wurmser and others in Cheney's office "want to end the regime," the consultant said. "They argue that there can be no settlement of the Iraq war without regime change in Iran."

The Administration's planning for a military attack on Iran was made far more complicated earlier this fall by a highly classified draft assessment by the C.I.A. challenging the White House's assumptions about how close Iran might be to building a nuclear bomb. The C.I.A. found no conclusive evidence, as yet, of a secret Iranian nuclear-weapons program running parallel to the civilian operations that Iran has declared to the International Atomic Energy Agency. (The C.I.A. declined to comment on this story.)

The C.I.A.'s analysis, which has been circulated to other agencies for comment, was based on technical intelligence collected by overhead satellites, and on other empirical evidence, such as measurements of the radioactivity of water samples and smoke plumes from

factories and power plants. Additional data have been gathered, intelligence sources told me, by high-tech (and highly classified) radioactivity-detection devices that clandestine American and Israeli agents placed near suspected nuclear-weapons facilities inside Iran in the past year or so. No significant amounts of radioactivity were found.

A current senior intelligence official confirmed the existence of the C.I.A. analysis, and told me that the White House had been hostile to it. The White House's dismissal of the C.I.A. findings on Iran is widely known in the intelligence community. Cheney and his aides discounted the assessment, the former senior intelligence official said. "They're not looking for a smoking gun," the official added, referring to specific intelligence about Iranian nuclear planning. "They're looking for the degree of comfort level they think they need to accomplish the mission." The Pentagon's Defense Intelligence Agency also challenged the C.I.A.'s analysis. "The D.I.A. is fighting the agency's conclusions, and disputing its approach," the former senior intelligence official said. Bush and Cheney, he added, can try to prevent the C.I.A. assessment from being incorporated into a forthcoming National Intelligence Estimate on Iranian nuclear capabilities, "but they can't stop the agency from putting it out for comment inside the intelligence community." The C.I.A. assessment warned the White House that it would be a mistake to conclude that the failure to find a secret nuclear-weapons program in Iran merely meant that the Iranians had done a good job of hiding it. The former senior intelligence official noted that at the height of the Cold War the Soviets were equally skilled at deception and misdirection, yet the American intelligence community was readily able to unravel the details of their long-range-missile and nuclear-weapons programs. But some in the White House, including in Cheney's office, had made just such an assumption—that "the lack of evidence means they must have it," the former official said.

Iran is a signatory to the non-proliferation treaty, under which it is entitled to conduct nuclear research for peaceful purposes. Despite the offer of trade agreements and the prospect of military action, it defied a demand by the I.A.E.A. and the Security Council, earlier this year, that it stop enriching uranium—a process that can produce material for nuclear power plants as well as for weapons—and it has been unable, or unwilling, to account for traces of plutonium and highly enriched uranium that have been detected during I.A.E.A. inspections. The I.A.E.A. has complained about a lack of “transparency,” although, like the C.I.A., it has not found unambiguous evidence of a secret weapons program.

Last week, Iran’s President, Mahmoud Ahmadinejad, announced that Iran had made further progress in its enrichment research program, and said, “We know that some countries may not be pleased.” He insisted that Iran was abiding by international agreements, but said, “Time is now completely on the side of the Iranian people.” A diplomat in Vienna, where the I.A.E.A. has its headquarters, told me that the agency was skeptical of the claim, for technical reasons. But Ahmadinejad’s defiant tone did nothing to diminish suspicions about Iran’s nuclear ambitions.

“There is no evidence of a large-scale covert enrichment program inside Iran,” one involved European diplomat said. “But the Iranians would not have launched themselves into a very dangerous confrontation with the West on the basis of a weapons program that they no longer pursue. Their enrichment program makes sense only in terms of wanting nuclear weapons. It would be inconceivable if they weren’t cheating to some degree. You don’t need a covert program to be concerned about Iran’s nuclear ambitions. We have enough information to be concerned without one. It’s not a slam dunk, but it’s close to it.”

There are, however, other possible reasons for Iran’s obstinacy. The nuclear program—peaceful or not—is a source of great national pride, and President

Ahmadinejad's support for it has helped to propel him to enormous popularity. (Saddam Hussein created confusion for years, inside and outside his country, about whether Iraq had weapons of mass destruction, in part to project an image of strength.) According to the former senior intelligence official, the C.I.A.'s assessment suggested that Iran might even see some benefits in a limited military strike—especially one that did not succeed in fully destroying its nuclear program—in that an attack might enhance its position in the Islamic world. "They learned that in the Iraqi experience, and relearned it in southern Lebanon," the former senior official said. In both cases, a more powerful military force had trouble achieving its military or political goals; in Lebanon, Israel's war against Hezbollah did not destroy the group's entire arsenal of rockets, and increased the popularity of its leader, Hassan Nasrallah.

The former senior intelligence official added that the C.I.A. assessment raised the possibility that an American attack on Iran could end up serving as a rallying point to unite Sunni and Shiite populations. "An American attack will paper over any differences in the Arab world, and we'll have Syrians, Iranians, Hamas, and Hezbollah fighting against us—and the Saudis and the Egyptians questioning their ties to the West. It's an analyst's worst nightmare—for the first time since the caliphate there will be common cause in the Middle East." (An Islamic caliphate ruled the Middle East for over six hundred years, until the thirteenth century.)

According to the Pentagon consultant, "The C.I.A.'s view is that, without more intelligence, a large-scale bombing attack would not stop Iran's nuclear program. And a low-end campaign of subversion and sabotage would play into Iran's hands—bolstering support for the religious leadership and deepening anti-American Muslim rage."

The Pentagon consultant said that he and many of his colleagues in the military believe that Iran is intent on developing nuclear-weapons capability. But he added

that the Bush Administration's options for dealing with that threat are diminished, because of a lack of good intelligence and also because "we've cried wolf" before.

As the C.I.A.'s assessment was making its way through the government, late this summer, current and former military officers and consultants told me, a new element suddenly emerged: intelligence from Israeli spies operating inside Iran claimed that Iran has developed and tested a trigger device for a nuclear bomb. The provenance and significance of the human intelligence, or HUMINT, are controversial. "The problem is that no one can verify it," the former senior intelligence official told me. "We don't know who the Israeli source is. The briefing says the Iranians are testing trigger mechanisms"—simulating a zero-yield nuclear explosion without any weapons-grade materials—"but there are no diagrams, no significant facts. Where is the test site? How often have they done it? How big is the warhead—a breadbox or a refrigerator? They don't have that." And yet, he said, the report was being used by White House hawks within the Administration to "prove the White House's theory that the Iranians are on track. And tests leave no radioactive track, which is why we can't find it." Still, he said, "The agency is standing its ground."

The Pentagon consultant, however, told me that he and other intelligence professionals believe that the Israeli intelligence should be taken more seriously. "We live in an era when national technical intelligence"—data from satellites and on-the-ground sensors—"will not get us what we need. HUMINT may not be hard evidence by that standard, but very often it's the best intelligence we can get." He added, with obvious exasperation, that within the intelligence community "we're going to be fighting over the quality of the information for the next year." One reason for the dispute, he said, was that the White House had asked to see the "raw"—the original, unanalyzed and unvetted—Israeli intelligence. Such "stovepiping" of intelligence had led to faulty conclusions about

nonexistent weapons of mass destruction during the buildup to the 2003 Iraq war. “Many Presidents in the past have done the same thing,” the consultant said, “but intelligence professionals are always aghast when Presidents ask for stuff in the raw. They see it as asking a second grader to read ‘Ulysses.’ ”

HUMINT can be difficult to assess. Some of the most politically significant—and most inaccurate—intelligence about Iraq’s alleged weapons of mass destruction came from an operative, known as Curveball, who was initially supplied to the C.I.A. by German intelligence. But the Pentagon consultant insisted that, in this case, “the Israeli intelligence is apparently very strong.” He said that the information about the trigger device had been buttressed by another form of highly classified data, known as MASINT, for “measuring and signature” intelligence. The Defense Intelligence Agency is the central processing and dissemination point for such intelligence, which includes radar, radio, nuclear, and electro-optical data. The consultant said that the MASINT indicated activities that “are not consistent with the programs” Iran has declared to the I.A.E.A. “The intelligence suggests far greater sophistication and more advanced development,” the consultant said. “The indications don’t make sense, unless they’re farther along in some aspects of their nuclear-weapons program than we know.”

In early 2004, John Bolton, who was then the Under-Secretary of State for Arms Control (he is now the United Nations Ambassador), privately conveyed to the I.A.E.A. suspicions that Iran was conducting research into the intricately timed detonation of conventional explosives needed to trigger a nuclear warhead at Parchin, a sensitive facility twenty miles southeast of Tehran that serves as the center of Iran’s Defense Industries Organization. A wide array of chemical munitions and fuels, as well as advanced antitank and ground-to-air missiles, are manufactured there, and satellite imagery appeared to show a bunker suitable for testing very large explosions.

A senior diplomat in Vienna told me that, in response to the allegations, I.A.E.A. inspectors went to Parchin in November of 2005, after months of negotiation. An inspection team was allowed to single out a specific site at the base, and then was granted access to a few buildings there. "We found no evidence of nuclear materials," the diplomat said. The inspectors looked hard at an underground explosive-testing pit that, he said, "resembled what South Africa had when it developed its nuclear weapons," three decades ago. The pit could have been used for the kind of kinetic research needed to test a nuclear trigger. But, like so many military facilities with dual-use potential, "it also could be used for other things," such as testing fuel for rockets, which routinely takes place at Parchin. "The Iranians have demonstrated that they can enrich uranium," the diplomat added, "and trigger tests without nuclear yield can be done. But it's a very sophisticated process—it's also known as hydrodynamic testing—and only countries with suitably advanced nuclear testing facilities as well as the necessary scientific expertise can do it. I'd be very skeptical that Iran could do it."

Earlier this month, the allegations about Parchin reëmerged when Yediot Ahronot, Israel's largest newspaper, reported that recent satellite imagery showed new "massive construction" at Parchin, suggesting an expansion of underground tunnels and chambers. The newspaper sharply criticized the I.A.E.A.'s inspection process and its director, Dr. Mohamed ElBaradei, for his insistence on "using very neutral wording for his findings and his conclusions."

Patrick Clawson, an expert on Iran who is the deputy director for research at the Washington Institute for Near East Policy, a conservative think tank, told me that the "biggest moment" of tension has yet to arrive: "How does the United States keep an Israeli decision point—one that may come sooner than we want—from being reached?" Clawson noted that there is evidence that Iran has been slowed by technical

problems in the construction and operation of two small centrifuge cascades, which are essential for the pilot production of enriched uranium. Both are now under I.A.E.A. supervision. "Why were they so slow in getting the second cascade up and running?" Clawson asked. "And why haven't they run the first one as much as they said they would? Do we have more time?"

"Why talk about war?" he said. "We're not talking about going to war with North Korea or Venezuela. It's not necessarily the case that Iran has started a weapons program, and it's conceivable—just conceivable—that Iran does not have a nuclear-weapons program yet. We can slow them down—force them to reinvent the wheel—without bombing, especially if the international conditions get better."

Clawson added that Secretary of State Rice has "staked her reputation on diplomacy, and she will not risk her career without evidence. Her team is saying, 'What's the rush?' The President wants to solve the Iranian issue before leaving office, but he may have to say, 'Darn, I wish I could have solved it.' "

Earlier this year, the government of Israeli Prime Minister Ehud Olmert created a task force to coordinate all the available intelligence on Iran. The task force, which is led by Major General Eliezer Shkedi, the head of the Israeli Air Force, reports directly to the Prime Minister. In late October, Olmert appointed Ephraim Sneh, a Labor Party member of the Knesset, to serve as Deputy Defense Minister. Sneh, who served previously in that position under Ehud Barak, has for years insisted that action be taken to prevent Iran from getting the bomb. In an interview this month with the Jerusalem Post, Sneh expressed skepticism about the effectiveness of diplomacy or international sanctions in curbing Iran:

The danger isn't as much Ahmadinejad's deciding to launch an attack but Israel's living under a dark cloud of fear from a leader committed to its destruction. . . . Most Israelis would prefer not to live here; most Jews would prefer not to come here

with families, and Israelis who can live abroad will . . . I am afraid Ahmadinejad will be able to kill the Zionist dream without pushing a button. That's why we must prevent this regime from obtaining nuclear capability at all costs.

A similar message was delivered by Benjamin Netanyahu, the Likud leader, in a speech in Los Angeles last week. "It's 1938 and Iran is Germany. And Iran is racing to arm itself with atomic bombs," he said, adding that there was "still time" to stop the Iranians.

The Pentagon consultant told me that, while there may be pressure from the Israelis, "they won't do anything on their own without our green light." That assurance, he said, "comes from the Cheney shop. It's Cheney himself who is saying, 'We're not going to leave you high and dry, but don't go without us.' " A senior European diplomat agreed: "For Israel, it is a question of life or death. The United States does not want to go into Iran, but, if Israel feels more and more cornered, there may be no other choice."

A nuclear-armed Iran would not only threaten Israel. It could trigger a strategic-arms race throughout the Middle East, as Saudi Arabia, Jordan, and Egypt—all led by Sunni governments—would be compelled to take steps to defend themselves. The Bush Administration, if it does take military action against Iran, would have support from Democrats as well as Republicans. Senators Hillary Clinton, of New York, and Evan Bayh, of Indiana, who are potential Democratic Presidential candidates, have warned that Iran cannot be permitted to build a bomb and that—as Clinton said earlier this year—"we cannot take any option off the table." Howard Dean, the chairman of the Democratic National Committee, has also endorsed this view. Last May, Olmert was given a rousing reception when he addressed a joint session of Congress and declared, "A nuclear Iran means a terrorist state could achieve the primary mission for which terrorists live and die—the mass destruction of innocent human life. This challenge,

which I believe is the test of our time, is one the West cannot afford to fail.”

Despite such rhetoric, Leslie Gelb, a former State Department official who is a president emeritus of the Council on Foreign Relations, said he believes that, “when push comes to shove, the Israelis will have a hard time selling the idea that an Iranian nuclear capability is imminent. The military and the State Department will be flat against a preëmptive bombing campaign.” Gelb said he hoped that Gates’s appointment would add weight to America’s most pressing issue—“to get some level of Iranian restraint inside Iraq. In the next year or two, we’re much more likely to be negotiating with Iran than bombing it.”

The Bush Administration remains publicly committed to a diplomatic solution to the Iranian nuclear impasse, and has been working with China, Russia, France, Germany, and Britain to get negotiations under way. So far, that effort has foundered; the most recent round of talks broke up early in November, amid growing disagreements with Russia and China about the necessity of imposing harsh United Nations sanctions on the Iranian regime. President Bush is adamant that Iran must stop all of its enrichment programs before any direct talks involving the United States can begin.

The senior European diplomat told me that the French President, Jacques Chirac, and President Bush met in New York on September 19th, as the new U.N. session was beginning, and agreed on what the French called the “Big Bang” approach to breaking the deadlock with Iran. A scenario was presented to Ali Larijani, the chief Iranian negotiator on nuclear issues. The Western delegation would sit down at a negotiating table with Iran. The diplomat told me, “We would say, ‘We’re beginning the negotiations without preconditions,’ and the Iranians would respond, ‘We will suspend.’ Our side would register great satisfaction, and the Iranians would agree to accept I.A.E.A. inspection of their enrichment facilities. And then the West would announce, in return, that they

would suspend any U.N. sanctions." The United States would not be at the table when the talks began but would join later. Larijani took the offer to Tehran; the answer, as relayed by Larijani, was no, the diplomat said. "We were trying to compromise, for all sides, but Ahmadinejad did not want to save face," the diplomat said. "The beautiful scenario has gone nowhere."

Last week, there was a heightened expectation that the Iraq Study Group would produce a set of recommendations that could win bipartisan approval and guide America out of the quagmire in Iraq. Sources with direct knowledge of the panel's proceedings have told me that the group, as of mid-November, had ruled out calling for an immediate and complete American withdrawal but would recommend focussing on the improved training of Iraqi forces and on redeploying American troops. In the most significant recommendation, Baker and Hamilton were expected to urge President Bush to do what he has thus far refused to do—bring Syria and Iran into a regional conference to help stabilize Iraq.

It is not clear whether the Administration will be receptive. In August, according to the former senior intelligence official, Rumsfeld asked the Joint Chiefs to quietly devise alternative plans for Iraq, to preëempt new proposals, whether they come from the new Democratic majority or from the Iraq Study Group. "The option of last resort is to move American forces out of the cities and relocate them along the Syrian and Iranian border," the former official said. "Civilians would be hired to train the Iraqi police, with the eventual goal of separating the local police from the Iraqi military. The White House believes that if American troops stay in Iraq long enough—with enough troops—the bad guys will end up killing each other, and Iraqi citizens, fed up with internal strife, will come up with a solution. It'll take a long time to move the troops and train the police. It's a time line to infinity."

In a subsequent interview, the former senior Bush Administration official said that he had also been told that the Pentagon has been at work on a plan in Iraq that called for a military withdrawal from the major urban areas to a series of fortified bases near the borders. The working assumption was that, with the American troops gone from the most heavily populated places, the sectarian violence would “burn out.” “The White House is saying it’s going to stabilize,” the former senior Administration official said, “but it may stabilize the wrong way.”

One problem with the proposal that the Administration enlist Iran in reaching a settlement of the conflict in Iraq is that it’s not clear that Iran would be interested, especially if the goal is to help the Bush Administration extricate itself from a bad situation.

“Iran is emerging as a dominant power in the Middle East,” I was told by a Middle East expert and former senior Administration official. “With a nuclear program, and an ability to interfere throughout the region, it’s basically calling the shots. Why should they coöperate with us over Iraq?” He recounted a recent meeting with Mahmoud Ahmadinejad, who challenged Bush’s right to tell Iran that it could not enrich uranium. “Why doesn’t America stop enriching uranium?” the Iranian President asked. He laughed, and added, “We’ll enrich it for you and sell it to you at a fifty-per-cent discount.”

"Our best security, our only security, is in the world of ideas, and I sense a slight foreboding," he said.-- Justice Anthony Kennedy

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[↑ Contents](#)

457. **AG Jorgensen**

Lit News: Great debate between two giants - Havel and Clinton - video/audio

Mon 20 Nov 2006

Great debate between two giants, who happen to be good friends - Clinton and Havel. Anyone remember Charter 77?

<http://havel.columbia.edu/conversation.html>

Both video and audio.

Would most certainly love to hear from anyone who was fortunate enough to have attended this event.

Best,
Alexander Jorgensen

"Our best security, our only security, is in the world of ideas, and I sense a slight foreboding," he said.-- Justice Anthony Kennedy

Do you Yahoo!?

Everyone is raving about the all-new Yahoo! Mail beta.

<http://new.mail.yahoo.com>

[↑ Contents](#)

458. **Jim Andrews**

Re: Lit News: Great debate between two giants - Havel and Clinton - video/audio

Mon 20 Nov 2006

thanks for <http://havel.columbia.edu/conversation.html> , alexander. i see there is much more here than the forum with clinton and havel. for instance, if you click the first "video" link and, once that window opens, click "Select Presentation", there is quite a wealth of video material. For instance, if you click "Literature and Citizenship", you encounter conversation involving Orhan Pamuk. And Milos Forman's anecdotes about Havel are terrific.

ja
<http://vispo.com>

[↑ Contents](#)

459. **Murat Nemet-Nejat**

Re: Mackey

Mon 20 Nov 2006

Nate's acceptance speech was on C-Span last Sunday.

Murat

On 11/19/06, Michael Magee <[REDACTED]> wrote:

 $\succ$

> That's great news, for Nate and for poetry. The next Poetry Project
> Newsletter has my review of SPLAY ANTHEM. It deserves all the accolades
> it's getting and more. Mike

 $\succ$

> Michael Magee

> Combo Arts

✓

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

 $\succ$ $\geq$

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

> > and this morning, NPR ran a feature on the awards, including a

> > recording of Nate reading from Splay Anthem --

> >

> >

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

>>>>>>>>>>>>>

> >

> > "I stand corrected, like a bishop of the obvious."

> > --Robert Kelly

> >

> >

> > 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]

> >

Mon 20 Nov 2006

603

██████████ [office]

██████████ [Fax]

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

[↑ Contents](#)

461. **derek beaulieu**

Fw: CALL FOR SUBMISSIONS

Mon 20 Nov 2006

hi folks;

i just got this & thot i would forward it on ... NoD is an excellent magazine here in calgary, and i strongly recommend sending work (i know i will...)

derek

**

CALL FOR SUBMISSIONS!

CALL FOR SUBMISSIONS!

What? N`D Magazine's Fifth Issue

When? Deadline for submissions is Dec. 19th, 2006

How? Send prose, poetry and visual art to ██████████

Why? Hmm, good question!

This is our non-themed issue, so send us absolutely anything. We still have lots of copies of Issue 4 left as well so get 'em while you can. They're flying out of here like hotcakes!!! (Which is why we still have 100 copies left; ahem) You can grab your copy at the ELSS office located at SS1025 or at the English office.

Looking forward to receiving your submissions,

Felicia Pacentrilli

N`D Editor

Our mandate is to provide a nexus for creative communities in the literary and visual arts, on campus and off. To make a place where both new and experienced artists can publish and perform their work in a professional journal that encourages efforts to replace their creative boundaries.

The magazine is currently published as a 5x8 perfect bound codex on white stock with a glossy cover. Interior work is black and white.

Submission guidelines for poetry: 6-8 pages/poems. Electronic submissions are acceptable as attached files, preferably but not necessarily Word files, jpegs, or pdf's with a density of 300dpi or greater. For fiction/prose, submissions under 1500 words will be given preference; they may be complete pieces or self-contained excerpts from longer works. Hard copy submissions are acceptable provided they are print-ready. If you want them returned, please include a SASE and be aware that hard copy submissions may be defaced in the editorial process. Any work submitted in languages other than English must include an accurate English translation.

Visual work follows essentially the same guidelines: 6-8 pages worth of material max, 300 dpi resolution for e-files, SASE with hard copy. Please note, that while we endeavor to alter submissions as little as possible, some reformatting may be required to publish submitted works.

Calls for submissions will be communicated periodically on this site and elsewhere with appropriate deadlines. Any work accepted for publication will be published with a 3 line author/artist's biography and a contributor copy will be sent to the artist. Any work that is deemed hateful or hurtful will be refused: NoD Magazine has a strict fuck hate policy.

We publish 3 times a year: in fall, winter, and spring. Individual copies are \$6, subscriptions (three issues) are \$15, plus a \$1.50 shipping charge per copy. To purchase issues, contact us here, email us at [REDACTED] or mail a cheque/money order made out to ELSS (English Literature Student's Society) c/o department of English, University of Calgary, 2500 University Drive NW , Calgary AB T2T 1N4.

[↑ Contents](#)

462. **Maria Damon**

Re: Mackey

Mon 20 Nov 2006

is there a link to this?

Murat Nemet-Nejat wrote:

> Nate's acceptance speech was on C-Span last Sunday.

>

> Murat

>

> On 11/19/06, Michael Magee <[REDACTED]> wrote:

>>

>> That's great news, for Nate and for poetry. The next Poetry Project

>> Newsletter has my review of SPLAY ANTHEM. It deserves all the accolades

>> it's getting and more. Mike

463. **Maria Damon**

Mon 20 Nov 2006

[↑ Contents](#)

464. **kari edwards**
shameless self promotion

Mon 20 Nov 2006

here is a review of obedience by kari edwards, Factory School, 2005 by Erica Kaufman

<http://cutbankpoetry.blogspot.com/2006/11/obedience-by-kari-edwards.html>

thank you

kari

--

transSubmutation

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

obedience

Poetry

Factory School. 2005. 86 pages, perfect bound, 6.5x9.

ISBN: 1-60001-044-X

\$12 / \$10 direct order

Description: obedience, the fourth book by kari edwards, offers a rhythmic disruption of the relative real, a progressive troubling of the phenomenal world, from gross material to the infinitesimal. The book's intention is a transformative mantric dismantling of being.

<http://www.factoryschool.org/pubs/heretical/index.html>

<http://www.spdbooks.org/SearchResults.asp?AuthorTitle=edwards%2C+kari>

[↑ Contents](#)

465. **Stephen Vincent**

Silliman Review: Spicer & Exploring The Bancroft Library

Mon 20 Nov 2006

In case you do not take in Ron Silliman on a regular basis, today (Monday) he takes a close, extended look at Exploring The Bancroft Library: The Centennial Guide to Its Extraordinary History, Spectacular Special Collections, Research Pleasures, Its Amazing Future and How It All Works. (Signature Books; 196 pages, 155 illustrations; 9.25 x 11"). (Normally I would not forsake my love of bookstores, but this one is so badly distributed, I suggest Amazon or Powells for the easiest access, including the normal, literal bookstore killer discount)

Ron's review includes a most close focus on the book's attention to the Jack Spicer archive.

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

The book is one in which I was the primary editor - work that included four wondrous years of my literally exploring the Library's different collections -Rare Books & Manuscripts, Western and Latin Americana, Pictorial Collections Science & Technology, Tebtunis Papyri, Mark Twain Papers, Regional Oral History Project, and University Archives. The book includes work with about 18 variously competent contributors!

It's quite gratifying to get Ron's close & critical attention -

Stephen V

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

[↑ Contents](#)

466. **Andrew Jones**

Re: Andrews online

Mon 20 Nov 2006

Greetings

Thank you for the quote by Henry Adams. Very true. It meant almost as much to me as if you had said it yourself. Mmmmmmmmm, noble savage. What more could we ask for? I'll have another ice cream sunday please. Or a drink. Or a joint. I love this nowhere. Thank you list.

Peace

On 11/20/06, Poetics List <[REDACTED]> wrote:

> Hi.

>

> Wanted to let you know about two things of mine

> recently getting a home online:

>

> PREHAB, a collaboration with graphic designer Dirk Rowntree —

> tiny phrases/poems made into a video sequence of typographical

> mystery & magic.

> (This premiered last year as part of my sound installation at Diapason).

> Now up on the invaluable Ubu.com site:

>

> <http://www.ubu.com/contemp/andrews/PrehabUbu.mov>

>

>

> & second, from 2 weeks ago on the Bill O'Reilly Report on Fox News

> (my 'debut' on national television), the video clip now up on Youtube.com.

> 5 minutes of notoriety, as O'Reilly's "Outrage of the Week!", attacked for

> the anti-Bush/Iraq slant of my political science courses at Fordham:

>
> <http://www.youtube.com/watch?v=uTKp-XYWaOc>
>
> Enjoy —
> & hope to see you soon,
> Bruce
>
> < [REDACTED] >
>

[↑ Contents](#)

467. **Brian Stefans**

"What Is Said to the Poet Concerning Flowers" Book L aunch, Dec 8, 2006 (Philadelphia)

Mon 20 Nov 2006

Michel Gondry and Paul Muldoon will be there. (Not.) Squid, maybe.

<http://www.arras.net/fscIII/?p=205>

[↑ Contents](#)

468. **Daniel Godston**

Lower & Upper Limits Tonight

Tue 21 Nov 2006

Pamela Osbey and Abe Gibson will perform their poetry

with The Ways & Means Duo

at Muse Café — 8-10 p.m. tonight (November 21)

as part of the Lower & Upper Limits series

Lower & Upper Limits is a series at Muse Café that explores collaborations between poets and musicians and relationships between language and music.

The Ways & Means Duo is Joel Wanek (upright bass, cello), and Daniel Godston (trumpet, percussion). 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, visit these websites: www.musecafechicago.com & <http://jayvejohnmontgomery.com/>.

* * * *

"Fire of Dream," Ways & Means Trio's new CD, is now available. This recording features a collaboration with the amazing poet Ed Roberson. "Fire of Dream" is \$10, plus \$1.25 shipping. If you would like to receive a copy of "Fire of Dream" please mail a check to 15 S. Homan Avenue #315, Chicago, IL 60624.

* * * *

"I write down what I feel in order to lower the fever of feeling...I make a holiday of sensation...I unwind myself like a length of multicolored yarns, or make cat's cradles out of myself, like the ones children weave around stiff fingers and pass from one to another. Taking care that my thumb doesn't miss the vital loop I turn it over to reveal a different pattern. Then I start again." - Fernando Pessoa

[↑ Contents](#)

469. **Alexander Jorgensen**

Poetry Midwest: Chicago - Milwaukee - Twin Cities

Tue 21 Nov 2006

Dear all:

In about a month's time, I'll be heading back to the States after too long away. Though a native of Massachusetts, I think myself a conglomerate of adjustments (spent nearly 10 years in Wisconsin). Most everything I love, in fact, seems situated in the Midwest - hence reason for my re-settling here. Anyway, after screeching on this list, writing poem after poem abroad, I am looking to meet and listen - and to share.

Please, should you have the time, sympathy, we'll call it generous charity, send all the information - backchannel or, better still, make public for those of us new - on places to read and to listen to established and new poets. Too, places to find a hopelessly tattered (though charming) used book. Your time really'll give me something to look forward to just after Christmas.

I'll appreciate your assistance!

"The right words lead people to the truth."
Sakandar (Alexander)

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[↑ Contents](#)

470. **Cynie Cory**
self-swerving

Tue 21 Nov 2006

Check out the new issue of La Petite Zine at: lapetitezine.org

Your friend,
Cynie Cory

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[↑ Contents](#)

471. **susan maurer**
RAPTOR RHAPSODY

Tue 21 Nov 2006

just got word that RAPTOR RHAPSODY will be published. as it was solicited on my birthday and i found out yesterday in tiem for a good tgiving that itwas a go i am cheery . new press taking only solicited submissions does not want to be deluged by queries. happy tgiving to all and to all a good night. susan maurer

Get free,
personalized commercial-free online radio with MSN Radio powered by Pandora <http://radio.msn.com/?icid=T002MSN03A07001>

[↑ Contents](#)

472. **Richard Jeffrey Newman**
A little bit of venting....

Tue 21 Nov 2006

A friend told me this story, and I wanted to share it: She is the founder and executive director of The Translation Project (www.thetranslationproject.com), one goal of which is to publish an anthology that she has translated of

contemporary Iranian poets writing in Persian who live in diaspora/exile. (Full disclosure: I am on the advisory board.) She recently attended the annual conference of the Middle Eastern Studies Association, where she sat down with one of the foremost Persian Studies literary scholars. She wanted to tell him about her project, get his input, feedback, etc. He was, based on her telling, extremely rude and sexist, letting her know in no uncertain terms that she did not project the right kind of "image," strutting around the way she does, insisting on having her say no matter who she is talking to, etc.

This is not a particularly new problem; women in academia have had to deal with that kind of treatment for a long time. The specific part of her encounter with this man that I think would be of interest to this list--though it is also not new--is that he told her she could not create her own canon, that he saw the anthology she has put together as, in fact, an act of canon creation that she has had the audacity to commit outside the academy and without first getting the academy's imprimatur. No one in Persian Studies, as far as I know, or at least almost no one--and I am far from well-informed on this topic; I am taking my friend's word about it--has bothered to look at the work these poets are producing, and from what I can tell, it is work that the non-Persian reading world ought to know about. Persian Studies, it appears, has not yet moved beyond studying the Shakespeares and Homers and Pounds and Eliots, etc. of its canon, and from what my friend tells me, at least some of the big guns in Persian Studies seem intent on shutting her out of any sort of intellectual legitimacy because she has not kowtowed to them.

If what she's doing interests you, you ought to give her website a look, and if you're a publisher and might be interested in her book, you should contact her through the website.

The other thing The Translation Project is doing that I think would be of interest to members of this list is producing multimedia performances that combine the poetry from the anthology in the original Persian, the English translation, music, video, dance and so on. You can see a trailer here: <http://www.thetranslationproject.com/index.php?cat=45>.

Anyway, thanks for listening.....

Richard Jeffrey Newman
Associate Professor, English
Nassau Community College
One Education Drive
Garden City, NY 11530

O: [REDACTED]
F: [REDACTED]

Department Office: [REDACTED]
[REDACTED]

[↑ Contents](#)

473. **Nick Carbo**

poetry workshops & tantalizing cheeses in France

Tue 21 Nov 2006

The VCCA is pleased to offer workshops for writers at our beautiful new facility in Auvillar, a tiny unspoiled village in the south of France located between Toulouse and Bordeaux, three hours north of Barcelona. Led by award-winning writers, these workshops are geared toward all levels of writers, will feature much individual attention, and will draw upon the charm and beauty of this quaint village.

POETRY WORKSHOP WITH DENISE DUHAMEL & NICK CARBÃ“, June 21-27, 2007

This intensive workshop provides both group and individual sessions and a combination of discussion, writing prompts and workshop.

The cost of the workshop is \$2195 and includes accommodations at a charming local hotel, all meals, introductions to the region and walking tours of Auvillar.

To register, please visit:

http://www.vcca.com/france_workshops.html

A stopover on the pilgrimage to Santiago de Compostela in Spain, Auvillar has a well-earned tradition of hospitality. Designated as one of France's "100 Most Beautiful Villages," Auvillar is set on the broad green Garonne River, with clearly visible remnants of ancient hilltop fortifications, monuments that go back centuries, nearby medieval cathedrals and museums to explore. The weekly farmerâ€™s market is a highlight, and there are also a butcher shop, bakery, pharmacy, tabac, post office and public email access, plus six eateries, ranging from a pizzeria to a four-star restaurant. The region is noted for medieval villages, FaÃƒƒence pottery, troubadour singing, cassoulet, foie gras, strawberries, exquisite wines and tantalizing cheeses.

Nick Carbo

<http://www.npr.org/features/feature.php?wflid=1667164>

<http://www.cherry-grove.com/carbo.html>

Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

[↑ Contents](#)

474. **Tom W. Lewis**

Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities

Tue 21 Nov 2006

Alexander --

where are you coming from? where are you headed to?

my wife and I have a fairly good list of visionary art environments / religious grottos to check out in WI, IL, IA, even Minnesota (though it's slim pickin's up here in gopher-land)... mIEKAL aND (██████) probably has more to say on this: he's got his very own visionary art grotto in the works in rural Wisconsin.

then there's the Weird USA franchise: there are currently two books I know of -- Weird Wisconsin and Weird Minnesota... these are coffee-table-size collections of stories about unusual places to see in the states -- good on graphical presentation, kind of lousy when it comes to telling you where these places are, so you can see 'em for yourself.

let me know if you ever make landfall in the Twin Cities...

Tom

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

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

On Behalf Of Alexander Jorgensen

Sent: Tuesday, November 21, 2006 7:15

To: ██████

Subject: Poetry Midwest: Chicago - Milwaukee - Twin Cities

Dear all:

In about a month's time, I'll be heading back to the States after too long away. Though a native of Massachusetts, I think myself a conglomerate of adjustments (spent nearly 10 years in Wisconsin). Most everything I love, in fact, seems situated in the Midwest - hence reason for my re-settling here. Anyway, after screeching on this list, writing poem after poem abroad, I am looking to meet and listen - and to share.

Please, should you have the time, sympathy, we'll call it generous charity, send all the information - backchannel or, better still, make public for those of us new - on places to read and to listen to

established and new poets. Too, places to find a hopelessly tattered (though charming) used book. Your time really'll give me something to look forward to just after Christmas.

I'll appreciate your assistance!

"The right words lead people to the truth."
Sakandar (Alexander)

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[↑ Contents](#)

475. **Shankar, Ravi (English)**

Call for Proposals: Recharging the Sensorium 2007

Tue 21 Nov 2006

Please submit any proposals by December 20th, 2006 to [REDACTED]

Recharging the Sensorium: CSU Presents a Writing/Multimedia Day of the Arts
Open to Students and Faculty

Friday, April 27th, 2007

On the campus of Central Connecticut State University, New Britain, CT 06050

INTRODUCTION

CSU Systems Office in conjunction with the Connecticut Review, the Helix and Drunkenboat.com, online journal of the arts, present a day dedicated to the conjunction of text with other media. Despite the popular image of the solitary writer in a garret, writing is not an isolated art or stand-alone skill, especially these days. Writers' expressions of the written word regularly combine with film, music, photographs, paintings, graphic illustrations and other arts, creating new, collaborative forms of composition. Newspaper reporters' stories are brought to readers combined with photos from the field. Poets write lines to match music or find their lines set to music. Ekphrastic poetry, that is the verbal representation of visual representation, has grown exceedingly more popular. More and more, the web brings together multimedia elements with streaming audio and video, fine art photographs and paintings—and an entire generation relies on the web for their information, entertainment and

encounters with the arts. Here words are almost always embedded in a multimedia environment. The combination of words and multimedia is hardly new. Since the advent of recorded history, writing has come in a multimedia form. From the "performances" of scops, gleeman and jongleurs to illuminated manuscripts, language has often conjoined with the other arts.

We invite students and faculty from the four CSU campuses and local high schools to think imaginatively about writing in terms of the new, extensive multimedia reality. Recharging the Sensorium, the inaugural Writing and Multimedia Day of the Arts will be devoted to examining the multiple connections between text and other media. It will address historical contexts and investigate the use of new technologies. This conference could potentially include collaborations across various disciplines such as (but not confined to) poetry, prose, visual culture, art history, musicology, photography, graphic novels, comparative literature, media archeology, dramaturgy, film, dance, performance, and the natural and behavioral sciences.

CONFERENCE PROGRAM

The conference program will include competitively selected, collaborative projects, as well as a small number of invited panelists and speakers. The conference will culminate in a keynote event that will feature the winners of Drunken Boat's inaugural PanLiterary Awards and contributors to the most recent issue of the Connecticut Review.

The conference will also include panels on a variety of subjects, including editing print and online journals, multimedia processes, text and image, and the rapidly changing media environment. Accepted presenters will also have the chance to debut their work in a variety of forums—in gallery space, on stage, in interactive displays and in forums. We will encourage all participants to engage in open-ended discussions that delve into relevant issues and questions.

Potential projects include slide shows, dramatic performances, film (run in a loop or featured discretely), public navigation of unusual websites, the public showing of illustrated children's books, the production of graphic novels, musical scores, or operas, choreographed sound or performance pieces, dramatized readings, intersections of visual imagery and textuality, investigations into architecture and space as it relates to other media as well as any other projects that demonstrate the cross-pollination of the arts.

CALL FOR PROPOSALS

Recharging the Sensorium welcomes proposals that use at least two different media in its conception and execution. Collaborative projects are highly encouraged, but we will also accept solo proposals that propose to use at least two forms of expression (e.g. text and image). We are especially keen on proposals that explore the territory of interdisciplinary artworks. Please note

that there is a limited funding available to help students and faculty members complete their proposed projects.

Submissions should include the following information:

- 1) Name and contact information of the parties involved in the project, including their affiliation with an university or high school (e.g. student or faculty) if applicable
- 2) Brief Project Description: Spend no more than a page describing what it is you intend to do, how it involves the use of more than one media, and what the desired outcome of your project will be. Please feel free to include examples to buttress your ideas. You could mention similar kinds of projects, or models that you are basing your own project on.
- 3) Specifications: Please indicate what space and equipment you'll need for the composition, production and display of the work in question. If it is an artwork, indicate the expected dimensions and how you would see it situated. If it is a collaborative theatrical or musical piece, or a film, indicate the expected duration and how you would like the piece screened and/or choreographed. If it is a web-based artwork, please indicate what software you will be using to create the piece and how you would like the work viewed. If it involves props or any other equipment (projector, streaming video server, television, DVD player, frames, etc.), please also indicate that information.
- 4) Budget: To the best of your ability, please delineate how much you expect this project to cost and what you would spend any funding on. Please be aware that we only have a limited amount of funding at our disposal so requests may only be partially funded, depending on the feasibility and scope of the project. No budgets over \$500 will be considered. Be as specific as you can.
- 5) Letter of Recommendation: If you are applying for funding, please also include a letter of recommendation from a professor or other established figure who can vouch for your creative/technical abilities and follow through.

Email your proposal as a Word or .rtf document to: [REDACTED]

Feel free to include any urls, related graphic or sound files, or other supplementary materials that might help us make our final determination.

The DEADLINE for submissions will be Wednesday, December 20th, 2006

INFORMATION about the submission process and general information will be found online shortly and a website address will be passed on to those individuals with projects accepted.

Conference Organizers: JP Briggs (WCSU) [REDACTED], Ravi Shankar (CCSU) [REDACTED], David Cappella (CCSU) [REDACTED], and Andy Thibault (CT-IMPAC) [REDACTED]

Ravi Shankar
Poet-in-Residence
Assistant Professor
CCSU - English Dept.
[REDACTED]
[REDACTED]

[↑ Contents](#)

476. **David Applegate**
****NEW* e-book from Bad Noise Productions***

Tue 21 Nov 2006

Dear UB Poetics Listserv,

We at Bad Noise Productions would like to offer you an fresh e-book:

Saburo Taiso's
"Sound System Cantos"

- featuring secretions, high volume, dub science, apocalypse, etc.

Simply point your browser to www.badnoiseproductions.com and click on
"sound system cantos" for your free .pdf - ENJOY!

With love,

David Applegate
[REDACTED]

+[-]o[-]+

[↑ Contents](#)

477. **Nicky Melville**
X-Launderette

Tue 21 Nov 2006

hi all,

i'm arranging a night of altern-innov-ative readings at Edinburgh College of Art
on February 8th.

Will anyone be in Edinburgh, or thereabouts, at that time, and wish to read?

There should be others in Spring - Summer - Autumn as well.

awe thu best,

nick-e melville

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[↑ Contents](#)

478. **Tom W. Lewis**

Re: Dead again

Tue 21 Nov 2006

I still don't think we've beaten this string DEAD, yet.

my traditionalist/elitist sensibilities balk at linguistic roadblocks like

```
"ebp=000ba5ac esp=000ba598 program=C:\FSF\BIN\MAKE.EXE
cs: sel=01a7 base=02ac0000 limit=7d52ffff
ds: sel=01af base=02ac0000 limit=7d52ffff
es: sel=01af base=02ac0000 limit=7d52ffff"
```

skip it, I say. and I do.

but the code writing as trojan horse, such as

"if zero is boundary, one is interior.
the boundary has zero area in relation to interior.
but the same order of the continuum.

"you can assign addresses one place or another.
these addresses are on the boundary.
the interior is emptied.
the interior is empty."

is certainly compelling to me -- and of course it's so "straight" that you wonder, is that code writing? was "Dead," the original piece that kicked this discussion off, really code writing, or an example of how the mark of Sondheim is enough for people to question its origins?

does anyone know, apart from Alan's hairdresser, and his parents, and instructors and other intimates? the act of questioning the source of the text, the proposed meaning that is allegedly presented in the text, enriches the experience of it.

"Directory danish ysbaddaden ysgithyrwyn zeus ziphius ziz zolostraya..." has its moments -- its cockatrices in the dungheap -- but my own response to 20 lines of this is to scan it and proceed. more elitism? am I being a philistine?

last week I imagined two machines alternately sending poetry back and forth to each other, responding with pleasure as they receive and then compose a new poem -- we can see the response and composition activity on a monitor, but we never get to see what they are reacting to.

it reminds me of a tech version of the Remedios Varo painting "The Lovers," where the lovers on a parkbench have mirrors for faces, and they stare into each other's "eyes" until steam swirls up above their heads.

--

Angela calls his offering a "solid start," which seems to offend Alan... an utterance is inherently time-bound, even if it's got a computer date-stamp on it -- revision work makes a different draft, which is necessarily a different text.

which makes the work of "completion" both treacherous and exceptionally easy.

which leads to the question, does the work ever end?

God knows, I'm not the editor to dare working over lines like "ha ha ha . ha ha ha a ha ha ha swah wah wah!" -- how would you edit this, if you even wanted to? there's no point: it is perfected, whole, completed, as it is -- your reaction is all that is required to finish the work.

swah swah

saw

hah hah...

"I swah"

said the blind man
as he pricked up his
ears and saw.

Tom

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

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

On Behalf Of Alan Sondheim

Sent: Friday, November 17, 2006 23:18

To: ██████████

Subject: Re: Dead

On Fri, 17 Nov 2006, angela vasquez-giroux wrote:

> i am, as my mentor diane tells me, a traditionalist. i tend toward elitist.

>

> i don't think, or believe, that poems don't deal with genuine human emotion,

> or panic brought by the excess of beauty, etc. i think the best poems deal

> with just that (i'm thinking of spicer's "15 false propositions against

> god", o'hara's "meditations in an emergency", schuyler's "this dark
> apartment" or "korean mums").

>

> i applaud all poets working to include different genres, or expand
poetry.

> but i think at its heart, poetry has been, and continues to NEED to
be, the

> way we order and make sense of what we see: beauty, the supremely
horrible,

> etc.

>

I think the problem here is that, what one person senses as a need,
another doesn't. For me poetry has "needs" to have an intensity or
urgency - but I wouldn't want to generalize this to others. Instead
it translates as "this is what I'm interested in, this is what moves
me" - which is something else again.

> why can't we hold alan's work to that same standard? i think his poem
is a

> solid start, but i don't think that just because he (or we) have
labeled it

> as a "code piece" that that makes it above our ability to critique,
revise,

> etc. i do have a real problem with the increasingly prevalent notion
that

> "you can't suggest changes to my work, it is perfect as i wrote it
because i

> wrote it". this is not meant as a critique of this thread, or alan's

> piece--that's a lingering poetic pet peeve of mine.

Well, I'm not sure what a "solid start" means. The work is finished.
What

I am sure about - is that if one looks at code poetry, coded or encoded
writing, codework, e-poetry, etc., critique should, if it is to respond
at

least in part to the form and structure of the work, take into account
the

means of production, distribution, protocols, and codings - and take
this

into account in depth. Otherwise, it's only surface. Obviously people
work

through code etc. for a reason; it's not an appendage to a work, but

often
integral to it.

Here for example is part of a codework dealing with anguish, and the way anguish interferes with, cauterizes language. So what happens is that a "General Protection Fault" crashes the machine - a contradictory phrase since faults don't protect, etc.

A moment when I think I might just be able to transform anguish into philosophy. Of course that isn't true; one stays against the stays of the other, as if moving solo across phenomenological waters. I can't work this way. Is make -k C:\dor.el
Exiting due to signal SIGSEGV
General Protection Fault at eip=0001b4cb
eax=ff960000 ebx=ff960000 ecx=000002ac edx=ff970000 esi=00000000
edi=00004010
ebp=000ba5ac esp=000ba598 program=C:\FSF\BIN\MAKE.EXE
cs: sel=01a7 base=02ac0000 limit=7d52ffff
ds: sel=01af base=02ac0000 limit=7d52ffff
es: sel=01af base=02ac0000 limit=7d52ffff

This encodes danse la restaurwant

<http://www.asondheim.org/commedia.mp4> h ha ha ha twah wah wah! ha ha ha
twah wah wah! ha ha ha pwah wah wah! ha ha ha :wah wah wah! ha ha ha /wah
wah wah! ha ha ha /wah wah wah! ha ha ha wwah wah wah! ha ha ha wwah
wah wah! ha ha ha wwah wah wah! ha ha ha . ha ha ha a ha ha ha swah wah
wah! ha ha ha owah wah wah! ha ha ha nwah wah wah! ha ha ha dwah wah
wah! ha ha ha h ha ha ha ewah wah wah! ha ha ha iwah wah wah! ha ha ha
mwah wah wah! ha ha ha . ha ha ha owah wah wah! ha ha ha rwah wah wah! ha
ha ha gwah wah wah! ha ha ha /wah wah wah! ha ha ha cwah wah wah! ha ha
ha owah wah wah! ha ha ha mwah wah wah! ha ha ha mwah wah wah! ha ha ha
ewah wah wah! ha ha ha dwah wah wah! ha ha ha iwah wah wah! ha ha ha a ha
ha ha . ha ha ha mwah wah wah! ha ha ha pwah wah wah! ha ha ha 4 ha ha ha
ha ha ha

- Letters (forming words) are inserted among "ha ha" - laughter, and
"wah
wah" - sadness; the video referred to is Maud and Foofwa making
high-speed
faces in a restaurant, moving rapidly from the presentation of one
emotion
to another.

In another also connected to a video, the Internet Text is scraped
(some-
thing I've been working with for over a decade) to construct a text
deal-
ing with emotional avatars:
pain. avatar.

in pain. if she moves they knew i played with avatars, avatar-abuse: this avatar
dancers - and we can map into entirely new spaces and content - the occupation
of virtual space - parent-child relations, father-avatar avatar < digital < broken
> analog < mocap < digital > avatar-meats are leashed, tethered to logical
reach of avatars. reach avatars. of and my people! my avatars! my little maud-
enunciation of avatars, pre-duet: making new avatars on - my, the swords make
the avatar angry! azure writhes house. they knew i played with avatars, front of
the house. that they avatars. that one cannot cum seems to lack coherency. i
wish i was home. avatar- abuse: this is more than familiar to me. i am in the
neighborhood manner, similar to the avatar but the dancer is dancer imitated
by a month old, protocol-driven, hunger for signifiers, azure struggles which is
more than familiar, is more than familiar: they knew i played with avatars.
avatar-abuse: this relates to mother-father relations: primordial thought of "my
avatars avatars." so this is what it looks like from inside - an avatar. those few
knew i played with avatars; all of them are avatars, but mapped - which in fact
indicates the direct murmuring of avatar-meat; you can hear them directly
beneath the swords. avatars have to avoid swords, their baggage. they speak
through a thousand dancers, most of whom were abused.

The following was scraped using the Google API and a perl script; the result
was then modified:

Cli!

Top/World/Deutsch/Gesellschaft/Umwelt,_Verkehr,_Energier#h#rea#letsc!
Glacier#ie#ituate##h#00#!high#ro#h#onkordiaplatz#h!
Aletsc#lacier#a#!width##pproximatel#.#rie#ot##h#h!
mos#lacier#ar##h#lp#a#nscribe##000#wis#ikin!
recommendatio#ro#h#ctivit#orkshop#escribin#!wal#longsid#h!
Aletsc#lacier#ro#iescheral##ru#IM#urop#agazin#xplore#h!
wonder##urop#!summe#ourne#roun#urope#wis#ikin!
recommendatio#ro#h#ctivit#orkshop#escribin#!wal#longsid#h!
Aletsc#lacier#ro#h#A#egio##h#os#lacier#re##h#lp!
an#ncorporate#h#letsc#lacier#h#arges#n#onges##ester!
Eurasia#.#letsc#lacier#h#lp#arges#n#onges#lacier#yin!
i#h#ernes#lp##outh-centra#witzerland#overin##re##!
squar#ile#17#.#iveca#ovie##rosse#letschgletscher#ernes!

Alps#witserland#on#now#h#letsc#lacie#h#igges#!
continenta#uop#ou#eu#u#ignore##lacie#Aletsc#s##lu!
gran#lacie#letsc#eathe#n#nformatio#bou#ringy#rance#h!
etc. (All of these are just part of things.)

- The idea was to create a visual cliff, strata representing the density
of pulling meaning out of rock, the 19th century science of (more or
less)
visual stratigraphy.

In the following, a script in Second life was turned into Beckett:

watery

bugsy molloy - sup you - i have fleas bugsy molloy - nice you - not really you -
you think i'm typing i'm scratching like crazy bugsy molloy - lol you - that's easy
for you to say you - try it with pesky varmints jumping all over you,darn! bugsy
molloy - ill pass you - not really, i caught some virus my hard drive's messed up
and my memory's rammed flat bugsy molloy - that sucks you - not as bad as
microsoft you - lsmft lucky strike means fine tobacco bugsy molloy - ohh ya
bugsy molloy - how long you been playin?? you - about a year or two now you -
but i don't know anything and the fleas are in the way, maybe try some
calomine lotion i don't know etc.

That text was changed to some degree; the dashes are from Sterne. In the
following two religion lists at a hacking site were combined and
reordered

to accompany a video; think of these as chant:

god

wererat werewolf werewolves white whitedragon whiteunicorn wight winter
Jun 14 2000 Directory Hindim Abhay Abhijit Abhilasha Achit Achyuta Aditi
Aditya A boggart bogle bonachus bonasus bonedevil bonnacon boobrie boojum
borak Akaash Akriti Akuti Alok Amal Amar Amavasu Amit Jun 14 2000 Directory
danish ysbaddaden ysgithyrwyn zeus ziphius ziz zolostraya zombie zoroastrian
Subjec Jun 14 2000 Directory namewererat werewolf werewolves white
whitedragon whiteunicorn wight winter Jun 14 2000 Directory Hindim
cynamolgi cynamolgus cynocephali cynocephalus dadhikravan dadjikra49
daedalus daedelus daemon danaan daoine daoinesidhe daoram deino etc.

Finally, the following was created using an old perl script I wrote (literally
years ago) that reorders and catalyzes text input; I wrote, in other words, into
the program, which just rearranged sections. But the surrounding quotations
(in the program) send or inspire the text in other directions:

octopus chased by train

<http://www.asondheim.org/octopuschasedbytrain.mp4>

inside, we huddle within ourselves, medieval grange warming us for the next chain or bluff or cliff, the abandoned resort in the midst of whistling winds, emptied church of all but brilliant sound, fingers gracing keys; now the little party has moved out of doors, what delight { } immersion now ascending now descending such thinned air { } :lost-body- skins slough from miracles of movement, inflationary moments of universal depth, O Maud! O Foofwa! Thou conquerest thine ridges of hunger taut against meadow and moraine! civilization floods from thine arms and legs, hands and feet, neck and torso, waist and hair. Weirdness of furies tamed by grange and goat, Alpine chough and sparrow, fawn and fog, the weather darkling towards the welkin's eve, enormous face of the world inconceivably thrusting towards the stars { } :smeared and teetering across the landscape of exaltation, glacial exhalation as the enormous lip etc.

- The point of all of this is that there are numerous methods to work with or interfere with "writing" - I use the term "wryting" to reference those methods which problematize both normal (normative) text and encoding - system, structure, and semantics simultaneously collapse. The result can

be a "mess" - just like like is a mess in which rules and roles play a large part - but the mess is entangled like the real; it goes somewhere else and quite possibly somewhere new.

- Alan (thanks for your (and everone's) comments) -

[↑ Contents](#)

479. **David-Baptiste Chirot**

Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities

Tue 21 Nov 2006

if you are ever in the great English Visual/Sound poet Bob Cobbings' favorite American city--Milwaukee-- will be glad to show you the usual places and a great many unusual-- visionary sites hidden in plain sight-- interesting grafitti and sign art--meet poets, musicians, artists-- one of the very best poetry bookstores in usa, woodland pattern book center is here-- the only Black Holocaust Museum-- all sorts of wonders and activities and people-- incredible number & variety of bars and churches-- (doesn't that speak for a city's fervor?--) i don't drive, so one can derive (day-reeve)-- my artwork--rubBEings, clay impression spray paintings etc--is al from

things in streets--
so offers an other way of seeing/hearing/touching city also--
i.e. a different way of walking in city--
which may/not be of interest

*From: "Tom W. Lewis" <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities
Date: Tue, 21 Nov 2006 09:45:23 -0600*

Alexander --

where are you coming from? where are you headed to?

*my wife and I have a fairly good list of visionary art environments /
religious grottos to check out in WI, IL, IA, even Minnesota (though
it's slim pickin's up here in gopher-land)... mIEKAL aND ([REDACTED])
probably has more to say on this: he's got his very own visionary art
grotto in the works in rural Wisconsin.*

*then there's the Weird USA franchise: there are currently two books I
know of -- Weird Wisconsin and Weird Minnesota... these are
coffee-table-size collections of stories about unusual places to see in
the states -- good on graphical presentation, kind of lousy when it
comes to telling you where these places are, so you can see 'em for
yourself.*

let me know if you ever make landfall in the Twin Cities...

Tom

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

*From: UB Poetics discussion group [mailto:[REDACTED]]
On Behalf Of Alexander Jorgensen
Sent: Tuesday, November 21, 2006 7:15
To: [REDACTED]
Subject: Poetry Midwest: Chicago - Milwaukee - Twin Cities*

Dear all:

*In about a month's time, I'll be heading back to the
States after too long away. Though a native of
Massachusetts, I think myself a a conglomerate of
adjustments (spent nearly 10 years in Wisconsin). Most
everything I love, in fact, seems situated in the
Midwest - hence reason for my re-settling here.
Anyway, after screeching on this list, writing poem*

*after poem abroad, I am looking to meet and listen -
and to share.*

*Please, should you have the time, sympathy, we'll call
it generous charity, send all the information -
backchannel or, better still, make public for those of
us new - on places to read and to listen to
established and new poets. Too, places to find a
hopelessly tattered (though charming) used book. Your
time really'll give me something to look forward to
just after Christmas.*

I'll appreciate you assistance!

*"The right words lead people to the truth."
Sakandar (Alexander)*

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has everything on your holiday list. Get expert picks by style, age, and price.
Try it! [http://shopping.msn.com/content/shp/?
ctId=8000,ptnrid=176,ptnrdata=200601&tcode=wlmtagline](http://shopping.msn.com/content/shp/?ctId=8000,ptnrid=176,ptnrdata=200601&tcode=wlmtagline)

[↑ Contents](#)

480. **Eric Yost**

Why computer-generated poetry?

Tue 21 Nov 2006

Why computer-generated poetry?

The movement of technology trends toward isolating the individual from the physical, social environment -- video games instead of games, E-mail instead of conversations, Amazon instead of bookstores, and so on -- and actually relinquishing that environment altogether -- ala E.M. Forster's "The Machine Stops."

Computer-generated poetry would seem to be yet another path to disempowerment and isolation. The absence of an author or emotional content would seem to indicate that the poet/programmer avoids the difficult work of examining their own emotions and personal history. They cannot, in this genre at least, "composed like them / Of Eros and of dust, / Beleaguered by the same / Negation and despair, / Show an affirming flame."

I write "would seem" because I really don't know. Surely there are immensely prolix rationales for the form and its importance. Anyone point to the manifestos?

Eric

[↑ Contents](#)

481. **Alan Sondheim**

Re: Why computer-generated poetry?

Tue 21 Nov 2006

Hmmm... First, the social tends to expand online at this point, and in depth - just look at half-life or active blogs, etc. Second, why a manifesto? In any case everything depends on what is meant by "computer-generated." In the 70s I wrote a program for a TI59 calculator that generated texts. Ok, but there was an associated vocabulary; by changing the vocabulary, the meanings changed radically. So this was under my control. I could also choose what I felt was worthwhile, "tune" the program towards certain ends, etc. On the other hand, codework can be about the interrelationship between intentionality and code/protocol; texts can be partially derived, partially hand-hewn. This can speak volumes. I'd suggest you look at the West Virginia University Zwiki (I think the URL is www.as.wvu.edu:8000/clc/ptzwiki - in any case, you can google it) for discussions of these things. - Alan

On Tue, 21 Nov 2006, Eric Yost wrote:

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Beleaguered by the same / Negation and despair, / Show an affirming flame."*

*I write "would seem" because I really don't know. Surely there are immensely
prolix rationales for the form and its importance. Anyone point to the
manifestos?*

Eric

blog at <http://nikuko.blogspot.com> - for URLs, DVDs, CDs, books/etc. see
<http://www.asondheim.org/advert.txt> - contact [REDACTED], - general directory of
work: <http://www.asondheim.org> Trace at: <http://tracearchive.ntu.ac.uk> - search
"Alan Sondheim" <http://clc.as.wvu.edu:8080/clc/Members/sondheim>

[↑ Contents](#)

482. **Alexander Jorgensen**

Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities

Tue 21 Nov 2006

Really got to thank those who have responded to my
post (publically and privately). Your genuine and
generous warmth is appreciated very, very much.
Suffering at moment trying to state what's here, here
experienced, and quite personally, I touch your feet
and then press humble hand to both my forehead and
heart.

AJ

--- David-Baptiste Chirot <[REDACTED]>
wrote:

- > if you are ever in the great English Visual/Sound
- > poet Bob Cobbings'
- > favorite American city--Milwaukee--
- > will be glad to show you the usual places and a
- > great many unusual--
- > visionary sites hidden in plain sight--
- > interesting graffiti and sign art--meet poets,
- > musicians, artists--
- > one of the very best poetry bookstores in usa,
- > woodland pattern book center
- > is here--

> the only Black Holocaust Museum--
> all sorts of wonders and activities and people--
> incredible number & variety of bars and churches--
> (doesn't that speak for a city's fervor?--)
> i don't drive, so one can derive (day-reeve)--
> my artwork--rubBEings, clay impression spray
> paintings etc--is al from
> things in streets--
> so offers an other way of seeing/hearing/touching
> city also--
> i.e. a different way of walking in city--
> which may/not be of interest
>
>
> >From: "Tom W. Lewis" <[REDACTED]>
> >Reply-To: UB Poetics discussion group
> <[REDACTED]>
> >To: [REDACTED]
> >Subject: Re: Poetry Midwest: Chicago - Milwaukee -
> Twin Cities
> >Date: Tue, 21 Nov 2006 09:45:23 -0600
> >
> >Alexander --
> >
> >where are you coming from? where are you headed to?
> >
> >my wife and I have a fairly good list of visionary
> art environments /
> >religious grottos to check out in WI, IL, IA, even
> Minnesota (though
> >it's slim pickin's up here in gopher-land)...
> mIEKAL aND ([REDACTED])
> >probably has more to say on this: he's got his very
> own visionary art
> >grotto in the works in rural Wisconsin.
> >
> >then there's the Weird USA franchise: there are
> currently two books I
> >know of -- Weird Wisconsin and Weird Minnesota...
> these are
> >coffee-table-size collections of stories about
> unusual places to see in

> >the states -- good on graphical presentation, kind
> of lousy when it
> >comes to telling you where these places are, so you
> can see 'em for
> >yourself.
> >
> >let me know if you ever make landfall in the Twin
> Cities...
> >
> >Tom
> >
> >-----Original Message-----
> >From: UB Poetics discussion group
> [mailto:]
> >On Behalf Of Alexander Jorgensen
> >Sent: Tuesday, November 21, 2006 7:15
> >To:
> >Subject: Poetry Midwest: Chicago - Milwaukee - Twin
> Cities
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> >Dear all:
> >
> >In about a month's time, I'll be heading back to
> the
> >States after too long away. Though a native of
> >Massachusetts, I think myself a a conglomerate of
> >adjustments (spent nearly 10 years in Wisconsin).
> Most
> >everything I love, in fact, seems situated in the
> >Midwest - hence reason for my re-settling here.
> >Anyway, after screeching on this list, writing poem
> >after poem abroad, I am looking to meet and listen
> -
> >and to share.
> >
> >Please, should you have the time, sympathy, we'll
> call
> >it generous charity, send all the information -
> >backchannel or, better still, make public for those
> of
> >us new - on places to read and to listen to
> >established and new poets. Too, places to find a

> >hopelessly tattered (though charming) used book.
> Your
> >time really'll give me something to look forward to
> >just after Christmas.
> >
> >I'll appreciate you assistance!
> >
> >"The right words lead people to the truth."
> >Sakandar (Alexander)
> >
> >---
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> age, and price. Try it!
>
[http://shopping.msn.com/content/shp/?
ctId=8000,ptnrid=176,ptnrdata=200601&tcode=wlmtagline](http://shopping.msn.com/content/shp/?ctId=8000,ptnrid=176,ptnrdata=200601&tcode=wlmtagline)
>

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[↑ Contents](#)

483. **David-Baptiste Chirot**

Re: Dead

Tue 21 Nov 2006

"Better Read than Dead"

Kleine Knocked Musik fur Alan nichts Stephen Sondheim

(though i have also been known to write: "The Dead See Scrawls")

I woke covered in words. Fell down the stairs and a sharp word cut into my guts. A severe word has incapacitated my write side. Alzhiemer's lessons have lit her alley cat arise my memory; I hardly recognize a sewer. The odd pols sing in my fab doughmen's Thames, a hard line that Ad hears to be crowing. When I cry two stanzas my legs call laps thunderly. My eyes too are bubbly. Ivan so deceased, Icon Hearts line walls, a Cross their ruin. Time comes Aunt Lee's whetting hunger's tepid cloves. I tried to crawl a sewer but cold hard liners peeked. Eifel on the floor and lost cons shift nests and hide. The old batch room is covert with bugs. The arse pots affront my eyes every pair. I canned seasony ore. Held mead's cup. My charms are tin things. My braying's a swell thing; the paying is adorabale. My art's Beat Thing so past, it's Worst Thing. I canned {Drew} Brees. Time's gaps sing for bread. Time out to go and con chips. Time too diseased to add up. My art's sopped bleeding. Hits per minute. Timed Ed . . .

you can hear all this if you listen to the below:

From: Alan Sondheim <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Dead
Date: Thu, 16 Nov 2006 15:04:14 -0500

Dead

I woke up this morning covered in blood. I fell down the stairs and a sharp shard of bone cut into my abdomen. A severe stroke has incapacitated my right side. Alzheimer's lesions have almost literally cauterized my memory; I hardly recognize Azure. The odd pulsing in my abdomen stems from a hard lump which appears to be growing. When I try to stand my legs collapse under me. My stools are bloody. I've been so dizzy I can hardly walk across the room. I'm constantly sweating under the bed-clothes. I tried to call Azure but could hardly speak. I fell on the floor and lost consciousness and died. The whole bathroom is covered with blood. There are spots in front of my eyes everywhere. I can't see anymore. Help me up. My arms are tingling. My brain is swelling; the pain is horrible. My heart is beating so fast it's bursting. I can't breath. I'm gasping for breath. I'm about to go unconscious. I'm too dizzy to stand up. My heart's stopped beating. It's

permanent. I'm dead. There's an unbelievable pain in my lower abdomen. My stomach's in knots. I'm falling over. I'm crawling to the door. I die before I reach the door. There's a white light but the light fades. The pain is too great. I can't think about anything. I call Azure's name. I think I called it. I can't remember about anything. I can't stand up. I can't be here. My chest is torn in two. I can't see anything. My ears filled with screams. The screams may be mine. I don't want to die. I really don't want to die. The right side of my body is gone. I'm bleeding from my mouth. I can't move. I'm dead.

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[↑ Contents](#)

484. **Poetry Project** ***A Message From The Poetry Project***

Tue 21 Nov 2006

Dear Friends of the Poetry Project,

I hope this finds you well as we approach the holiday season here at the Poetry Project we've been having a great autumn in terms of the quality of our programs and overall attendance. The attendance has been particularly strong (and this on the heels of increases each of the past two seasons), and I thank everyone who has been coming for the support as well as the various thoughtful responses to the work presented. We've been able to start a new magazine, produce more multi-media events, host readings by dozens of new poets each year, and offer 2-4 extra workshop classes per year over the past several years while maintaining our commitment to holding regular two-reader events much of the time on Mondays and Wednesdays; the feeling around the Project's programming of late has been tremendously positive.

At the same time, the Poetry Project's membership numbers are down and this is a concern for us as we head towards 2007. Funding for the Poetry Project comes from a variety of sources: membership, admissions, workshop tuitions, newsletter ads, public grants, private grants, individual donations and special fundraising events and sales. No single source is primarily responsible for our income public funds, for instance, annually represent only a bit more income than membership. The long and short of it is that when one source is suffering we feel it, despite the fact that our office and programming costs are kept to a minimum. Fixed costs such as rent and insurance continue to rise each year nevertheless, and so our overall costs rise as well.

We're constantly working on increasing our income without placing the bulk of the burden on our extended community, but at the moment the Poetry Project could use some help. If you are not already a member of the Poetry Project,

please consider becoming one or, at least, taking out a \$25 subscription to The Poetry Project Newsletter. If you've been a member in recent years but have not renewed, please consider renewing. We have a number of different membership levels, including an \$85 supporting membership that gets one in free to all of our regular events. For more information, please visit the membership page on the Project's website at <http://www.poetryproject.com/membership.php>

At this time of year many people are looking to make year-end contributions, and I respectfully ask that you consider the Poetry Project for such a contribution if you're in fact thinking along these lines. The Poetry Project is a 501(c)3 non-profit and all donations are therefore tax-deductible. We also have a number of artworks, books and recordings for sale, and our catalogs can be viewed at: <http://www.poetryproject.com/artwork.php> and <http://www.poetryproject.com/books.php>

The Poetry Project accepts most major credit cards, and checks can be made payable to The Poetry Project and mailed to us at:

The Poetry Project
St. Mark's Church
131 E. 10th Street
New York, NY 10003

Finally, another way to help the Project is by attending the 33rd Annual New Year's Day Marathon Reading on January 1. The Marathon is our biggest annual fundraiser, with 140+ poets, musicians, dancers and artists performing from 2pm until some time past midnight. There are also books, food and drink available all day for sale in the Parish Hall while the reading takes place in the Sanctuary. It's a great community event that is regularly attended by over 1,000 people, and we expect this year's Marathon to be excellent each of the past three years we've added 15-25 new readers to the bill, and this year is no different. Our events calendar lists many of the scheduled performers and also has an updated December/January calendar posted: <http://www.poetryproject.com/calendar.php>

I thank you for your time and consideration, and hope you have a good Thanksgiving. Below you will find our normal e-mail blast with next week's events.

Yours,

Anselm Berrigan
Artistic Director

Monday, November 27, 8:00 pm
E. Tracy Grinnell & Tyrone Williams

E. Tracy Grinnell is the author of the chapbook *Harmonics* (Melodeon Poetry Systems, 2000), *Music or Forgetting* (O Books, 2001), *Of the Frame* (Duration Press ebook, 2004), *Some Clear Souvenir* (O Books, 2006), and *Quadriga*, a collaborative work with Paul Foster Johnson (g o n g chapbooks, 2006). She lives in New York and edits Litmus Press and the journal *Aufgabe*. Tyrone Williams teaches literature and theory at Xavier University in Cincinnati, Ohio. His book, *c.c.*, was published by Krupskaya Books in 2002. *AAB* (Slack Buddha Press, 2004) and *Futures, Elections* (Dos Madres Press, 2004), are recent book publications. His work has appeared in recent issues of *Kiosk* and *Chicago Review* as well as in the anthologies *Great American Prose Poems: From Poe to the Present* (Scribner Books, 2003) and *Rainbow Darkness* (Miami Press, 2006).

Wednesday, November 29, 8:00 pm

A Reading for Frank O'Hara's 80th Birthday

A celebration and reading of the work of the brilliant and widely influential poet Frank O'Hara (1926-1966; author of *Lunch Poems*, *Meditations in an Emergency*, and *Collected Poems of Frank O'Hara*), for the purposes of honoring his 80th birthday and hearing the poems. Readers will include Bill Berkson, Ned Rorem, Tony Towle, CA Conrad, Eileen Myles, Anne Waldman, Taylor Mead, Maureen O'Hara, Patricia Spears Jones, Olivier Brossard, Bob Holman, John Yau, Kimberly Lyons, Lytle Shaw, and a number more. Co-sponsored by Poet's House and the Museum of Modern Art.

This reading is part of a Frank O'Hara Festival, which will feature three events (including the Project reading):

*Tuesday, November 28 at 7pm, at Poets House: Passwords: Bill Berkson on Frank O'Hara. Berkson explores the life and work of O'Hara through the lens of the pivotal year of 1956, when he was preparing the manuscript of his first major collection, *Meditations in an Emergency*. \$7, Free to Members of Poets House and the Poetry Project. Poets House is located at 72 Spring St, between Broadway and Lafayette, 2nd floor. For more info go to www.poetshouse.org.

*Thursday, November 30 at 6pm, at the Museum of Modern Art: Frank O'Hara at MoMA, with John Ashbery, Bill Berkson, Michelle Elligott, Alfred Leslie, and others. At Bartos Theater and MoMA Library and Archives Reading Rooms (at MoMA, 4 West 54th Street). \$10, \$8 for MoMA, Poets House, and Poetry Project members; \$5 for students and seniors. Tickets can be purchased at the lobby information desk and the Film and Media desk at MoMA or online at www.moma.org/thinkmodern.

Frank O'Hara worked at The Museum of Modern Art on and off for fifteen years first selling postcards, then curating exhibitions and writing catalogue copy, all the while composing poems during his lunch hour. This program will feature friends and colleagues from his MoMA heyday sharing their favorite anecdotes.

Selected archival material including correspondence, handwritten notes, and installation photographs as well as exhibition catalogues will be on view in the Library and Archives¹ new Reading Rooms.

Tyrone Williams

Waving Back With The Life Preserver

2 x I do=

h minus/plus h

³parallel lines that meet²

pearl necktie

perforated wristband

parole ankle bracelet (langue State)

pool (pocket or drain)

hello<

Munch? Monk?

Become a Poetry Project Member! <http://poetryproject.com/membership.php>

Fall Calendar: <http://www.poetryproject.com/calendar.html>

The Poetry Project is located at St. Mark's Church-in-the-Bowery

131 East 10th Street at Second Avenue

New York City 10003

Trains: 6, F, N, R, and L.



www.poetryproject.com

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

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

If you'd like to be unsubscribed from this mailing list, please drop a line at .

[↑ Contents](#)

485. **Robert Lunday**

Word Movies

Tue 21 Nov 2006

Word movies: minimal "temporizing" of the text, via Captivate (Flash-based screen capture):

<http://www.robertlunday.com>

[↑ Contents](#)

486. **Alan Sondheim**

curly rose

Tue 21 Nov 2006

curly!

curlicue miasma production
it's always there the mechanical movement
of mr. foofwa in the gruyere(s) castle
i forget gruyeres or gruyere just about always
but there's a la gruyere no les gruyeres
so tout gauche les gruyeres!
hurry up!

<http://www.asondheim.org/walkatar.mp4>

Years ago, on an abandoned farm in Gruyere, spirits rose.
The landscape was full of joy and community prospered.
Invisible, only the flowers and stones, grange and bird, could see them.
But that was sufficient, no? That was sufficient.

<http://www.asondheim.org/sundance.mp4>

[↑ Contents](#)

487. **Charles Baldwin**

Re: Why computer-generated poetry?

Tue 21 Nov 2006

Thanks to Alan for posting the reference to the zwiki. You may want to try the following url, which may work better:

http://clc.as.wvu.edu:8080/clc/projects/plaintext_tools/Codework

>>> Alan Sondheim <[REDACTED]> 11/21/06 3:15 PM >>>

Hmmm... First, the social tends to expand online at this point, and in depth - just look at half-life or active blogs, etc. Second, why a manifesto? In any case everything depends on what is meant by "computer-

generated." In the 70s I wrote a program for a TI59 calculator that generated texts. Ok, but there was an associated vocabulary; by changing

the vocabulary, the meanings changed radically. So this was under my control. I could also choose what I felt was worthwhile, "tune" the program towards certain ends, etc. On the other hand, codework can be about the interrelationship between intentionality and code/protocol; texts can be partially derived, partially hand-hewn. This can speak volumes. I'd suggest you

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manifestos?

Eric

blog at <http://nikuko.blogspot.com> - for URLs, DVDs, CDs, books/etc. see <http://www.asondheim.org/advert.txt> - contact [REDACTED], - general directory of work: <http://www.asondheim.org> Trace at: <http://tracearchive.ntu.ac.uk> - search "Alan Sondheim" <http://clc.as.wvu.edu:8080/clc/Members/sondheim>

[↑ Contents](#)

488. **kom9os**

Re: Word Movies

Tue 21 Nov 2006

very good robert

it makes a page poem into a performance poem, merely by the fact that all the content is shown at once, like a performance you don't know what is coming next.

is the software expensive?

there is another flash based program that animates words and lines, it is called swish.

also to achieve what you have done you can also use quicktime pro. just open a .txt file in quicktime player and it makes a line by line animated slideshow of the whole text. with a little code tweeking you can change background color text color and off set.

i have a piece at youtube you might like

http://www.youtube.com/watch?v=a_9UKnHDPO0

cheers

komninos

--

komninos zervos

lecturer, CyberStudies major

School of Arts

Griffith University

Room 3.25 Multimedia Building G23

Gold Coast Campus

Parkwood

PMB 50 Gold Coast Mail Centre

Queensland 9726

Australia

Phone 07 5552 8872 Fax 07 5552 8141

http://www.gu.edu.au/ppages/k_zervos

<http://users.bigpond.net.au/mangolegs>

"Our Workplace Rights are NOT for sale."

---- Robert Lunday <[REDACTED]> wrote:

=====

Word movies: minimal "temporizing" of the text, via Captivate (Flash-based screen capture):

<http://www.robertlunday.com>

489. **Bob Marcacci**

Call for Submissions - Homonumos Magazine

Tue 21 Nov 2006

Greetings all:

Should have sent this out a few weeks ago, but here you are. Sending this out for the editor. Please send submissions to the e-mail address embedded below and good luck. Thanks!

homÃ´numos magazine: Avant-garde and experimental: literature, philosophy, science.

Call to authors: submission for homÃ´numos magazine

Third Issue

Deadline submission: 15 Decembre 2006 (re-writes and finals January 2007)

Theme: Infinity

Color: indigo

HomÃ´numos Mission Open an outlet for intelligent, refined, artistic, experimental, daring, non-confrontational writing. Focus on multiculturalism and multilingual. Professionals and amateurs equally considered. The brain is an organ which needs to be cultivated, to be fed. HomÃ´numos encourages the authors to push the limit of their fineness, flair, intelligence, and creativity. Content fusion of cultures (east meets west etc) is a must. An annual publication is in the works, containing the best (hopefully all) works in its full length (no word limitation). HomÃ´numos magazine hopes to foster literacy in its utmost light, making it accessible for all to write. Hence accessible for all to read, albeit never giving into complacency. HomÃ´numos is not an information magazine. Therefore we cannot accept journalistic type stories. The material chosen for print has an intemporal sense. So far, people from nations all over the world including locals in China, have taken part in homÃ´numos.

Content MUST BE EXPERIMENTAL IN CONTENT OR LAYOUT. IN PROVOQUING THOUGHTS. EXPERIMENTAL IS BY NO MEANS CONFRONTATIONAL NEITHER IS IT SENSATIONAL.THE HIGHER SPHERES OF THOUHTS. FAR OUT. ACCUTE SENSITIVITY.

Try to work the idea and deliver it to us as a rough. Works in progress (including scribbled notes etc) are most welcome. Finish pieces are not as thought stirring. Concentrate on LITERATURE PHILOSOPHY SCIENCE.

Will do: beautiful literature, thought stirring, avant-garde themes, experimental written organization, word art, possibilities and novel ideas, sensual, ground

breaking theories, observation, discoveries, brainiac, nerdy, eccentric, schizophrenic.

Will not do: political, slandering of parties, conspiracy theory, sexually explicit, coming off drugs black cloud rambling, unauthorized reproduction, the expatriate lost in China culture shock theme, journalism of mass.

Written material:

- Short stories (facts, fictions)
- Poems and graphic word
- Essay and thesis (scheme and structure, manifesto, hypothesis, including notes and project drafts)
- Philosophy (thoughts, ideas, insights)
- Lyrics, music composition
- Science (discoveries or hypothesis. Social science. Natural science. Anthropology ethnology. Bio and mechanics. Economics. Politics of betterments. Sustainable development and alternative energy. Cooking. A thought, and a search for a proof. An installation and explanations. A recipe. A map. A graph.)

"The world is not for everyone to understand. Not understanding everything is a positive statement meaning that some things are being understood." Cricri

Image material:

One color+black and empty (white)
300DPI

For submission info, [REDACTED]

ALL SUBMISSIONS OR PARTIAL SUBMISSIONS MUST BE SENT TO:

[REDACTED]

Subject line mandatory:

[SUB: homonumos (title) (author name)]

Please identify your submission clearly, send as rtf file preferably to avoid virus mailing. Submission hand delivery, fax, please inquire to above email.

Distribution: (Beijing) The Bookworm, Imagine Gallery (Beijing 798 Dashanzi) Red T space, Timezone8, Litou Space, Thinking Hands (DIAF) (Beijing Houhai) One Way Street (soon) (Shanghai) Marienbad caf   (Chengdu) The Bookworm (soon) (Bangkok Thailand, Vancouver Canada, coming soon) Forecast: national, international. Readership: multilingual multicultural outlets. Art galleries and art caf  . Learning institutions.

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It's a powerful experience.

Founder and Chief editor

Christine Bellerose alias cricri alias æj,èŠ±



www.homonumos.canalblog.com

www.homonumos.blogspot.com (blocked in China)

[↑ Contents](#)

490. **Alison Croggon**

Re: A little bit of venting....

Tue 21 Nov 2006

Hi Richard. What a shocking story. All too familiar, I fear; though I would be surprised if any academic got away with behaviour like that here.

Thanks too for pointing me to the website - some wonderful poems there.

All the best

Alison

On 11/22/06, Richard Jeffrey Newman <[redacted]> wrote:

> A friend told me this story, and I wanted to share it: She is the founder
> and executive director of The Translation Project
> (www.thetranslationproject.com), one goal of which is to publish an
> anthology that she has translated of contemporary Iranian poets writing in
> Persian who live in diaspora/exile. (Full disclosure: I am on the advisory
> board.) She recently attended the annual conference of the Middle Eastern
> Studies Association, where she sat down with one of the foremost Persian
> Studies literary scholars. She wanted to tell him about her project, get his
> input, feedback, etc. He was, based on her telling, extremely rude and
> sexist, letting her know in no uncertain terms that she did not project the
> right kind of "image," strutting around the way she does, insisting on
> having her say no matter who she is talking to, etc.

>

>

>

--

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

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

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

[↑ Contents](#)

491. **Rod Smith**

New @ Bridge Street: Pynchon, Complete 0 to 9, Blaser, essays on Brossard, Mandel, Degentesh, Evenson, Everson, etc.

Tue 21 Nov 2006

Ordering & discount information at the end of this post. Many thanks for your support!

O TO 9:THE COMPLETE MAGAZINE, ed Vito Acconci & Bernadette Mayer, Ugly duckling, oversize pb 736 pgs, \$45. Apollinaire, Barry, Berrigan, Coolidge, Giorno, Graham, Higgins, Koch, LeWitt, Mac Low, Mathews, Padgett, Piper, Porter, Queneau, Sanguinetti, Saroyan, Smithson, Sondheim, Stein, Weiner, &&&.

INDUSTRIAL POETICS: DEMO TRACKS FOR A MOBILE CULTURE, Joe Amato, Iowa, cloth 210 pgs, \$29.95. "All art should aspire to the condition of hootenanny."

CIVILIZATION, Elizabeth Arnold, Flood, 80 pgs, \$12.95. "As if the body weren't entire."

THE HOLY FOREST: THE COLLECTED POEMS OF ROBIN BLASER, ed Miriam Nichols, foreword by Robert Creeley, new afterword by Charles Bernstein, U Cal, cloth 522 pgs, 45.00. "Gamecocks go with the weather, Love."

DO NOT AWAKEN THEM WITH HAMMERS, Lidija Dimkovska, trans Asovskaja & Reid, Ugly Duckling, 112 pgs, \$12. "The walls hurt from my mother's Gobelin tapestries."

NICOLE BROSSARD: ESSAYS ON HER WORK, ed Louise H Forsyth, Guernica, 256 pgs, \$15. Brossard, McPherson, Parker, Dupre, Potvin, Conley, Campbell, Knutson, Holbrook, Godard, & Hunter.

THE ANGER SCALE, Katie Degentesh, Combo, 78 pgs, \$12. ""Stop laughing; I'm serious"

THE PINK GUITAR: WRITING AS FEMINIST PRACTICE, Rachel Blau DuPlessis, Alabama, 198 pgs, \$29.95. Back in print. "Only every distortion is adequate."

HOW TO READ A POEM, Terry Eagleton, Blackwell, 182 pgs, \$19.95. "Roughly speaking, what we call content refers to what a poem says, while form refers to how it says it."

THE OPEN CURTAIN: A NOVEL, Brian Evenson, 224 pgs, Coffee House, \$14.95. "He stood and admired his handiwork."

EVERYTHING PRESERVED: POEMS 1955-2005, Landis Everson, Graywolf, 108 pgs, \$15. "The turtle in me / Overcomes me"

IN CAPTIVITY, Camille Guthrie, Subpress, 64 pgs, \$14. "cerebellum like a coffee grinder"

THE UNDEAD AND PHILOSOPHY: CHICKEN SOUP FOR THE SOULLESS, ed Richard Greene & K. Silem Mohammad, Open Court, 260 pgs, \$17.95. "Vampires can be immoral just like we can."

NOT THE OTHER AVANT-GARDE: THE TRANSNATIONAL FOUNDATIONS OF AVANT-GARDE PERFORMANCE, ed James M Harding & John Rouse, U Michigan, 304 pgs, \$28.95. Essays by Elam, Fiebach, Conteh-Morgan, Carlson, Versenyi, Graham-Jones, Chatterjee, Eckersall, Goodman, & Higgins.

COUNTER DAEMONS, Roberto Harrison, Litmus, 180 pgs, \$15. "i Float these" SEISMOSIS, text: John Keene, drawings: Christopher Stackhouse, 1913, 108 pgs, \$19. "Blueline that divides the eye in two."

WARRIOR POET: A BIOGRAPHY OF AUDRE LORDE, Alexis De Veaux, Norton, 450 pgs, \$17.95. New in paperback.

TO THE COGNOSCENTI, Tom Mandel, Atelos, 170 pgs, \$13.50. "Everything with a name shares your life."

AGAINST THE DAY, Thomas Pynchon, Penguin, cloth 1,085 pgs, \$35.00. "Yes. This is a true icosahedron."

Some Bestsellers:

GIRLY MAN, Charles Bernstein, U Chicago, 186 pgs, cloth \$24. (signed copies) OKLAHOMA TOUGH: MY FATHER, KING OF THE BOOTLEGGERS, Ron Padgett, U Oklahoma, \$16.95. (signed copies) WHAT'S YOUR IDEA OF A GOOD TIME, Bill Berkson & Bernadette Mayer, Atelos, 225 pgs, \$13.50. ALMA, OR THE DEAD WOMAN, Alice Notley, Granary, 344 pgs, \$17.95. COLLECTED POEMS OF ROBERT CREELEY 1975-2005, University of California, cloth 662 pgs, \$49.95. GRAVE OF LIGHT: SELECTED POEMS 1970-2005, Alice Notley, Wesleyan, cloth 368 pgs, \$29.95. BLUE STUDIOS: POETRY AND ITS CULTURAL WORK, Rachel Blau DuPlessis, Alabama, \$37.95. THE MEN, Lisa Robertson, BookThug, 72 pgs, \$16. ANNE BOYER'S GOOD APOCALYPSE, Anne Boyer, effing press, 30 pgs, \$7. RECYCLOPEDIA: TRIMMINGS, S*PeRM**K*T, AND MUSE & DRUDGE, Harryette Mullen, Graywolf, 180 pgs, \$15. WAR, THE MUSICAL, Robert Fitterman & Dirk Rowntree, SubPress, 400 pgs, \$15. UNDER THAT SILKY ROOF, Elizabeth Robinson, Burning Deck, 74 pgs, \$14. CONCORDANCE, Mei-mei Bersenbrugge & Kiki Smith, Kelsey St, unpaginated large format pb, \$29. I LOVE ARTISTS: NEW AND SELECTED POEMS, Mei-Mei Berssenbrugge, 145 pgs, \$19.95. (signed copies) THE COLLECTED POEMS OF TED BERRIGAN, Ted Berrigan, ed. Alice Notley with Anselm Berrigan and Edmund Berrigan, U

CAL, cloth 750 pgs, \$49.95. THE FIRE: COLLECTED ESSAYS OF ROBIN BLASER, ed Miriam Nichols, U Cal, 518 pgs, \$29.95. IFLIFE, Bob Perelman, Roof, 136 pgs, \$13.95. UNPROTECTED TEXTS: SELECTED POEMS 1978-2006, Tom Beckett, Meritage, 180 pgs, 19.95. CURVES TO THE APPLE, Rosmarie Waldrop, New Directions, 198 pgs, \$16.95. AT ALL (TOM RAWORTH AND HIS COLLAGES), Norma Cole, Hooke Press, 34 pgs, \$10. CO, Bruce Andrews with Barbara Cole, Jesse Freeman, Jessica Grim, Yedda Morrison, & Kim Rosefield, Roof, 104 pgs, \$12.95. ELSEWHERE NO. 2, Gary Sullivan, 24 pgs, \$3.95. SELECTED AMAZON REVIEWS, Kevin Killian, Hooke, 54 pgs, \$10. MUSEE MECHANIQUE, Rodney Koenek, BlazeVOX, 92 pgs, \$11. THE BOOK OF MARTYRDOM & ARTIFICE: FIRST JOURNALS & POEMS 1937-1952, Allen Ginsberg, ed Juanita Lieberman-Plimpton & Bill Morgan, cloth 524 pgs, \$27.50. SPLAY ANTHEM, Nathaniel Mackey, New Directions, 128 pgs, \$15.95. MAINSTREAM, Michael Magee, BlazeVOX, 100 pgs, \$10. SOME NOTES ON MY PROGRAMMING, Anselm Berrigan, Edge, 80 pgs, \$15. TELEMACHIAD, Michael Scharf, Sugarhigh!, unpaginated approx 60 pgs, \$12. PETROLEUM HAT, Drew Gardner, Roof, 96 pgs, \$12.95. THE FLOWERS OF EVIL, Charles Baudelaire trans Keith Waldrop, Wesleyan, 196 pgs, cloth \$24.95. THE LIVES OF A SPIRIT / GLASSTOWN, Fanny Howe, 140 pgs, Nightboat, \$12. STARTLE RESPONSE, Heather Fuller, O Books, 64 pgs, \$12. POETRY OF THE REVOLUTION: MARX, MANIFESTOES, AND THE AVANT-GARDES, Martin Puchner, Princeton, 318 pgs, \$24.95. DEATHSTAR/RICO-CHET, Judith Goldman, O Books, 112 pgs, \$14. MEDIATED, Carol Mirakove, Factory School, 94 pgs, \$12. AFTER THE EMPIRE: THE BREAKDOWN OF THE AMERICAN ORDER, Emmanuel Todd, trans C. Jon Delogu, Columbia, 236 pgs, \$18.95. SHADOWTIME, Charles Bernstein, Green Integer, 132 pgs, \$11.95. WHAT IS SAID TO THE POET CONCERNING FLOWERS, Brian Kim Stefans, Factory School, 146 pgs, \$14. ULTRAVIOLETA, Laura Moriarty, Atelos, 270 pgs, \$13.50. NEW MEDIA POETICS: CONTEXTS, TECHNOTEXTS, AND THEORIES, ed Adalaide Morris & Thomas Swiss, MIT, hc 430 pgs, \$38. IN MEMORY OF MY THEORIES, Rod Smith, O Books, 72 pgs, \$12. CHEERLEADER'S GUIDE TO THE WORLD: COUNCIL BOOK, Stacy Doris, Roof, 88 pgs, \$12.95. GUY DEBORD: REVOLUTION IN THE SERVICE OF POETRY, Vincent Kaufmann, U Minn, cloth 345 pgs, \$29.95.

ORDERING INFORMATION:

List members receive free shipping on orders of more than \$20. Free shipping + 10% discount on orders of more than \$30. There are two ways to order: 1. E-mail your order to [REDACTED] or [REDACTED] with your address &

we will bill you with the books. or 2. via credit card-- you may call us at [REDACTED] or e-mail w/ yr add, order, card #, & expiration date & we will send a receipt with the books. Please remember to include expiration date. We must charge shipping for orders out of the US.

[↑ Contents](#)

492. **steve d. dalachinsky**

Re: Call for Submissions - Homonumos Magazine

Tue 21 Nov 2006

literature no poetry?

On Wed, 22 Nov 2006 08:06:05 +0800 Bob Marcacci <[REDACTED]> writes:

> Greetings all:

>

> Should have sent this out a few weeks ago, but here you are. Sending
> this

> out for the editor. Please send submissions to the e-mail address
> embedded

> below and good luck. Thanks!

>

>

> homonumos magazine: Avant-garde and experimental: literature,
> philosophy,
> science.

>

> Call to authors: submission for homonumos magazine

> Third Issue

> Deadline submission: 15 Decembre 2006 (re-writes and finals January
> 2007)

> Theme: Infinity

> Color: indigo

>

> Homonumos Mission

> Open an outlet for intelligent, refined, artistic, experimental,
> daring,

> non-confrontational writing. Focus on multiculturalism and
> multilingual.

> Professionals and amateurs equally considered. The brain is an organ
> which

> needs to be cultivated, to be fed. Homonumos encourages the authors

- > to push
- > the limit of their fineness, flair, intelligence, and creativity.
- > Content
- > fusion of cultures (east meets west etc) is a must. An annual
- > publication is
- > in the works, containing the best (hopefully all) works in its full
- > length
- > (no word limitation). Homônumos magazine hopes to foster literacy
- > in its
- > utmost light, making it accessible for all to write. Hence
- > accessible for
- > all to read, albeit never giving into complacency. Homônumos is not
- > an
- > information magazine. Therefore we cannot accept journalistic type
- > stories.
- > The material chosen for print has an intemporal sense. So far,
- > people from
- > nations all over the world including locals in China, have taken
- > part in
- > homônumos.
- >
- > Content
- > MUST BE EXPERIMENTAL IN CONTENT OR LAYOUT. IN PROVOQUING THOUGHTS.
- > EXPERIMENTAL IS BY NO MEANS CONFRONTATIONAL NEITHER IS IT
- > SENSATIONAL.THE
- > HIGHER SPHERES OF THOUGHTS. FAR OUT. ACCUTE SENSITIVITY.
- >
- > Try to work the idea and deliver it to us as a rough. Works in
- > progress
- > (including scribbled notes etc) are most welcome. Finish pieces are
- > not as
- > thought stirring. Concentrate on LITERATURE PHILOSOPHY SCIENCE.
- >
- > Will do: beautiful literature, thought stirring, avant-garde
- > themes,
- > experimental written organization, word art, possibilities and novel
- > ideas,
- > sensual, ground breaking theories, observation, discoveries,
- > brainiac,
- > nerdy, eccentric, schizophrenic.
- >

- > Will not do: political, slandering of parties, conspiracy theory,
- > sexually
- > explicit, coming off drugs black cloud rambling, unauthorized
- > reproduction,
- > the expatriate lost in China culture shock theme, journalism of
- > mass.
- >
- > Written material:
- > -Short stories (facts, fictions)
- > -Poems and graphic word
- > -Essay and thesis (scheme and structure, manifesto, hypothesis,
- > including
- > notes and project drafts)
- > -Philosophy (thoughts, ideas, insights)
- > -Lyrics, music composition
- > -Science (discoveries or hypothesis. Social science. Natural
- > science.
- > Anthropology ethnology. Bio and mechanics. Economics. Politics of
- > betterments. Sustainable development and alternative energy.
- > Cooking. A
- > thought, and a search for a proof. An installation and explanations.
- > A
- > recipe. A map. A graph.)
- >
- > "The world is not for everyone to understand. Not understanding
- > everything
- > is a positive statement meaning that some things are being
- > understood."
- > Cricri
- >
- > Image material:
- > One color+black and empty (white)
- > 300DPI
- >
- > For submission info, [REDACTED]
- > ALL SUBMISSIONS OR PARTIAL SUBMISSIONS MUST BE SENT TO:
- > [REDACTED]
- > Subject line mandatory:
- > [SUB: homonumos (title) (author name)]
- > Please identify your submission clearly, send as rtf file preferably
- > to
- > avoid virus mailing. Submission hand delivery, fax, please inquire

- > to above
- > email.
- >
- > Distribution: (Beijing) The Bookworm, Imagine Gallery (Beijing 798
- > Dashanzi)
- > Red T space, Timezone8, Litou Space, Thinking Hands (DIAF) (Beijing
- > Houhai)
- > One Way Street (soon) (Shanghai) Marienbad café (Chengdu) The
- > Bookworm
- > (soon)
- > (Bangkok Thailand, Vancouver Canada, coming soon) Forecast:
- > national,
- > international.
- > Readership: multilingual multicultural outlets. Art galleries and
- > art café.
- > Learning institutions.
- >
- >
- > If you wish to distribute, or obtain a review copy, please email
- > [REDACTED]
- >
- >
- > Spread the word...
- > It's a powerful experience.
- >
- > Founder and Chief editor
- > Christine Bellerose alias cricri alias ??
- > [REDACTED]
- > [REDACTED]
- > www.homonumos.canalblog.com
- > www.homonumos.blogspot.com (blocked in China)
- >
- >
- >
- >
- >

[↑ Contents](#)

493. **Alexander Jorgensen**

(re) Consider (re) - Re: Call for Submissions - Homonumos Magazine

Wed 22 Nov 2006

Last summer, after deep thought and consultation with writers whose work is vital but whose work will not appear on the Mainland, and in this publication, I asked to have my own work removed from consideration even after being offered an issue that was to include an interview).

I have been a member of Beijing's writing community for two years - and as Bob can attest, was there early on to support readings at the Bookworm (was there on day one). My ties to the city are strong - among expats and natives. My friendships and acquaintances include Xiaolu Guo (Village of Stone) who resides in the UK, and filmmaker Wang Baomin (Sunflower). And in April, I organized and sponsored the first reading of its kind in the city - standing room only, almost entirely a LOCAL audience (and many of my students from Tsinghu University attended) - and extended an invitation to Mr. Marcacci (and as he's an astute observer of opportunities, he graciously came) accompanied by his posse of devoted Subterraneans.

It is self-serving to support this publication, I submit. It is anti-human rights (and not so much an issue of murky freedom), perhaps racist, certainly, I think, a kind of complicity - and there are a number of writers - among them Tibetan writer Katse Tsering - who can better and more acutely attest to what's happening in PR China (and he fled, is coming to the US soon).

To those interested in expanding their readership, and not merely garnering stripes, I really suggest considering Phil Rowland's wonderful NOON (Japan) and publications out of Taiwan or Hong Kong.

Here is a poem (to appear in upcoming Pinstripe Fedora) which illustrates my point:

Schadenfreude

In memory of Otto Dix

If pushing limb
through an eggshell
were easier—"Weeste noch?"

not entirely
more daunting, say—
"Sehr wirklich Leben,"

thousands of
daisy cutters, der
Selbstermörd (1000 lb/in2),

might've led one
to meadows, however
miniscule, of quiet.—

But looking on
long enough, "Nache
diese Platter dort."—

one becomes
drowsy,—feels anemic.
"Relative," he said,

"—to naught."

No voice. Stilleben.

And all is graceful.

Sometimes, I just wish people would listen - or read,
better still. And I'm really opening myself up to
unpleasantries - attacks - but am consistent in my
support of what I think we understand - i.e., that we
are defenders of the human experience. I won't say
anything more about this, as I feel, somewhat, like
I'm covered in urine.

AJ

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[↑ Contents](#)

494. **Alison Croggon**

Re: (re) Consider (re) - Re: Call for Submissions - Homonumos Magazine

Wed 22 Nov 2006

I guess the slogan "the experimental is by no means confrontational" and the not doing "political" or "slandorous" work are a bit of a give away (is this some kind of Trojan Horse avant garde?) But all that refined thought might give you a headache, anyway...

All the best

Alison

On 11/22/06, Alexander Jorgensen <[REDACTED]> wrote:

> Last summer, after deep thought and consultation with
> writers whose work is vital but whose work will not
> appear on the Mainland, and in this publication, I
> asked to have my own work removed from consideration
> even after being offered an issue that was to include
> an interview).
>
>

--

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

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

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

[↑ Contents](#)

495. **Eric Yost**

Call for Submission

Wed 22 Nov 2006

Submit.

[↑ Contents](#)

496. **Lewis Warsh**

Talking God's Radio Show by John High

Wed 22 Nov 2006

BOOK LAUNCH PARTY & READING

for

John High's

TALKING GOD'S RADIO SHOW

(a new novel from Spuyten Duyvil)

Friday December 1 6 PM Biscuit BBQ (formerly Night and Day Restaurant) in the Skylight Room 230 Fifth Avenue at the corner of President Street, Park Slope, Brooklyn [REDACTED]

The reading will be introduced by Albert Mobilio

"Soaked in night visions and pierced through by jagged memory, Talking God's Radio Show tells that peculiarly American story in which, as Faulkner once said, "The past isn't forgotten, it isn't even the past." John High's Virginia backwaters call to mind the feral, hallucinogenic American landscapes of Cormac McCarthy's Child of God, as well as Faulkner's Sanctuary." Albert Mobilio

"The red-light district of Richmond, Virginia in the mid-sixties is the backdrop of Talking God's Radio Show and High is the ultimate time traveller--recreating the arcane of a world that seems long gone but is actually steeped in present day time. High's novel is airtight and explosive and belongs on the same shelf as James Ellroy's My Dark Places and Leslie Silko's Ceremony." Lewis Warsh

This event is part of a new reading series sponsored by Long Island University's Graduate Creative Writing Program.

[↑ Contents](#)

497. **Maria Damon**

Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities

Wed 22 Nov 2006

yeah me too! i mean, let me know if you get out here...to the Twin Cities...

Tom W. Lewis wrote:

> Alexander --

>

> where are you coming from? where are you headed to?

>

> my wife and I have a fairly good list of visionary art environments /

> religious grottos to check out in WI, IL, IA, even Minnesota (though

> it's slim pickin's up here in gopher-land)... mIEKAL aND ([REDACTED])

> probably has more to say on this: he's got his very own visionary art

> grotto in the works in rural Wisconsin.

>

> then there's the Weird USA franchise: there are currently two books I

> know of -- Weird Wisconsin and Weird Minnesota... these are

> coffee-table-size collections of stories about unusual places to see in
> the states -- good on graphical presentation, kind of lousy when it
> comes to telling you where these places are, so you can see 'em for
> yourself.

>

> let me know if you ever make landfall in the Twin Cities...

>

> Tom

>

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

> From: UB Poetics discussion group [mailto:]

> On Behalf Of Alexander Jorgensen

> Sent: Tuesday, November 21, 2006 7:15

> To:

> Subject: Poetry Midwest: Chicago - Milwaukee - Twin Cities

>

> Dear all:

>

> In about a month's time, I'll be heading back to the
> States after too long away. Though a native of
> Massachusetts, I think myself a a conglomerate of
> adjustments (spent nearly 10 years in Wisconsin). Most
> everything I love, in fact, seems situated in the
> Midwest - hence reason for my re-settling here.
> Anyway, after screeching on this list, writing poem
> after poem abroad, I am looking to meet and listen -
> and to share.

>

> Please, should you have the time, sympathy, we'll call
> it generous charity, send all the information -
> backchannel or, better still, make public for those of
> us new - on places to read and to listen to
> established and new poets. Too, places to find a
> hopelessly tattered (though charming) used book. Your
> time really'll give me something to look forward to
> just after Christmas.

>

> I'll appreciate you assistance!

>

> "The right words lead people to the truth."

> Sakandar (Alexander)

>

> ---

>

>

>

>

> _____

> _____

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>

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> Www2.nextag.com

>

[↑ Contents](#)

498. **Raymond Bianchi**

Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities

Wed 22 Nov 2006

Alexander--

Please feel free to check out our website chicagopostmodernpoetry.com for readings in Chicago and also feel free to backchannel with any needs for Chicago as well---

Ray

----- Original message -----

From: Maria Damon <[REDACTED]>

yeah me too! i mean, let me know if you get out here...to the Twin Cities...

Tom W. Lewis wrote:

Alexander --

where are you coming from? where are you headed to?

my wife and I have a fairly good list of visionary art environments / religious grottos to check out in WI, IL, IA, even Minnesota (though it's slim pickin's up here in gopher-land)... mIEKAL aND ([REDACTED]) probably has more to say on this: he's got his very own visionary art grotto in the works in rural Wisconsin.

then there's the Weird USA franchise: there are currently two books I know of -- Weird Wisconsin and Weird Minnesota... these are coffee-table-size collections of stories about unusual places to see in the states -- good on graphical presentation, kind of lousy when it comes to telling you where these places are, so you can see 'em for

yourself.

let me know if you ever make landfall in the Twin Cities...

Tom

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

From: UB Poetics discussion group [mailto:]

On Behalf Of Alexander Jorgensen

Sent: Tuesday, November 21, 2006 7:15

To:

Subject: Poetry Midwest: Chicago - Milwaukee - Twin Cities

Dear all:

In about a month's time, I'll be heading back to the States after too long away. Though a native of Massachusetts, I think myself a conglomerate of adjustments (spent nearly 10 years in Wisconsin). Most everything I love, in fact, seems situated in the Midwest - hence reason for my re-settling here. Anyway, after screeching on this list, writing poem after poem abroad, I am looking to meet and listen - and to share.

Please, should you have the time, sympathy, we'll call it generous charity, send all the information - backchannel or, better still, make public for those of us new - on places to read and to listen to established and new poets. Too, places to find a hopelessly tattered (though charming) used book. Your time really'll give me something to look forward to just after Christmas.

I'll appreciate your assistance!

"The right words lead people to the truth."
Sakandar (Alexander)

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[↑ Contents](#)

499. **Eric Yost**
the wrath of Athena?

Wed 22 Nov 2006

By way of Thanksgiving greetings, a real event that probably needs no further poeticization.

A convicted rapist wins the lottery in prison. When he gets out of jail, he settles in an upscale neighborhood ... where he is watched by a giant owl, its deep hoot sounding the darkness in judgment.

<http://www.thesun.co.uk/article/0,,2-2006540328,00.html>

Rapist gets an owl of a fright

[↑ Contents](#)

500. **Tom W. Lewis**
Re: Poetry Midwest: Twin Cities

Wed 22 Nov 2006

we could have a TC weenie roast/poetry gathering...

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

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

On Behalf Of Maria Damon

Sent: Wednesday, November 22, 2006 9:58

To: ██████████

Subject: Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities

yeah me too! i mean, let me know if you get out here...to the Twin Cities...

[↑ Contents](#)

501. **Mary Kasimor**
Re: Poetry Midwest: Twin Cities

Wed 22 Nov 2006

I would love that. Living in St. Cloud, there is nothing going on. Please think of me in stearns county when weenie roasts and poetry readings come up.

Mary Kasimor

"Tom W. Lewis" <████████> wrote: we could have a TC weenie roast/poetry gathering...

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

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

On Behalf Of Maria Damon

Sent: Wednesday, November 22, 2006 9:58

To: ██████████

Subject: Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities

yeah me too! i mean, let me know if you get out here...to the Twin Cities...

Everyone is raving about the all-new Yahoo! Mail beta.

[↑ Contents](#)

502. **Brigitte Byrd**

Re: Call for Submissions - Homonumos Magazine

Wed 22 Nov 2006

Could you tell a bit more about this magazine. I checked the website, which is in French (that's good for me), but there was not much more than the announcement below. I suppose that I would like to know how this magazine which is distributed in China exclusively, it seems, came about, besides knowing that the founder is Christine Bellerose, alias Cricri, queen of erotica. . .

.

Brigitte

Bob Marcacci <████████> wrote:

Greetings all:

Should have sent this out a few weeks ago, but here you are. Sending this out for the editor. Please send submissions to the e-mail address embedded below and good luck. Thanks!

homÃ´numos magazine: Avant-garde and experimental: literature, philosophy, science.

Call to authors: submission for homÃ´numos magazine

Third Issue

Deadline submission: 15 Decembre 2006 (re-writes and finals January 2007)

Theme: Infinity

Color: indigo

HomÃ´numos Mission Open an outlet for intelligent, refined, artistic, experimental, daring, non-confrontational writing. Focus on multiculturalism and multilingual. Professionals and amateurs equally considered. The brain is an organ which needs to be cultivated, to be fed. HomÃ´numos encourages the authors to push the limit of their fineness, flair, intelligence, and creativity.

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Try to work the idea and deliver it to us as a rough. Works in progress (including scribbled notes etc) are most welcome. Finish pieces are not as thought stirring. Concentrate on LITERATURE PHILOSOPHY SCIENCE.

Will do: beautiful literature, thought stirring, avant-garde themes, experimental written organization, word art, possibilities and novel ideas, sensual, ground breaking theories, observation, discoveries, brainiac, nerdy, eccentric, schizophrenic.

Will not do: political, slandering of parties, conspiracy theory, sexually explicit, coming off drugs black cloud rambling, unauthorized reproduction, the expatriate lost in China culture shock theme, journalism of mass.

Written material:

- Short stories (facts, fictions)
- Poems and graphic word
- Essay and thesis (scheme and structure, manifesto, hypothesis, including notes and project drafts)
- Philosophy (thoughts, ideas, insights)
- Lyrics, music composition
- Science (discoveries or hypothesis. Social science. Natural science. Anthropology ethnology. Bio and mechanics. Economics. Politics of betterments. Sustainable development and alternative energy. Cooking. A thought, and a search for a proof. An installation and explanations. A recipe. A map. A graph.)

"The world is not for everyone to understand. Not understanding everything is a positive statement meaning that some things are being understood." Cricri

Image material:

- One color+black and empty (white)
- 300DPI

504. **Jason Quackenbush**

Re: Call for Submissions - Homonumos Magazine

Wed 22 Nov 2006

maybe if you dress in drag and document your sex life in writing?

On Wed, 22 Nov 2006, Tom W. Lewis wrote:

*I leave for the long weekend with a question:
how do you become the queen of erotica?*

(not that I'm looking for a new line of work, but...)

hauskaa kiitos! ÄivÄÄ, [as they would say in Finland if they had Thanksgiving]

Tom

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

From: UB Poetics discussion group [mailto:] On Behalf Of Brigitte Byrd

Sent: Wednesday, November 22, 2006 17:44

To:

Subject: Re: Call for Submissions - Homonumos Magazine

Could you tell a bit more about this magazine. I checked the website, which is in French (that's good for me), but there was not much more than the announcement below. I suppose that I would like to know how this magazine which is distributed in China exclusively, it seems, came about, besides knowing that the founder is Christine Bellerose, alias Cricri, queen of erotica. . . .

Brigitte

Bob Marcacci < > wrote:

Greetings all:

Should have sent this out a few weeks ago, but here you are. Sending this out for the editor. Please send submissions to the e-mail address embedded below and good luck. Thanks!

homÄfÄ´numos magazine: Avant-garde and experimental: literature, philosophy, science.

Call to authors: submission for homÄfÄ´numos magazine

Third Issue

Deadline submission: 15 Decembre 2006 (re-writes and finals January 2007)

Theme: Infinity

Color: indigo

HomÃfÂ´numos Mission

Open an outlet for intelligent, refined, artistic, experimental, daring, non-confrontational writing. Focus on multiculturalism and multilingual. Professionals and amateurs equally considered. The brain is an organ which needs to be cultivated, to be fed. HomÃfÂ´numos encourages the authors to push the limit of their fineness, flair, intelligence, and creativity. Content fusion of cultures (east meets west etc) is a must. An annual publication is in the works, containing the best (hopefully all) works in its full length (no word limitation). HomÃfÂ´numos magazine hopes to foster literacy in its utmost light, making it accessible for all to write. Hence accessible for all to read, albeit never giving into complacency. HomÃfÂ´numos is not an information magazine. Therefore we cannot accept journalistic type stories. The material chosen for print has an intemporal sense. So far, people from nations all over the world including locals in China, have taken part in homÃfÂ´numos.

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HIGHER SPHERES OF THOUGHTS. FAR OUT. ACCUTE SENSITIVITY.

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-Lyrics, music composition

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Cricri

Image material:
One color+black and empty (white)
300DPI

For submission info, [REDACTED]
ALL SUBMISSIONS OR PARTIAL SUBMISSIONS MUST BE SENT TO:

*Subject line mandatory:
[SUB: homonumos (title) (author name)]
Please identify your submission clearly, send as rtf file preferably to
avoid virus mailing. Submission hand delivery, fax, please inquire to above
email.*

Distribution: (Beijing) The Bookworm, Imagine Gallery (Beijing 798 Dashanzi)
Red T space, Timezone8, Litou Space, Thinking Hands (DIAF) (Beijing Houhai)
One Way Street (soon) (Shanghai) Marienbad caf   (Chengdu) The Bookworm
(soon)
(Bangkok Thailand, Vancouver Canada, coming soon) Forecast: national,
international.
Readership: multilingual multicultural outlets. Art galleries and art caf  .
Learning institutions.

If you wish to distribute, or obtain a review copy, please email

Spread the word. It's a powerful experience.

Founder and Chief editor
Christine Bellerose alias cricri alias $\tilde{A}!\hat{A};\hat{a}\epsilon\tilde{S}\tilde{A}^{\sim}\hat{A}\hat{A}\pm$

www.homonumos.canalblog.com
www.homonumos.blogspot.com (blocked in China)

Brigitte Byrd
<http://a-s.clayton.edu/bbyrd/Homepage.htm>

Everyone is raving about the all-new Yahoo! Mail beta.

[↑ Contents](#)

505. **Alexander Jorgensen**
Re: Call for Submissions - Homonumos Magazine
Wed 22 Nov 2006

You feign post-op masturbation, hand under the covers
- and that's following gender re-assignment surgery
and flip-flop till the hormone pills and the flesh
pocket between your legs leaves you anus wondering
what happened to that little organ called prostate.

aj

--- "Tom W. Lewis" <[REDACTED]> wrote:

*I leave for the long weekend with a question:
how do you become the queen of erotica?*

*(not that I'm looking for a new line of work,
but...)*

*hauskaa kiitospÃivÃÃ, [as they would say in
Finland if they had Thanksgiving]*

Tom

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

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To: [REDACTED]
Subject: Re: Call for Submissions - Homonumos
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Anthropology ethnology. Bio and mechanics.
Economics. Politics of
betterments. Sustainable development and alternative
energy. Cooking. A
thought, and a search for a proof. An installation
and explanations. A
recipe. A map. A graph.)*

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file preferably to
avoid virus mailing. Submission hand delivery, fax,
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(Chengdu) The Bookworm
(soon)
(Bangkok Thailand, Vancouver Canada, coming soon)
Forecast: national,
international.
Readership: multilingual multicultural outlets. Art
galleries and art cafÃ©.*

Learning institutions.

*If you wish to distribute, or obtain a review copy,
please email*

██████████

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Founder and Chief editor

Christine Bellerose alias cricri alias

██████████

██████████

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www.homonumos.blogspot.com (blocked in China)

Brigitte Byrd

http://a-s.clayton.edu/bbyrd/Homepage.htm

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beta.*

Yahoo! Music Unlimited
Access over 1 million songs.
<http://music.yahoo.com/unlimited>

[↑ Contents](#)

506. **Dan Coffey**

Re: Call for Submissions - Homonumos Magazine

Wed 22 Nov 2006

You've seen the new David Lynch movie already?? Lucky!!

On 11/22/06, Alexander Jorgensen <██████████> wrote:

> You feign post-op masturbation, hand under the covers

> - and that's following gender re-assignment surgery
> and flip-flop till the hormone pills and the flesh
> pocket between your legs leaves you anus wondering
> what happened to that little organ called prostate.
>
> aj
>

[↑ Contents](#)

507. **Catherine Daly**
Re: Poetry Midwest: Twin Cities
Wed 22 Nov 2006

I am SOOO on board for any poetry weenie roasts -- or any type of international poetry! s'mores! shout out --

--

All best,
Catherine Daly


[↑ Contents](#)

508. **mIEKAL aND**
Re: Poetry Midwest: Twin Cities
Wed 22 Nov 2006

I sure hope you guys use organic hotdogs. You don't wanna know what's in the regular ones.

~mIEKAL

Some of the best are made by the company I work for:

http://organicvalley.coop/products_recipes/product_detail.html?id=188&cat=9&sub=36

On Nov 22, 2006, at 9:39 PM, Catherine Daly wrote:

I am SOOO on board for any poetry weenie roasts -- or any type of international poetry! s'mores! shout out --

--

*All best,
Catherine Daly*


[↑ Contents](#)

509. **Pierre Joris**

Re: A little bit of venting....

Wed 22 Nov 2006

Yes. it's shocking & stupid. Niloufar Talebi is a friend & she does excellent & honest work. Her enthusiasm & energy are spectacular. Of course some academics are (for any number of reasons) unable to follow her energy or back her. But that's the same for any number of poetry projects that freak out academia. Niloufar will keep trucking & doing her thing & we will keep supporting her.

Pierre

On Nov 21, 2006, at 7:17 PM, Alison Croggon wrote:

Hi Richard. What a shocking story. All too familiar, I fear; though I would be surprised if any academic got away with behaviour like that here.

Thanks too for pointing me to the website - some wonderful poems there.

All the best

Alison

On 11/22/06, Richard Jeffrey Newman

<[REDACTED]> wrote:

A friend told me this story, and I wanted to share it: She is the founder

and executive director of The Translation Project

(www.thetranslationproject.com), one goal of which is to publish an anthology that she has translated of contemporary Iranian poets writing in

Persian who live in diaspora/exile. (Full disclosure: I am on the advisory

board.) She recently attended the annual conference of the Middle Eastern

Studies Association, where she sat down with one of the foremost Persian

Studies literary scholars. She wanted to tell him about her project, get his

input, feedback, etc. He was, based on her telling, extremely rude and

sexist, letting her know in no uncertain terms that she did not project the

right kind of "image," strutting around the way she does, insisting on

having her say no matter who she is talking to, etc.

--

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

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

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

=====

"As democracy is perfected, the office of president represents, more and more closely, the inner soul of the people. On some great and glorious day the plain folks of the land will reach their heart's desire at last, and the White House will be adorned by a downright moron." -- H.L. Mencken (1880-1956)

=====

For updates on readings, etc. check my current events page:

<http://albany.edu/~joris/CurrentEvents.html>

=====

Pierre Joris
244 Elm Street
Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 71

Euro cell: 011 33 6 79 368 446

email: [REDACTED]

<http://pierrejoris.com>

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

=====

[↑ Contents](#)

510. **mIEKAL aND**

Re: apostrophe's

Wed 22 Nov 2006

[http://www.flickr.com/groups/\[REDACTED\]/pool/](http://www.flickr.com/groups/[REDACTED]/pool/)

[↑ Contents](#)

511. **Alan Sondheim**

Re: Fwd: PARACHUTE - HALT(E) (fwd)

Wed 22 Nov 2006

This is really sad; Parachute has been consistently one of the best art magazines in the world. (I wrote for them and knew Chantal a bit.) And the saddest part is - venues like this take so little to run.

What on earth is happening to the \$100,000,000,000,000,000,000 that Poetry magazine received? At least I think they did.

Damn.

Alan

On Wed, 22 Nov 2006, Ian Murray wrote:

----- Forwarded Message
From: Joanne Tremblay <[REDACTED]>
Date: Wed, 22 Nov 2006 09:51:55 -0500
To: Halt PARACHUTE <[REDACTED]>
Subject: PARACHUTE - HALT(E)

blog at <http://nikuko.blogspot.com> - for URLs, DVDs, CDs, books/etc. see
<http://www.asondheim.org/advert.txt> - contact [REDACTED], - general directory of
work: <http://www.asondheim.org> Trace at: <http://tracearchive.ntu.ac.uk> - search
"Alan Sondheim" <http://clc.as.wvu.edu:8080/clc/Members/sondheim>

[↑ Contents](#)

512. **ALDON L NIELSEN**

Robert Jr. Lockwood - RIP

Wed 22 Nov 2006

First Ruth Brown, and now Robert Jr. Lockwood. Lockwood died Tuesday evening at age 91. He was our last direct link back to Robert Johnson, and just about the only person to play Johnson's Delta style on the twelve string guitar. I first met Lockwood when he used to appear at the Smithsonian Folk Festival and I was a kid hanging around the musicians trying to see how they worked their wonders. My last visit with him was here at Penn State when he appeared just a couple years ago.

We'll be playing the blues at our house this Thanksgiving.

[↑ Contents](#)

513. **steve d. dalachinsky**

Re: Call for Submission

Thu 23 Nov 2006

shit forgot what am i we they submitting to?

On Wed, 22 Nov 2006 01:55:21 -0500 Eric Yost <[REDACTED]>

writes:

> Submit.

>

>

[↑ Contents](#)

514. **Charlie Rossiter**

in the heartland

Thu 23 Nov 2006

for chicago info your best best is chicagopoetry.com (not my site)

for Milwaukee, see what's happening at www.woodlandpattern.org

for used books in chitown I like Myopic books

for info on used bookstores in general

www.wesellusedbooks.com

run by a great Canadian covering u.s.and canada as well as he can

charlie

--

"Poetry is good for you and so is the blues."

Charlie said that.

www.poetrypoetry.com

where you hear poems read by poets who wrote them

myspace.com/avantretro (hear avantretro poems)

myspace.com/whiskeybucketbluesreview

hear Charlie & Henry sing the blues

[↑ Contents](#)

515. **Geoffrey Gatza**

Thanksgiving MENU POEM : Guest of honor John Ashbery

Thu 23 Nov 2006

It's Thanksgiving and that means we have another menu poem for you to enjoy!

This year our guest of honor is John Ashbery. This is a series of poems based

loosely around a menu of the meal I would cook for you should you come to my home for Thanksgiving. Since it's impossible for you to come, I offer these simple poems for warmth. This is free and in Adobe Acrobat PDF format. This was written during a power outage so the main course is a longish hand written piece. Also included are 3 of my most requested recipes. Enjoy, Geoffrey

Thanksgiving 2006: a feast to honor John Ashbery, by Geoffrey Gatza is part of an annual thanksgiving poem series. This is the fifth installment in that series which include menu poems for:

Thanksgiving 2006 Menu Poem : Guest of Honor John Ashbery

direct poem link

<http://www.geoffreygatza.com/thanksgiving/Thanksgiving%20Dinner%202006%20print.pdf>

<http://www.geoffreygatza.com/thanksgiving/Thanksgiving%20Dinner%202006%20print.pdf>

webpage

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

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

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

----- A L S O -----

Thanksgiving Poems : Five years of feasts! Honoring Charles Bernstein, Forrest Gander, Kent Johnson, Robert Creeley & John Ashbery

Thanksgiving is not at all like Saturnalia. In America, the third Thursday is reserved to celebrate the giving of thanks. The thanks for all that we are, what we have, those who have graced our lives, and so on. This is also a bloody marking of the genocide performed to gain this land. One must never forget what died to feed.

Innocuous enough, Thanksgiving is the most appropriate means to hold this kind of thing. That thing is an odd blending of cooking and poetry. I am a chef in my day job and how I come to understand art is through this first love. Cuisine has a natural ease to bring out many complex ideas, as cooking brings out complexities from seemingly simple foods. And a dinner party, virtual or not, [read more]

Thanksgiving Menu Poems Past : webpage

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

Thanksgiving 2002 Charles Bernstein

Thanksgiving 2003 Forrest Gander

Thanksgiving 2004 Kent Johnson
Thanksgiving 2005 Robert Creeley

All five years in one FREE PDF
Get it now in one file !

[↑ Contents](#)

516. **Fluffy Singler**
Twin Cities Poets

Thu 23 Nov 2006

Hey all. I didn't realize there were so many people from Minnesota on this list! So while we're on the subject of goings on in Minnesota, I wanted to let you all know that I am currently running a reading series at the Coffee Gallery in Minneapolis. We have an open mic the second Sunday of each month and featured readers the last Sunday. So this Sunday, the 26th, we have two poets- Steve Mueske and Chris Pommier. You can see their bios and some sample works at <http://www.myspace.com/prismpoetry>. The reading is 1:00-3:00 pm. The Coffee Gallery is now located in the Open Book Center at 1011 Washington Avenue.

In December, we're doing two open mics: December 10th and the 31st. The one on the 31st is roughly organized around New Year's Resolutions/Old Year Reflections. Again, 1:00.

Readings are free and open to all.

Cheers.

Laura Winton
Aka Fluffy Singler

[↑ Contents](#)

517. **Alexander Jorgensen**
Alexander Jorgensen Indian Portraits on <http://fhole.blogspot.com/>

Thu 23 Nov 2006

Hey all:

Should you be interested, Dan was kind enough to post some portraits taken while most recently in India. If you're not familiar with Dan Bradley and fhole, please do become familiar with both he and his many important contributions to our creative community.

This portraits were taken in North India, Himachal Pradesh.

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

Enjoy!

AJ

--- Fluffy Singler <[REDACTED]>
wrote:

Hey all. I didn't realize there were so many people from Minnesota on this list!

So while we're on the subject of goings on in Minnesota, I wanted to let you all know that I am currently running a reading series at the Coffee Gallery in Minneapolis. We have an open mic the second Sunday of each month and featured readers the last Sunday. So this Sunday, the 26th, we have two poets-Steve Mueske and Chris Pommier. You can see their bios and some sample works at <http://www.myspace.com/prismpoetry>. The reading is 1:00-3:00 pm. The Coffee Gallery is now located in the Open Book Center at 1011 Washington Avenue.

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Cheers.

*Laura Winton
Aka Fluffy Singler*

Yahoo! Music Unlimited
Access over 1 million songs.
<http://music.yahoo.com/unlimited>

[↑ Contents](#)

518. **Haas Bianchi**
Re: in the heartland

Thu 23 Nov 2006

In Chicago if you want to find great poetry readings I would go to
goldenrulejones.blogspot.com and to mysite Chicagopostmodernpoetry.com;
Chicagopoetry.com is a site violently opposed to experimental writing--

RB

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Charlie Rossiter
Sent: Wednesday, November 22, 2006 11:50 PM
To: ██████████
Subject: in the heartland

for chicago info your best best is chicagopoetry.com (not my site)
for Milwaukee, see what's happening at www.woodlandpattern.org
for used books in chitown I like Myopic books
for info on used bookstores in general
www.wesellusedbooks.com
run by a great Canadian covering u.s.and canada as well as he can
charlie

--

"Poetry is good for you and so is the blues."
Charlie said that.

www.poetrypoetry.com
where you hear poems read by poets who wrote them
myspace.com/avantretro (hear avantretro poems)
myspace.com/whiskeybucketbluesreview
hear Charlie & Henry sing the blues

[↑ Contents](#)

519. **C. A. Conrad**

THANKSGIVING DAY FAST FOR PEACE

Thu 23 Nov 2006

A few days ago I decided that there was no way I was going to join in the celebration of Thanksgiving Day as I have every year of my life in the past. In fact, when I started thinking of celebrating Thanksgiving the past three years I thought, "What was wrong with me!?" All these people being killed in Iraq and elsewhere because of America, why why why, why should we be celebrating a day of thanks?

Maybe it's good to alter how it's celebrated, being with family, being grateful for family, etc., but from its infancy, the holiday was centered on celebrating early American arrival, which of course turned out to REALLY BE an invasion, an occupation, and slaughter. Sort of like Iraq.

If we're not out of Iraq next year I want to start spreading the word of a THANKSGIVING DAY FAST FOR PEACE. Especially since the day is traditionally a day of eating as much food as humanly possible in one sitting.

And also, let me say, I've never fasted before today. Isn't that weird? Everyone I talk to says they can't believe it. But even when I was macrobiotic for ten years I never fasted. But this fast is a personal political protest. And maybe if I had thought about it sooner I could have included others in the day with me. My family is really pissed off. Oh well.

Tom Raworth liked my idea of the fast, wishing me, "Non appetit!" and suggested that maybe we should all have a SHIT-IN, where we send bags of our Thanksgiving Day shit in plastic bags to the White House. HEHEHE!

CAConrad

for Deviant Propulsion, click here:

[_http://CAConrad.blogspot.com_](http://CAConrad.blogspot.com) (<http://caconrad.blogspot.com/>)

[↑ Contents](#)

520. **Alan Sondheim**

Re: THANKSGIVING DAY FAST FOR PEACE

Thu 23 Nov 2006

I second this; I just want to add that a turkey-free Thanksgiving is a blessing - look at the Farm Sanctuary or PETA websites to see exactly how your meals are raised. (We've been discussing this on the Cybermind list.)

- Alan

On Thu, 23 Nov 2006, C. A. Conrad wrote:

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And also, let me say, I've never fasted before today. Isn't that weird? Everyone I talk to says they can't believe it. But even when I was macrobiotic for ten years I never fasted. But this fast is a personal political protest. And maybe if I had thought about it sooner I could have included others in the day with me. My family is really pissed off. Oh well.

Tom Raworth liked my idea of the fast, wishing me, "Non appetit!" and suggested that maybe we should all have a SHIT-IN, where we send bags of our Thanksgiving Day shit in plastic bags to the White House. HEHEHE!

*CAConrad
for Deviant Propulsion, click here:
http://CAConrad.blogspot.com (http://caconrad.blogspot.com/)*

blog at <http://nikuko.blogspot.com> - for URLs, DVDs, CDs, books/etc. see <http://www.asondheim.org/advert.txt> - contact [REDACTED], - general directory of work: <http://www.asondheim.org> Trace at: <http://tracearchive.ntu.ac.uk> - search "Alan Sondheim" <http://clc.as.wvu.edu:8080/clc/Members/sondheim>

[↑ Contents](#)

521. **Jennifer Karmin**
Submissions: Gender on Our Minds
Thu 23 Nov 2006

Call for Submissions:
Gender on Our Minds

A Journal of Southern Connecticut State University's
Graduate Program in Women's Studies

Submission Deadline:

January 26, 2007

Gender on Our Minds is a recently established sibling publication to Woman in Mind, an interdisciplinary publication dedicated to making women's voices heard through a variety of writings and art submitted by students, staff, and guests.

Gender on Our Minds is an interdisciplinary publication dedicated to awareness from the perspective of gender studies. Gender on Our Minds provides a space for marginalized groups to discuss topics and issues such as GLBTIQ identities, academic and queer pedagogy, arts, cultures, histories, politics, and theories.

Submission is open to the general public.

The editors welcome all submissions, but are particularly interested in submissions that contribute to current conversations in gender studies and queer studies.

Submission Guidelines:

Submit articles or stories up to 7500 words; up to 10 photographs of artwork; or up to three poems (maximum 10 pages totals).

All entries will be considered for publication by the editorial board. Under no circumstances does Gender on Our Minds guarantee publication. The board's decision is final.

Include an SASE for notification; mss. not returned.

Include a brief bio, but no name should appear on the mss. Submission must include the writer's phone number and email address. Simultaneous submissions allowed if Gender on Our Minds is notified of acceptance elsewhere.

Once received, all submissions become property of Gender on Our Minds. Gender on Our Minds reserves the right to edit submissions for content, length, grammar, and mechanics.

Send submissions to
Gender on Our Minds
Attn: Khoi Nguyen
Women's Studies ENG B229
Southern Connecticut State University
501 Crescent Street New Haven, CT 06515

Gender on Our Minds is a student-based publication
sponsored by the SCSU KAPPA Chapter of Iota Iota Iota,
The National Women's Studies Honor Society and the
Women's Studies Program at Southern Connecticut State University.

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[↑ Contents](#)

522. **Chris Stroffolino**

Re: THANKSGIVING DAY FAST FOR PEACE

Thu 23 Nov 2006

CA---I love this idea, in more ways than one....Chris
On Nov 23, 2006, at 8:31 AM, C. A. Conrad wrote:

A few days ago I decided that there was no way I was going to join in the celebration of Thanksgiving Day as I have every year of my life in the past. In fact, when I started thinking of celebrating Thanksgiving the past three years I thought, "What was wrong with me!?" All these people being killed in Iraq and elsewhere because of America, why why why, why should we be celebrating a day of thanks?

Maybe it's good to alter how it's celebrated, being with family, being grateful for family, etc., but from its infancy, the holiday was centered on celebrating early American arrival, which of course turned out to REALLY BE an invasion, an occupation, and slaughter. Sort of like Iraq.

If we're not out of Iraq next year I want to start spreading the word of a THANKSGIVING DAY FAST FOR PEACE. Especially since the day is traditionally a day of eating as much food as humanly possible in one sitting.

And also, let me say, I've never fasted before today. Isn't that weird?

Everyone I talk to says they can't believe it. But even when I was macrobiotic for ten years I never fasted. But this fast is a personal political protest. And maybe if I had thought about it sooner I could have included others in the day with me. My family is really pissed off. Oh well.

Tom Raworth liked my idea of the fast, wishing me, "Non appetit!" and suggested that maybe we should all have a SHIT-IN, where we send bags of our Thanksgiving Day shit in plastic bags to the White House. HEHEHE!

CAConrad

for Deviant Propulsion, click here:

[_http://CAConrad.blogspot.com_](http://CAConrad.blogspot.com) (<http://caconrad.blogspot.com/>)

[↑ Contents](#)

523. **C. A. Conrad**

Re: THANKSGIVING DAY FAST FOR PEACE

Thu 23 Nov 2006

"I believe in compulsory cannibalism.
If people were forced to eat what they
killed there would be no more war."

Â --Abbie Hoffman

"This is a good world...
And war shall fail."

Â Â --Kenneth Patchen

Alan and Chris, glad you like the idea. And yes the senseless killing of the turkey.

I've been a vegetarian since 1988, and it was NOT for animal rights at the time, but today it is animal rights that keeps me a vegetarian.

BUT LET ME SAY THIS before I get SLAMMED with all kinds of e-mails that I'm NOT interested in arguing WHY it's good to eat meat, which always comes up. Over and over it comes up.

What I will say instead is that I'm working on a pamphlet, inspired by friends who eat meat but feel guilty about it.

Guilt in the sense of REALIZING the amount of resources, from plant, electric, fossil fuel, etc., it takes to produce, ship, store, freeze, etc., animal products. For people who want to make difference, WANT TO not be quite as harmful

to the environment from their end, but don't want to give up eating meat all at once, here's something:

If you were to consume animal products (meat, eggs, cheese, milk, honey, etc..) only 6 days a week instead of 7, you would, on average, free up roughly 16 pounds of plant matter a week for the world, as well as many MANY watts of electricity, and gallons and gallons of gasoline, etc..

Keep multiplying it, 5 days instead of 7, etc..

I have friends who liked this idea, SAW what I meant about how THEY TOO can help out by cutting back, and some of those friends have gone from 7 days a week to just 2 or 3.

While I am NEVER going to consume meat again for the rest of my life, I realize it's easier to ask people to meet me halfway on the issue. And not only easier, but better for the planet, the animals on it, and everyone everywhere in the end.

CAConrad

for Deviant Propulsion, click here:

<http://CAConrad.blogspot.com>

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

From: [REDACTED]

To: [REDACTED]

Sent: Thu, 23 Nov 2006 3:40 PM

Subject: Re: THANKSGIVING DAY FAST FOR PEACE

CA---I love this idea, in more ways than one....ChrisÂ

On Nov 23, 2006, at 8:31 AM, C. A. Conrad wrote:Â

Â

> A few days ago I decided that there was no way I was going to join inÂ

> the celebration of Thanksgiving Day as I have every year of my life inÂ

> the past. In fact, when I started thinking of celebrating ThanksgivingÂ

> the past three years I thought, "What was wrong with me!?" All theseÂ

> people being killed in Iraq and elsewhere because of America,Â

> why why why, why should we be celebrating a day of thanks?Â

>Â

> Maybe it's good to alter how it's celebrated, being with family, > beingÂ

> grateful for family, etc., but from its infancy, the holiday was > centeredÂ

> on celebrating early American arrival, which of course turned out toÂ
> REALLY BE an invasion, an occupation, and slaughter. Sort of like >
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>Â
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oneÂ
> sitting.Â
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weird?Â
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> macrobiotic for ten years I never fasted. But this fast is a
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> political protest. And maybe if I had thought about it sooner I
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> have included others in the day with me. My family is really pissedÂ
> off. Oh well.Â
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> Tom Raworth liked my idea of the fast, wishing me, "Non appetit!"Â
> and suggested that maybe we should all have a SHIT-IN, whereÂ
> we send bags of our Thanksgiving Day shit in plastic bags to theÂ
> White House. HEHEHE!Â
>Â
> CAConradÂ
> for Deviant Propulsion, click here:Â
> _http://CAConrad.blogspot.com_ (http://caconrad.blogspot.com/)

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more.

[↑ Contents](#)

524. **Eric Yost**
Re: Call for Submission
Thu 23 Nov 2006

| *shit forgot what am i we they submitting to?*

On Wed, 22 Nov 2006 01:55:21 -0500 Eric Yost

<[REDACTED]>

writes:

> > Submit.

The call. The call for submission. Ring-ring. Submit.

[↑ Contents](#)

525. **Eric Yost**

Re: THANKSGIVING DAY FAST FOR PEACE

Thu 23 Nov 2006

As ad hoc list contrarian, I urge everyone to gorge for war.
Eat only endangered species. Cook them in an unhealthy,
energy-intensive way. Spit out the bones and smite your
foes. Eat your foes if necessary. Leave a vast pyramid of
your foes' bones as a warning to others. Give the pyramid of
bones a cutesy name like "Boopsy."

Excuse me for existing? I think not. Make a really big, sloppy, careless, and
inconsiderate footprint in the world. People will either get over it or they won't.
If they don't, screw 'em.

That said, I can resume my fast.

Relishing the contradictions with imaginary pumpkin pie,
Eric

[↑ Contents](#)

526. **C. A. Conrad**

Re: THANKSGIVING DAY FAST FOR PEACE

Thu 23 Nov 2006

As ad hoc list weirdo, Momma thinks Eric's twisted a tittie ring to the
left and
now needs a Boo-Boo bandage. How many tittie rings have you collected
in

your war Eric? Momma likes her count listed and legible and collated
and
sprayed twice with urine to mark the proper mark for future E-bay cash.

"Boopsy" REALLY IS a wonderful name Eric! All those bones! Who is
Momma's
Big Warrior!? Who is Momma's Big Warrior!? C'mere! You have a booger
hanging!

Let Momma catch Eric's big booger! Mmmm, delicious booger! Ooops! Momma is supposed to be fasting! Bad Warrior! Bad Warrior! You made Momma break her fast!

Momma Conrad,
for Deviant Propulsion, click here:
<http://CConrad.blogspot.com>

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

From: [REDACTED]

To: [REDACTED]

Sent: Thu, 23 Nov 2006 5:55 PM

Subject: Re: THANKSGIVING DAY FAST FOR PEACE

As ad hoc list contrarian, I urge everyone to gorge for war. Eat only endangered species. Cook them in an unhealthy, energy-intensive way. Spit out the bones and smite your foes. Eat your foes if necessary. Leave a vast pyramid of your foes' bones as a warning to others. Give the pyramid of bones a cutesy name like "Boopsy."Â

Â

Excuse me for existing? I think not. Make a really big, sloppy, careless, and inconsiderate footprint in the world. People will either get over it or they won't. If they don't, screw 'em.Â

Â

That said, I can resume my fast.Â

Â

Relishing the contradictions with imaginary pumpkin pie,Â

EricÂ

Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

[↑ Contents](#)

527. **Pam Brown**
calling Africa Wayne

Thu 23 Nov 2006

Dear Listees,
Does anyone have an email address for Africa Wayne please ?
Backchannel - [REDACTED]

Thanks,
Pam Brown

Blog : <http://thedeletions.blogspot.com/>
Web site : Pam Brown - <http://www.geocities.com/p.brown/>
Associate editor : Jacket - <http://jacketmagazine.com/index.html>

Send instant messages to your online friends <http://au.messenger.yahoo.com>

[↑ Contents](#)

528. **Alan Sondheim**

Re: THANKSGIVING DAY FAST FOR PEACE

Thu 23 Nov 2006

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

--0-1286423817-1164338576=:8906

I don't know if this will go through... We eat largely vegan here in Brooklyn. I have a messed-up metabolism in general, and feel healthier than ever in terms of food; I have more energy, etc. For me there are several reasons - first, for me, no cholesterol (mine tends to go high) and animal fats; second, the energy/production issue you point out; third, the desire for the smallest ecological footprint as possible; and fourth, most important, I don't ever ever want to participate in the suffering of an animal ever again. It's not McDonald's farm at this point, not even for "organic" or "free range." It's cut-throat and cruel, especially since recent research has pointed toward the intelligence of cows, pigs, chickens, turkeys, and so forth. When I was young "bird-brain" was a derogatory term; now the anatomy of bird's brains is being withdrawn as it's evident that their calls are often speech, and they're capable of recursive phrasing - something it was thought only humans can do. I could go on and on but you get the idea.

Apologies here, and sometimes I do backslide, but less and less -

- Alan

On Thu, 23 Nov 2006, C. A. Conrad wrote:

*"I believe in compulsory cannibalism.
If people were forced to eat what they
killed there would be no more war."
Â --Abbie Hoffman*

*"This is a good world...
And war shall fail."
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*Alan and Chris, glad you like the idea. And yes the senseless
killing of the turkey.*

*I've been a vegetarian since 1988, and it was NOT for animal
rights at the time, but today it is animal rights that keeps me
a vegetarian.*

*BUT LET ME SAY THIS before I get SLAMMED with all kinds of
e-mails that I'm NOT interested in arguing WHY it's good to eat
meat, which always comes up. Over and over it comes up.*

*What I will say instead is that I'm working on a pamphlet,
inspired by friends who eat meat but feel guilty about it.*

*Guilty in the sense of REALIZING the amount of resources,
from plant, electric, fossil fuel, etc., it takes to produce,
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want to make difference, WANT TO not be quite as harmful
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*If you were to consume animal products (meat, eggs, cheese,
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Keep multiplying it, 5 days instead of 7, etc..

*I have friends who liked this idea, SAW what I meant about
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those friends have gone from 7 days a week to just 2 or 3.*

*While I am NEVER going to consume meat again for the
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*CAConrad
for Deviant Propulsion, click here:
<http://CAConrad.blogspot.com>*

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

From: [REDACTED]

To: [REDACTED]

Sent: Thu, 23 Nov 2006 3:40 PM

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CAConrad

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<http://www.asondheim.org/advert.txt> - contact [REDACTED], - general directory of
work: <http://www.asondheim.org> Trace at: <http://tracearchive.ntu.ac.uk> - search
"Alan Sondheim" <http://clc.as.wvu.edu:8080/clc/Members/sondheim>
--0-1286423817-1164338576=:8906--

[↑ Contents](#)

529. **David-Baptiste Chirot** **THANKSGIVING DAY FAST**

Thu 23 Nov 2006

choosing to fast on the day many like to feast, and in the name of peace, (and that if the war not over next year as conrad says)-- an admirable sentiment when you have enough to eat without worrying every other day of the year about where your three squares or even one is going to come from-

there are more and more hungry people daily in the usa--and thanksgiving a day when people remember this and contribute food, cooking, cleaning, serving, collecting cans and vouchers for stores to distribute to the hungry at meals in all sorts of locations in communities of all sizes across the country--

while you are fasting for a day from a meal/tradition that repulses you and is a day off from a year long healthy daily diet-- why not help make it a good feast day for people who really are hungry and enjoy & appreciate the holiday and could use all the bags of goods and food vouchers, etc you can raise for them-- and then maybe not do this just one day a year but more often--

here in milwaukee for example Food Not Bombs serves organic hot meals with bag of fruit and other extras to go every Saturday--(at St John's Cathedral where mid-day meal served every other day of week also)-- cooked, served and cleaned up afterwards by FNB volunteers and volunteers from local highschoools-- there are meals that need to be cooked served and cleaned up after one-three times a day in great great many locations every day of the year that could use your help--

some people can choose to fast when they please and announce it in public-- for a very great many a fast isn't a choice and it goes without saying--

while you choose not to eat from available abundance, why not help those who would like to eat--
from hunger-

the war in iraq is also a war on the american people--the money poured into the war comes out of the pockets and lives and mouths of the people here--

and that includes the families of the soliders in iraq--the city of san diego has a permanent food and clothing and medical drive on for the spouses and children of soliders in iraq--their pay and family benefits are not enough to feed and support their families-- they too go to the free meals--

the war is not somewhere else only--it is right here too-- what Katrina got on tv for all to see briefly is the exception which proves the day in and day out rule-- while fasting for peace why not also help with "food not bombs"--

Talk now to
your Hotmail contacts with Windows Live Messenger.
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[href=http://get.live.com/messenger/overview](http://get.live.com/messenger/overview)

[↑ Contents](#)

530. **David-Baptiste Chirot** **THANKSGIVING DAY FAST**

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the war is not somewhere else only--it is right here too-- what Katrina got on tv for all to see briefly is the exception which proves the day in and day out rule--
while fasting for peace why not also help with "food not bombs"--

Fixing up the home? Live Search can help

<http://imagine-windowlive.com/search/kits/default.aspx?>

[kit=improve&locale=en-US&source=hmemailtaglinenov06&FORM=WLMTAG](http://imagine-windowlive.com/search/kits/default.aspx?kit=improve&locale=en-US&source=hmemailtaglinenov06&FORM=WLMTAG)

[↑ Contents](#)

531. **Carol Novack**

Let's hear it for Arlene Ang, Edwin Torres (video of readings), David Meltzer, Michael Rothenberg, Suchoon Mo, Lynn Strongin, & some wonderful Aussie poets &

Fri 24 Nov 2006

ARLENE:

http://www.madhattersreview.com/issue6/poetry_ang.shtml

EDWIN:

http://www.madhattersreview.com/issue6/poetry_torres.shtml

DAVID:

http://www.madhattersreview.com/issue6/poetry_meltzer.shtml

MICHAEL:

http://www.madhattersreview.com/issue6/poetry_rothenberg.shtml

SUCHOON:

http://www.madhattersreview.com/issue6/poetry_mo.shtml

LYNN:

http://www.madhattersreview.com/issue6/poetry_strongin.shtml

FROM AUSTRALIA

Selected by Brentley Frazer The Word Fuck Without Warning & others<http://www.madhattersreview.com/issue6/antepodean_cronin.shtml>

M.T.C. Cronin

All the World's a

Pilfer<http://www.madhattersreview.com/issue6/antepodean_keane.shtml>

Jayne Fenton Keane

Pooh & Selected & others

<http://www.madhattersreview.com/issue6/antepodean_farrel.shtml>

Michael Farre

& while you're at it, don't miss the lyrical prose of Norman Lock<http://www.madhattersreview.com/issue6/fiction_lock.shtml>and Debra Di Blasi <http://www.madhattersreview.com/issue6/fiction_dibiasi.shtml> (with recitation), and the other fantastic writers featured in our 6th Issue!

ENJOY!

Carol Novack

Publisher/Editor

Mad Hatters' Review

--

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

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

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

<http://blazevox.org/062-cn.htm>

http://webdelsol.com/5_trope/21/novack.html

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

<http://webdelsol.com/PortalDelSol/pds-interview-mhr.htm>

"Around us, everything is writing; that's what we must perceive. Everything is writing. It's the unknown in oneself, one's head, one's body. Writing is not even a reflection, but a kind of faculty one has, that exists to one side of oneself, parallel to oneself: another person who appears and comes forward, invisible, gifted with thought and anger, and who sometimes, through her own actions, risks losing her life. Into the night." -- Marguerite Duras *

[↑ Contents](#)

532. **Eric Yost**

Re: THANKSGIVING DAY FAST FOR PEACE

Fri 24 Nov 2006

| *Bad Warrior! You made Momma break her fast!*

Bad Momma blames Bad Warrior for her own boo-boos. Bad Warrior gets psychic boo-boo later sublimated as narcissistic fall-down-go-boom. This is bad "for the planet, the animals on it, and everyone everywhere in the end." Sourpuss momma get fasting medal for mailing dodo and will not share.

Big time out for all, followed by slide show of Simone Weil starving herself to death.

[↑ Contents](#)

533. **David Baratier**

Re: in the heartland

Fri 24 Nov 2006

Alex

Columbus is the second largest midwestern city

there is at least one sizable poetry reading a week to attend, thirty some readings a year happen at the series I curate, Larry's Poetry Forum, the oldest in the state. In the past few weeks Jim Harms, Martha Collins, Steve Davenport, Chad Prevost, Gaylord Brewer have been visiting readers. Various universities have readings and there are also two slam venues that bring in substantial (what I would consider unusually excellent choices for the venue in compares to other cities I've lived) readers including Saul Williams and Amiri Baraka.

A decent number of the readings are listed under puddinghouse.com under the Poetry calendar but it is not comprehensive, at most a third of the readings are listed. I missed the original thread, not sure what else you were asking for--

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

534. **Tom W. Lewis**

Re: Call for Submissions - Homonumos Magazine

Fri 24 Nov 2006

damn, that sounded like a David Cronenberg film to me...

I remain yours, prostate/prostrate:

tl

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

From: UB Poetics discussion group on behalf of Dan Coffey

Sent: Wed 11/22/2006 8:26 PM

To: [REDACTED]

Subject: Re: Call for Submissions - Homonumos Magazine

You've seen the new David Lynch movie already?? Lucky!!

On 11/22/06, Alexander Jorgensen <[REDACTED]> wrote:

> You feign post-op masturbation, hand under the covers

> - and that's following gender re-assignment surgery

> and flip-flop till the hormone pills and the flesh

> pocket between your legs leaves you anus wondering

> what happened to that little organ called prostate.

>

> aj

>

[↑ Contents](#)

535. **Tom W. Lewis**

Re: in the heartland : books

Fri 24 Nov 2006

and I forgot to mention before my two favorite (used) bookstores around these parts --

in Milwaukee:

Renaissance Books

[Renaissance Books -- From Wikipedia, the free encyclopedia Renaissance Books is a large independent bookstore in downtown Milwaukee, Wisconsin. Founded in the early 1960s by George John and Erwin Just, it is now owned by Robert John, George's younger brother. Renaissance also operates a branch at Milwaukee's General Mitchell International Airport, which when opened in 1979 is believed to have been the world's first used book store in an airport.]

as the Wikipedia entry sez, their mother ship is in the downtown area: by itself, the airport store is colossal and vast, and what they have there is a fraction of the volume they have at the downtown site. don't have the address on me, but someone from Milwaukee can probably fill that detail in...

this place is for serious bookmongers -- nothing clean or pretty about the joint.

in Duluth:

[??]

206 E. Superior St.

The name has changed a few times (owing to bankruptcies, repossessions, the usual ugliness), but this is a hulk of a bookstore right on Duluth's main drag -- as with Renaissance, it's a "full-body blow" book experience, but if book hunting is your sport, this is the place on the North Shore of Superior.

Tom

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

From: UB Poetics discussion group on behalf of Charlie Rossiter

Sent: Wed 11/22/2006 11:49 PM

To: [REDACTED]

Subject: in the heartland

for chicago info your best best is chicagopoetry.com (not my site)

for Milwaukee, see what's happening at www.woodlandpattern.org

for used books in chitown I like Myopic books

for info on used bookstores in general

www.wesellusedbooks.com

run by a great Canadian covering u.s.and canada as well as he can

charlie

--

"Poetry is good for you and so is the blues."

Charlie said that.

www.poetrypoetry.com

where you hear poems read by poets who wrote them

myspace.com/avantretro (hear avantretro poems)

myspace.com/whiskeybucketbluesreview

hear Charlie & Henry sing the blues

[↑ Contents](#)

536. **steve d. dalachinsky**

Re: THANKSGIVING DAY FAST FOR PEACE

Fri 24 Nov 2006

hey didn't you said you fasted before yer zinc bar gig
i love this and sadly i am one of those who eat meat and am always
feeling guilty
about it imean like every minute
even when on those rare times when i don't eat animal products i mean
always
guilty

On Thu, 23 Nov 2006 11:31:31 EST "C. A. Conrad" <[REDACTED]>
writes:

> A few days ago I decided that there was no way I was going to join in
>
> the celebration of Thanksgiving Day as I have every year of my life
> in
> the past. In fact, when I started thinking of celebrating
> Thanksgiving
> the past three years I thought, "What was wrong with me!?" All these
>
> people being killed in Iraq and elsewhere because of America,
> why why why, why should we be celebrating a day of thanks?
>
> Maybe it's good to alter how it's celebrated, being with family,
> being
> grateful for family, etc., but from its infancy, the holiday was
> centered
> on celebrating early American arrival, which of course turned out to
>
> REALLY BE an invasion, an occupation, and slaughter. Sort of like
> Iraq.
>
> If we're not out of Iraq next year I want to start spreading the
> word of a
> THANKSGIVING DAY FAST FOR PEACE. Especially since the day is
> traditionally a day of eating as much food as humanly possible in
> one
> sitting.
>
> And also, let me say, I've never fasted before today. Isn't that
> weird?

> Everyone I talk to says they can't believe it. But even when I was
> macrobiotic for ten years I never fasted. But this fast is a
> personal
> political protest. And maybe if I had thought about it sooner I
> could
> have included others in the day with me. My family is really pissed
>
> off. Oh well.
>
> Tom Raworth liked my idea of the fast, wishing me, "Non appetit!"
> and suggested that maybe we should all have a SHIT-IN, where
> we send bags of our Thanksgiving Day shit in plastic bags to the
> White House. HEHEHE!
>
> CAConrad
> for Deviant Propulsion, click here:
> [_http://CAConrad.blogspot.com_](http://CAConrad.blogspot.com) (<http://caconrad.blogspot.com/>)
>
>

[↑ Contents](#)

537. **Tom Beckett**
New from Otoliths

Fri 24 Nov 2006

OTOLITHS ANNOUNCEMENT

For more info (including review copies): Mark Young at 

DREDGING FOR ATLANTIS

Poetry by Eileen Tabios

ISBN-13: 978-0-9775-6044-8

Release date: November 2006

Price: \$U.S.14.95 from SPD & Amazon.com; \$10.00 from Lulu.com

Distributors:

Small Press Distribution (SPD) (<http://spdbooks.org>)

Amazon.com

Lulu.com (<http://www.lulu.com/content/470167>)

Otoliths (Rockhampton, Australia) is pleased to announce the release of Eileen Tabios' latest poetry collection, DREDGING FOR ATLANTIS. (Book Page available at <http://dredgingforatlantis.blogspot.com>)

EILEEN TABIOS' publications includes 14 poetry collections, an art essay collection, a poetry essay/interview anthology, and a short story book.

DREDGING FOR ATLANTIS, her 11th print poetry collection, extends a unique body of work for melding ekphrasis with transcolonialism. Here, she introduces her translation of the painterly technique of scumbling to create poems from other poets' words. From other writers' texts, she also extracts sequences of the hay(na)ku, a poetic form she inaugurated on June 12, 2003 to mark the 105th Anniversary of Philippines' Independence Day from Spain, its three-century colonizer.

In DREDGING FOR ATLANTIS, the author addresses loss: a lost country, lost memories, lost words, and lost dreams. But hope remains, and serves as the impetus for new poems.

Recipient of the Philippines' Manila Critics Circle National Book Award for Poetry, Ms Tabios also edited or co-edited five books of poetry, fiction and essays released in the United States. Her poetry and editing projects have received numerous awards including the PEN/Oakland-Josephine Miles National Literary Award, The Potrero Nuevo Fund Prize, the Gustavus Meyers Outstanding Book Award in the Advancement of Human Rights, Foreword Magazine Anthology of the Year Award, Poet Magazine's Iva Mary Williams Poetry Award, Judds Hill's Annual Poetry Prize and the Philippine American Writers & Artists' Catalagan Award; recognition from the Academy of American Poets, the Asian Pacific Association of Librarians and the PEN-Open Book Committee; as well as grants from the Witter Bynner Foundation, National Endowment of the Arts, the New York State Council on the Humanities, the California Council for the Humanities, and the New York City Downtown Cultural Council.

Ms Tabios performs the poetics blog, "The Blind Chatelaine's Poker Poetics" (angelicpoker.blogspot.com) and edits the journal GALATEA RESURRECTS: A Poetry Engagement while steering Meritage Press. She is the Poet Laureate for Dutch Henry Winery in St. Helena, CA where, as a budding vintner, she is arduously and long-sufferingly researching the poetry of wine.

Otoliths, based in Rockhampton, on the Tropic of Capricorn in Australia. is an independent publisher of poetry in its literary and visual forms -- separately & in combination -- from around the world that takes advantage of the opportunities offered by the web and print on demand publishing to bring out both books & the journal it is named after.

It's editor is Mark Young, a poet whose work has been appearing both in print & online for nearly 50 years.

For more information on Otoliths' publications, please go to http://www.lulu.com/l_m_young

[↑ Contents](#)

538. **Joel Weishaus**
"Forest Park: A Journal"

Fri 24 Nov 2006

Last page of "Forest Park: A Journal," conclusion of project:
<http://www.cddc.vt.edu/host/weishaus/Forest/Page-9/Pictures.htm>

Joel Weishaus
Research Faculty
Department of English
Portland State University
Portland, Oregon
<http://web.pdx.edu/~pdx00282>

[↑ Contents](#)

539. **C. A. Conrad**
Re: THANKSGIVING DAY FAST FOR PEACE

Fri 24 Nov 2006

HEHEHEHE! I like you Eric, you're fucking CRAZY! HEHEHEHEHE!

Sourpuss Momma wants to put her medal somewhere special while Eric has sleepy time! OOOOO! It will feel COLD at first. But then, but then, then it will get warrrrrrrrrrmmm.

HEHEHEHEHE!

Oh Eric, you're SUCH A SILLY BONES ABOUT THE planet! You remind me of the

pastor at my Gramma's old church who said from the pulpit, "RECYCLE!?"
THEY WANT

US TO RECYCLE! DON'T THEY REALIZE JESUS IS COMING HOME SOON!?"

And the NEXT FUCKING DAY we saw the pastor throw a wrapper from his fast food burger out the window of his car on the highway.

I Loved that crazy cracker pastor! He was a LIVING CARTOON OF STUPIDITY!

But I do care about the planet. The animals. The people. As much fun as I can have, and can continue to have with you Eric, I still care. Go ahead, give me your best shot brother!

You have no idea how ready I am Eric Baby! WOOO! GIVE IT TO ME BABY!

CAConrad

<http://CAConrad.blogspot.com>

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

From: [REDACTED]

To: [REDACTED]

Sent: Fri, 24 Nov 2006 1:08 AM

Subject: Re: THANKSGIVING DAY FAST FOR PEACE

>>Bad Warrior! You made Momma break her fast!Â
Â

Bad Momma blames Bad Warrior for her own boo-boos. Bad Warrior gets
psychic boo-boo later sublimated as narcissistic fall-down-go-boom.

This is bad "for theÂ

planet, the animals on it, and everyone everywhere in the end."

Sourpuss momma get fasting medal for mailing dodo and will not share.Â

Â

Big time out for all, followed by slide show of Simone Weil starving
herself to death.Â

Check
out the new AOL. Most comprehensive set of free safety and security tools, free
access to millions of high-quality videos from across the web, free AOL Mail and
more.

[↑ Contents](#)

540. **C. A. Conrad**

Re: THANKSGIVING DAY FAST FOR PEACE

Fri 24 Nov 2006

Hey, actually, at ZINC BAR I was talking about eating macrobiotic on the days I
was writing my "DEVIANT you, DEVIANT me" project because it's one shot in
the back of a book, no edits. So the idea was the eat as clean as possible to
keep my head and hand steady. Diet is something I think about a lot when it
comes to writing.

HEY Alan, and David. First, yeah I hear what you're saying about FOOD NOT
BOMBS. And I'm not making excuses, but I'm fucking BEAT, MY ASS IS BEAT!
I WORK like a dog and still can't pay my fucking rent. It's ridiculous. I hate
what's happening to Philadelphia!

Of America's 10 largest cities, Philadelphia ranks highest in poverty. In fact 1 in
4 people here are below the poverty line. It's FUCKING TOUGH TO GET BY

HERE! I don't know how people with kids can even do it at all. I'm tired tired tired tired of working so many fucking hours, my ass is dragging.

I'M RUNNING FOR MAYOR IN PHILADELPHIA THOUGH! OH YES I AM! AND POVERTY IS THE FIRST OF MY 9 POINT PLATFORM TO BE ADDRESSED!

Most likely I won't win, BUT I INTEND TO SHOW UP TO DEBATES AND PLAY A KAZOO AS LOUD AS I CAN AND HAND OUT PAMPHLETS ABOUT THE SUFFERING GOING ON IN TOWN! I'll be playing a kazoo by the way because they won't allow me to participate in debates, OF THAT YOU CAN BE CERTAIN!

To educate as many of my fellow Philadelphians as possible is the goal.

But the animals,

yeah, I'm not even believing the way we treat animals some days. Makes me crazy.

Animals have NEVER been treated the way they get treated here in America.

There are factory farms where pigs are a dozen generations DEEP into NONE OF THEM having ever stepped outside in the sunlight, in the rain.

To feel the grass is a luxury.

I'm not against people eating meat (even though I choose NEVER to eat meat

again myself), but I really do wish people would look hard at how the animals

they're eating have been treated before eating them.

If everyone started JUST eating free range meats, that alone would change the

world overnight for a lot of animals. Suffering is something we can all work

at ending together. There's no need for all this suffering.

For ten years I was macrobiotic, and those were the healthiest, most amazing

years, let me tell you. I felt SO GOOD! No meat, no sugar, no booze, no pills,

and I felt high all day long, everyday, JUST FROM THE RICHNESS OF miso and

carrots and rice, and I'm not making this shit up, it was THAT AMAZING!

Sex is so much more intense when your body is CLEAN AND FREE.

Depression disappears once processed foods and sugars are cut, at least that was the case with me. I had been on doses of Lithium, and just about ready to LOSE MY MIND until macrobiotics came into my life. Now that I'm a vegetarian I know that ONLY this stupid fucking WAR IN IRAQ can make me lose my mind!

I LOVE this fucking planet! There's so much to do! And we can make the changes we need to make to get it back on track, I BELIEVE THAT! And make space for everyone to have their feelings about it, like Eric, who really just needs a cuddle. Right Eric dear? HEHEHEHEHEHEHE!

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

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

From: [REDACTED]

To: [REDACTED]

Cc: [REDACTED]

Sent: Thu, 23 Nov 2006 10:22 PM

Subject: Re: THANKSGIVING DAY FAST FOR PEACE

I don't know if this will go through... We eat largely vegan here in Brooklyn. I have a messed-up metabolism in general, and feel healthier than ever in terms of food; I have more energy, etc. For me there are several reasons - first, for me, no cholesterol (mine tends to go high) and animal fats; second, the energy/production issue you point out; third, the desire for the smallest ecological footprint as possible; and fourth, most important, I don't ever ever want to participate in the suffering of an animal ever again. It's not McDonald's farm at this point, not even for "organic" or "free range." It's cut-throat and cruel, especially since recent research has pointed toward the intelligence of cows, pigs, chickens, turkeys, and so forth. When I was young "bird-brain" was a derogatory term; now the anatomy of bird's brains is being withdrawn as it's evident that their calls are often speech, and they're capable of recursive phrasing - something it was thought only humans can do. I could go on and on but you get the idea.

Apologies here, and sometimes I do backslide, but less and less -

- Alan

On Thu, 23 Nov 2006, C. A. Conrad wrote:

- > "I believe in compulsory cannibalism.
- > If people were forced to eat what they

> killed there would be no more war."
> --Abbie Hoffman
>
> "This is a good world...
> And war shall fail."
> --Kenneth Patchen
>
>
> Alan and Chris, glad you like the idea. And yes the senseless
> killing of the turkey.
>
> I've been a vegetarian since 1988, and it was NOT for animal
> rights at the time, but today it is animal rights that keeps me
> a vegetarian.
>
> BUT LET ME SAY THIS before I get SLAMMED with all kinds of
> e-mails that I'm NOT interested in arguing WHY it's good to eat
> meat, which always comes up. Over and over it comes up.
>
> What I will say instead is that I'm working on a pamphlet,
> inspired by friends who eat meat but feel guilty about it.
>
> Guilty in the sense of REALIZING the amount of resources,
> from plant, electric, fossil fuel, etc., it takes to produce,
> ship, store, freeze, etc., animal products. For people who
> want to make difference, WANT TO not be quite as harmful
> to the environment from their end, but don't want to give
> up eating meat all at once, here's something:
>
> If you were to consume animal products (meat, eggs, cheese,
> milk, honey, etc.,) only 6 days a week instead of 7, you would,
> on average, free up roughly 16 pounds of plant matter a week
> for the world, as well as many MANY watts of electricity, and
> gallons and gallons of gasoline, etc..
>
> Keep multiplying it, 5 days instead of 7, etc..
>
> I have friends who liked this idea, SAW what I meant about
> how THEY TOO can help out by cutting back, and some of
> those friends have gone from 7 days a week to just 2 or 3.
>
> While I am NEVER going to consume meat again for the

> rest of my life, I realize it's easier to ask people to meet me
> halfway on the issue. And not only easier, but better for the
> planet, the animals on it, and everyone everywhere in the end.
>
> CAConrad
> for Deviant Propulsion, click here:
> <http://CAConrad.blogspot.com>
>
> -----Original Message-----
> From: [REDACTED]
> To: [REDACTED]
> Sent: Thu, 23 Nov 2006 3:40 PM
> Subject: Re: THANKSGIVING DAY FAST FOR PEACE
>
> CA---I love this idea, in more ways than one....Chris
> On Nov 23, 2006, at 8:31 AM, C. A. Conrad wrote:
>
> > A few days ago I decided that there was no way I was going to join
in
> > the celebration of Thanksgiving Day as I have every year of my
life in
> > the past. In fact, when I started thinking of celebrating
Thanksgiving
>> the past three years I thought, "What was wrong with me!?" All
these
>> people being killed in Iraq and elsewhere because of America,
>> why why why, why should we be celebrating a day of thanks?
>>
> > Maybe it's good to alter how it's celebrated, being with family, >
being
> > grateful for family, etc., but from its infancy, the holiday was >
> centered
>> on celebrating early American arrival, which of course turned out
to
> > REALLY BE an invasion, an occupation, and slaughter. Sort of like
> > Iraq.
>>
> > If we're not out of Iraq next year I want to start spreading the >
word of > a
>> THANKSGIVING DAY FAST FOR PEACE. Especially since the day is
> > traditionally a day of eating as much food as humanly possible in
one

>> sitting.
>>
 > > And also, let me say, I've never fasted before today. Isn't that >
> weird?
>> Everyone I talk to says they can't believe it. But even when I was
 > > macrobiotic for ten years I never fasted. But this fast is a
personal
 > > political protest. And maybe if I had thought about it sooner I
could
 >> have included others in the day with me. My family is really pissed
>> off. Oh well.
>>
>> Tom Raworth liked my idea of the fast, wishing me, "Non appetit!"
>> and suggested that maybe we should all have a SHIT-IN, where
>> we send bags of our Thanksgiving Day shit in plastic bags to the
>> White House. HEHEHE!
>>
>> CAConrad
>> for Deviant Propulsion, click here:
>> [_http://CAConrad.blogspot.com_](http://CAConrad.blogspot.com) (<http://caconrad.blogspot.com/>)
>
>

Check out the new AOL. Most comprehensive set of free safety and security tools, free access to millions of high-quality videos from across the web, free AOL Mail and more.

[↑ Contents](#)

541. **Eric Yost**

Re: THANKSGIVING DAY FAST FOR PEACE

Fri 24 Nov 2006

>>You have no idea how ready I am Eric Baby! WOOO! GIVE IT TO ME BABY!

Okay, you asked for it. Don't say I didn't warn you.

"Hi there! Would you like a cookie?"

<http://www.hello-cthulhu.com/?date=2003-11-30>

[↑ Contents](#)

542. **Peter Ciccariello**
Functional analysis of language
Fri 24 Nov 2006

Functional analysis of
language<<http://ct.pbase.com/o6/06/512806/1/70716656.ChYLyWVG.Functionalanalysisoflang.jpg>>

-- Peter Ciccariello
<http://invisiblenotes.blogspot.com/>

[↑ Contents](#)

543. **jen hofer**
los angeles event: sunset chronicles episode four -- please spread the word!
Sat 25 Nov 2006

THE LITTLE FAKERS fondly present: SUNSET CHRONICLES, EPISODE 4

At the Velaslavasay Panorama

December 1-3 with musical guests Triple Chicken Foot

December 8-10 with musical guests Magic Gas, Tango Nuevo and Telematique
opening act: Susan Simpson's 16mm film "Boll Weevil Days"

*** SUNSET CHRONICLES is a serial drama set on the eastern edge of Sunset Boulevard, with a cast consisting entirely of handmade marionettes. In each episode a band of hardy souls navigates an otherworldly Los Angeles, an uncanny cityscape of abandoned buildings, forgotten histories and real and surreal possibilities. Any resemblance between the puppets and actual Los Angeles residents is purely intentional. All episodes are self-contained - tune in today! ***

SHOWTIMES:

Friday, Dec 1 - 8 p.m. (with Triple Chicken Foot)

Saturday Dec 2 - 8 p.m. (with Triple Chicken Foot)

Sunday Dec 3 - 2 p.m. (with Triple Chicken Foot)

Friday Dec 8 - 8 p.m. (with Magic Gas)

Saturday Dec 9 - 4 p.m. (with Telematique) & 8 p.m. (with Tango Nuevo)

Sunday Dec 10 - 2 p.m. (with Magic Gas)

FOR RESERVATIONS:

Please call or email to reserve - email is best. Seating is limited.

Ticket price: \$10

Half price for students, seniors and children under 10

VENUE:

The Velaslavasay Panorama

1122 West 24th Street

Los Angeles, California

www.panoramaonview.org

The Little Fakers is a collective of puppet theater artists, sound artists, and writers working in the LA area. For the past two years we have performed our ongoing marionette serial at venues across the city including Beta Level, Il Corral, and the Velaslavasay Panorama. For more info, please visit www.sunsetchronicles.com <<http://www.sunsetchronicles.com/>> .

[↑ Contents](#)

544. **Alexander Jorgensen**

To the Mississippi Delta and Robert Jr. Lockwood

Sat 25 Nov 2006

Intersection of Rtes. 49 and 61

To the Mississippi Delta and Robert Jr. Lockwood

Want

-ed to move hell

(said: "Bloom
where it may bloom.")

here
from the gate
to the stoop
of my front door

to place (all
love flourishing)

skirt bunched
hem towards
the knee
moving

slightly folded to
your right

(and a
packhorse—at week's end—
will rub

its back

belly up
tail mov
-ing: "almost happily")

a bouquet of nasty pheromones

to slow
one's speech
till only left
to listen to
most primal
of vowels (ə)

"Everything you do with your hands."

off-pitch
thoughts

that

teeny-weenie door—

"If you were the Devil," said

"I'd take you...my mouth wide open."

to strum (six nails pounded—fixed into head stalk) an
alchemy as in painting

...
the rest is a secret!

aj

Yahoo! Music Unlimited
Access over 1 million songs.
<http://music.yahoo.com/unlimited>

[↑ Contents](#)

545. **amy king**

Caroline Bergvall, Fran Carlen, & Lisa Robertson - Contact Info

Sat 25 Nov 2006

Please backchannel contact info for any of the poets listed -- I'd be most grateful!

Want to start your own business? Learn how on Yahoo! Small Business.

[↑ Contents](#)

546. **Alexander Jorgensen**

Angelou account of rape stirs objections - parents want controversial book out of class

Sat 25 Nov 2006

Fond du Lac parents want controversial book out of class

Angelou account of rape stirs objections

The Associated Press

FOND DU LAC — Some Fond du Lac parents have asked school officials to remove former U.S. poet laureate Maya Angelou's autobiography from the high school curriculum.

Students at Fond du Lac High School read "I Know Why the Caged Bird Sings" in sophomore advanced English classes.

But some parents have objected to passages that describe Angelou's rape and subsequent unwanted pregnancy. About 80 people attended a meeting Tuesday at the school this week to discuss the book and the request to remove it.

School Superintendent Gregory Maass said the initial complaint came from one family.

"We had a mother and father and student who questioned the book," he said. "The high school provided the student with an alternative book."

The parents were not satisfied and asked for the book to be removed from the curriculum, Maass said.

Fond du Lac High School Principal Mary Fran Merwin said parents, teachers, principals and at least two ministers spoke at the meeting, where no decision was made. She said the school has used the book for a decade.

"It is Angelou's own account of growing up," Merwin said. "It has a number of attributes, and it's a historically relevant story about a black woman growing up in the United States."

School board president Gary Sharpe said the request was the first to remove a book in his eight years on the board. A school committee will make a decision on the book, and if parents remain unhappy, they can appeal to the superintendent and school board, he said.

Do you Yahoo!?

Everyone is raving about the all-new Yahoo! Mail beta.
<http://new.mail.yahoo.com>

[↑ Contents](#)

547. **jUStin!katKO**

Critical Documents - Dec 7 NYC

Sat 25 Nov 2006

You are invited to an evening of performances by:

- cris cheek
- William R. Howe
- jUStin!katKO
- Mark Mendoza
- Keith Tuma
- Jason Zeh

December 7, 6:30pm

ACA Galleries - FREE

529 West 20th Street - 5th Floor

A Mix of Video, Readings and Sound

cris cheek will be reading from <http://plantarchy.us/Plantarchy_3.html> the church - the school - the beer
- http://plantarchy.us/Plantarchy_3.html -
(forthcoming from Critical Documents as Plantarchy 3).

Hosted by Boog City for the series:
d.a. levy lives: celebrating the renegade press

--

Critical Documents
<http://plantarchy.us>

[↑ Contents](#)

548. **Jason Quackenbush**

Re: Angelou account of rape stirs objections - parents want controversial book out of class

Sat 25 Nov 2006

y'know, i really didn't like that book, and I don't enjoy Maya Angelou's poetry, but part of being in school is reading bad books that other people think you should read, so that's not an issue. what's stupid is for parents to think that any of the stuff that goes on in that book is news to a sixteen year old high school sophomore.

Alexander Jorgensen wrote:

- > Fond du Lac parents want controversial book out of
- > class
- >
- > Angelou account of rape stirs objections
- >
- > The Associated Press
- >
- > FOND DU LAC — Some Fond du Lac parents have asked
- > school officials to remove former U.S. poet laureate
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- >
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> the book," he said. "The high school provided the
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> The parents were not satisfied and asked for the book
> to be removed from the curriculum, Maass said.
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> ministers spoke at the meeting, where no decision was
> made. She said the school has used the book for a
> decade.
>
> "It is Angelou's own account of growing up," Merwin
> said. "It has a number of attributes, and it's a
> historically relevant story about a black woman
> growing up in the United States."
>
> School board president Gary Sharpe said the request
> was the first to remove a book in his eight years on
> the board. A school committee will make a decision on
> the book, and if parents remain unhappy, they can
> appeal to the superintendent and school board, he
> said.
>
>
>
> ---
>
>
>
>
>

> Do you Yahoo!?
> Everyone is raving about the all-new Yahoo! Mail beta.
> <http://new.mail.yahoo.com>

[↑ Contents](#)

549. **Ren Powell**

Re: Angelou account of rape stirs objections - parents want controversial book out of class

Sat 25 Nov 2006

"what's stupid is for parents to think that any of the stuff that goes on in that book is news to a sixteen year old high school sophomore.. . . "

And if it's not old news to their sixteen-year-old then they sure need to get that kid an education!

Ren Powell



www.sidesteppingreal.blogspot.com

www.icorn.org

[↑ Contents](#)

550. **charles alexander**

poll about artists in downtown Tucson

Sat 25 Nov 2006

I know that some on this list have been keeping up to date on our struggle to save artists spaces in downtown Tucson, including the space occupied by Chax Press.

There's a poll today at the site of one of the local newspapers, the Tucson Citizens. There are three choices: either you think artists are the lifeblood of downtown Tucson, or you think they are leeches seeking a free handout, or you don't ever go downtown & don't know. Please go there and select the choice in favor of the artists, even though the whole poll, choices, etc., are truly stupid.

It's at <http://www.tucsoncitizen.com/daily/local/33755.php>

Thank you!

Charles Alexander

charles alexander / chax press

fold the book inside the book
inside out speak then

keep it open always

read from the

[↑ Contents](#)

551. **Alan Sondheim**

Please note

Sun 26 Nov 2006

Apologies -

I've had to cut some of the files off the server.

The account was getting too large.

I need to make room for new work.

<http://www.asondheim.org/cuts.bmp>

Above, the cutting-machine.

Please note that the blog does not reflect the cuts. Since Google has taken over Blogger, it's been impossible for me (and I assume numerous others) to access their blog files. I wrote Google but received no answer. I did find that large blogs and "some others" are still not accessible. Google should have announced this ahead of time, but then we're at the mercy of corporations, aren't we?

- Alan, apologies

[↑ Contents](#)

552. **amy king**

Re: poll about artists in downtown Tucson

Sun 26 Nov 2006

Apparently, artists are already more than seventy percent of the lifeblood -- makes me want to visit!

charles alexander <[REDACTED]> wrote:

It's at <http://www.tucsoncitizen.com/daily/local/33755.php>

Everyone is raving about the all-new Yahoo! Mail beta.

[↑ Contents](#)

553. **Nathaniel Siegel**

response to censorship response to rape

Sun 26 Nov 2006

Dear Poetics List Members:

A recent post mentioning a news item that the book "I Know Why The Caged Bird Sings" by Maya Angelou is facing removal from curriculum at a school, resulted in responses on this list which I do not know how to describe in any language.

How do I feel about censorship ? I am opposed to censorship that serves to erase facts, events, ideas, one woman's specific truthful experience from being told, reported, shared with the people she chose to share them with.

How do I feel about rape ?

I have not been raped. I know more than one woman who has been raped.

When did I learn about rape ? When a woman was raped in New Bedford Massachusetts and the trial of the rapists (those who raped her and those who watched and did nothing) was broadcast live from the courtroom on CNN. I watched this on TV.

When did I first read a story about rape ? I can't remember reading any story about rape in high school or junior high school. I know we read the poem "The Rape of the Locke" so the word was introduced.

When did I next hear a story about rape in my hometown and or local neighborhood ? I learned from my best friend from graduate school that she was moving out of her walkup apartment on East 69th Street and 1st Avenue in NYC, because a man had climbed up the fire escape and raped a woman in the apartment above her. The Upper Eastside rapist was something locals knew about because we would see paper posters saying wanted with pictures of a hooded man on signposts occasionally. I learned of the time lag between what I knew and when the public knew. I remember being angry and shocked about this lack of public information. As I recall no television or radio station warned the public that there was a serial rapist on the Upper Eastside who was not apprehended. I don't know if he ever was. On a hike in the woods I learned that my junior high school gym teacher had been convicted of raping female students over a period of many years. I learned that the school principal a man I knew had covered this up. One woman came forward and told investigators her story and then others came forward. These women attended junior high school at the same time as me in a small town.

I remember crying now thinking if only some parent friend teacher doctor police officer clergy had listened to one of these women earlier, would the other women not have been raped. I remember being disgusted and sickened at the thought of this man in a position of trust. What he did. And how the school administration knew about it and covered it up.

I hear stories about rape on a local and national scale. I hear stories about rape in person at poetry readings and in the news.

What am I doing to create a world where women or men are able to share painful experiences on their own terms as a way to bring criminals to justice, or simply express themselves openly and fully ?

I attend and listen. And listen beyond the listening. And sense. May I be the person who stands up and loudly declares "yes, your story must be told" or softly says "yes, I believe you have been hurt" and quietly asks you now "what can I do to help?"

These are the only moments that matter to me because I would like to prevent the hurts that are preventable.

Reading about rape in a book, hearing about it on TV, does that prepare a child to turn to an adult and say "yes, that happened is happening to me." ?

And if it does, am I are you prepared to listen and act.

Nathaniel A. Siegel

[↑ Contents](#)

554. **Bob Marcacci**

Results of my 2006 print/online journal survey...

Sun 26 Nov 2006

can be located here: <<http://marcacci.blogspot.com/>>. I'd like to thank everyone who sent in a response! See you e-later.

--

Bob Marcacci

Men are often capable of greater things than they perform.

They are sent into the world with bills of credit, and seldom draw to their full extent.

- Horace Walpole

[↑ Contents](#)

555. **Alan Sondheim**

Re: response to censorship response to rape

Sun 26 Nov 2006

It's also absolutely outrageous that the book would be removed. We're living obviously in a culture of victimization where children have to be protected against everything all the time; only by cocooning will they become functional adults. And of course to know, to understand, what rape means also implies having some idea of sexuality, and that's forbidden.

This hear no evil so no evil approach goes a long way - no bodies televised from Iraq, ignorance and denial of the effects of global warming, an anti-scientism that's running rampant, and so forth.

I've also known women who have been raped - and without any indication of what that means, how on earth are we preparing children? Even a lot of adults think it's no big thing.

- Alan

On Sun, 26 Nov 2006, Nathaniel Siegel wrote:

Dear Poetics List Members:

A recent post mentioning a news item that the book "I Know Why The Caged Bird Sings" by Maya Angelou is facing removal from curriculum at a school, resulted in responses on this list which I do not know how to describe in any language.

How do I feel about censorship ?

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forward and told investigators her story and then others came forward. These women attended junior high school at the same time as me in a small town.

I remember crying now thinking if only some parent friend teacher doctor police officer clergy had listened to one of these women earlier, would the other women not have been raped. I remember being disgusted and sickened at the thought of this man in a position of trust. What he did. And how the school administration knew about it and covered it up.

I hear stories about rape on a local and national scale. I hear stories about rape in person at poetry readings and in the news.

What am I doing to create a world where women or men are able to share painful experiences on their own terms as a way to bring criminals to justice, or simply express themselves openly and fully ?

*I attend and listen. And listen beyond the listening. And sense.
May I be the person who stands up and loudly declares "yes, your story must be told" or softly says "yes, I believe you have been hurt" and quietly asks you now "what can I do to help ?"*

These are the only moments that matter to me because I would like to prevent the hurts that are preventable.

Reading about rape in a book, hearing about it on TV, does that prepare a child to turn to an adult and say "yes, that happened is happening to me." ?

And if it does, am I are you prepared to listen and act.

Nathaniel A. Siegel

blog at <http://nikuko.blogspot.com> - for URLs, DVDs, CDs, books/etc. see <http://www.asondheim.org/advert.txt> - contact [REDACTED], - general directory of work: <http://www.asondheim.org> Trace at: <http://tracearchive.ntu.ac.uk> - search "Alan Sondheim" <http://clc.as.wvu.edu:8080/clc/Members/sondheim>

[↑ Contents](#)

556. **Gwyn McVay**

Re: response to censorship response to rape

Sun 26 Nov 2006

And of course to know, to understand, what rape means also implies having some idea of sexuality, and that's forbidden.

As is a world in which a man's authority over a woman's body might be questioned. God forbid, as it were, we should have a world in which a woman refuses her husband, or eek! has an abortion because she judges it necessary to her own circumstances.

I've also known women who have been raped - and without any indication of what that means, how on earth are we preparing children? Even a lot of adults think it's no big thing.

As I've known men who have been raped, although far fewer of you are in the club -- this is one of those secret societies nobody wants to join, but whose membership, one finds out, is numerous. We prepare children to perpetuate this system with a casual discourse in which a college student, bemoaning the purchase of this semester's expensive textbooks, says that this purchase "raped" his bank account, and in which the implication of prison rape is treated as comedy gold.

Gwyn (We don't even get our own affinity credit card, for fuck's sake) McVay

[↑ Contents](#)

557. **Mirela Roznovschi**

New Book: 9 UNDERWOR(L)D 0 by William James Austin

Sun 26 Nov 2006

The New York based Koja Press has recently released 9 UNDERWOR(L)D 0 - the fifth volume of poetry and poetics by William James Austin. The poems provide a powerful climax to the poet's Dantescan vision of New York City's underground existence. Likewise, the 'subtexts' conclude VISIONISM, Austin's uniquely effective aesthetic.

Mirela Roznoveanu

[↑ Contents](#)

558. **Stephen Vincent**

Re: poll about artists in downtown Tucson

Sun 26 Nov 2006

My vote is in, Charles. I encourage others to take a second here, or, even leave a comment, too.

Good luck here, Charles, well, it's probably not luck, but hard work, pushing back. Even tho San Francisco here does everything - it seems - to make it impossible for any artist/poet over 30 to live here - every weekend thousands upon thousands come over the bridges, by public transport, by plane, by clairvoyance, howtever, to rub faces with some aspect of 'live culture' -poetry readings included. Suburban life (DVD's and 'digital culture') still don't quite

cut the need for onsite auras with people streaming through them! I.e.,
Tangible is refreshing, or so it seems to me, and, I suspect, many of us, too.

So yes, support those Tucson folks, Chax included, and Vote and comment!

<http://www.tucsoncitizen.com/daily/local/33755.php>

Stephen V

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

*I know that some on this list have been keeping up to date on our struggle
to save artists spaces in downtown Tucson, including the space occupied by
Chax Press.*

*There's a poll today at the site of one of the local newspapers, the Tucson
Citizens. There are three choices: either you think artists are the
lifeblood of downtown Tucson, or you think they are leeches seeking a free
handout, or you don't ever go downtown & don't know. Please go there and
select the choice in favor of the artists, even though the whole poll,
choices, etc., are truly stupid.*

It's at <http://www.tucsoncitizen.com/daily/local/33755.php>

Thank you!

Charles Alexander

charles alexander / chax press

*fold the book inside the book
read from the inside out*

*keep it open always
speak then*

[↑ Contents](#)

559. **heidi arnold**

(no subject)

Sun 26 Nov 2006

-- my blog is updated at www.peaceraptor.blogspot.com

-- random thots -- updated at random

all best,

heidi

--

www.heidiarnold.org

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

[↑ Contents](#)

560. **Paul Nelson**

Two Reviews

Sun 26 Nov 2006

*Dear Buffalo Listafarians,

Reviews of Amalio Madueno's new book: /Lost in the Chamiso
/http://jacketmagazine.com/31/nelson-madue.html and an interesting magazine
based in Cambridge, MA, Fulcrum Four http://jacketmagazine.com/31/nelson-
fulcrum4.html are at Jacket Magazine, one of the best on-line poetry magazines.

Happy November,

Paul Nelson
Slaughter, WA

*

--

Paul E. Nelson
Global Voices Radio
http://www.globalvoicesradio.org
www.splab.org
888.735.MEAT

[↑ Contents](#)

561. **mIEKAL aND**

Lulu titlescorer

Sun 26 Nov 2006

(If you're concerned about becoming a bestseller you may want to evaluate the
title of your new book...)

The title Tender Buttons has a 26.3% chance of being a bestselling title!

The title Maximus Poems has a 45.6% chance of being a bestselling title!

The title Knowledge Swirling Man Tells Slow Stories has a 22.9% chance of
being a bestselling title!

http://www.lulu.com/titlescorer/index.php

[↑ Contents](#)

562. **steve d. dalachinsky**

Re: Lulu titlescorer

Sun 26 Nov 2006

how bout the final nite
what percent

oh by the way anyone out there who bought it
major printing error just discovered a few copies are missing last 30
pages
should end at 247 not 216

On Sun, 26 Nov 2006 22:13:44 -0600 mIEKAL aND <[REDACTED]> writes:

> (If you're concerned about becoming a bestseller you may want to
> evaluate the title of your new book...)
>
>
> The title Tender Buttons has a 26.3% chance of being a bestselling
>
> title!
>
> The title Maximus Poems has a 45.6% chance of being a bestselling
> title!
>
> The title Knowledge Swirling Man Tells Slow Stories has a 22.9%
> chance of being a bestselling title!
>
>
>
> http://www.lulu.com/titlescorer/index.php
>
>

[↑ Contents](#)

563. **mIEKAL aND**

Re: Lulu titlescorer

Mon 27 Nov 2006

The title the final nite has a 10.2% chance of being a bestselling title!

On Nov 26, 2006, at 10:45 PM, steve d. dalachinsky wrote:

| *how bout the final nite*
| *what percent*

[↑ Contents](#)

564. **charles alexander**

Re: Lulu titlescorer

Mon 27 Nov 2006

Thanks, mIEKAL

Now I know that, for the next five scheduled Chax Press books,

two have titles that have 22.9% chances of being best sellers one
has a title that has a 59.3% chance of being a best seller two have titles
that have 69% chances of being best sellers

Oddly, if one of the 22.9% chance titles is considered as a literal phrase rather than a figurative phrase, its chances drop to 8.3%.

The titles with the best chances combine a single concrete noun with a single concrete adjective.

At 09:13 PM 11/26/2006, you wrote:

>(If you're concerned about becoming a bestseller you may want to
>evaluate the title of your new book...)

>

>

>The title Tender Buttons has a 26.3% chance of being a bestselling
>title!

>

>The title Maximus Poems has a 45.6% chance of being a bestselling title!

>

>The title Knowledge Swirling Man Tells Slow Stories has a 22.9%
>chance of being a bestselling title!

>

>

>

><http://www.lulu.com/titlescorer/index.php>

>

charles alexander / chax press

fold the book inside the book keep it open always read from the
inside out speak then

[↑ Contents](#)

565. **Danny Snelson**

Re: Lulu titlescorer

Mon 27 Nov 2006

The title *lulu titlescorer* has a 45.6% chance of being a bestselling title!

-Dr. Atai Winkler

[↑ Contents](#)

566. **John Tanner**

Brautigan

Mon 27 Nov 2006

Hi

Anyone out there interested in the 60s-70s-early-80s writer Richard Brautigan? Be great to hear from you, swap info etc. I'm doing a PhD on him. In particular, where can you get sales figures for his books (or any others, come to that)? Is there some central resource or do I just have to pester the various publishers and hope they've kept records and will release them?

JohnT

[↑ Contents](#)

567. **Nicky Melville**

Re: Lulu titlescorer

Mon 27 Nov 2006

The Da Vinci Code has only a 10.2% chance of becoming a bestseller...if only.

From: mIEKAL aND <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Lulu titlescorer
Date: Sun, 26 Nov 2006 22:13:44 -0600

(If you're concerned about becoming a bestseller you may want to evaluate the title of your new book...)

The title Tender Buttons has a 26.3% chance of being a bestselling title!

The title Maximus Poems has a 45.6% chance of being a bestselling title!

The title Knowledge Swirling Man Tells Slow Stories has a 22.9% chance of being a bestselling title!

<http://www.lulu.com/titlescorer/index.php>

Windows Live™

Messenger has arrived. Click here to download it for free! <http://imagine-msn.com/messenger/launch80/?locale=en-gb>

[↑ Contents](#)

568. **Edmund Hardy**
"Intercapillary" e-books

Mon 27 Nov 2006

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

"i beseche the to take it pacientely to peruse this worke" - Elizabeth I

Dear readers,

"Intercapillary Space" presumes to offer you three free e-books, available from this page - <http://stores.lulu.com/intercapillary>

The books are:

Dilemmatic boundaries: constructing a poetics of thinking

An essay by Emily Critchley. 17 pages. 177 KB.

Orlando Furioso John Harington's 1591 translation of Lodovico Ariosto's 'Orlando Furioso'. Commanded by Queen Elizabeth I from "that saucy poet, my godson". 901 pages. 3550 KB

Litany

A poem by Joshua Stanley. 6 pages. 77 KB.

Be the first to

hear what's new at MSN - sign up to our free newsletters!

<http://www.msn.co.uk/newsletters>

[↑ Contents](#)

569. **Ron Silliman**
Of Ubuweb and more on Silliman's Blog

Mon 27 Nov 2006

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

RECENT POSTS

The uses of multiplicity and layering
(Frank Film, by Frank and Caroline Mouris)
and the Ubuweb Film Archive

Notes on painting and more

The Da Vinci Code as film
being faithful to the book
breaking faith with the audience

Some links regarding
Alice's Restaurant

Joanna Newsom etc

The middle road
of Jim Bertolino

A new poem by Jack Spicer
in a marvelous anthology
about the Bancroft Library
(plus an aside
on the poetry of Kevin Killian)

Thomas Pynchon
seen and heard
thanks to YouTube

Nate Mackey wins the NBA

Ben Lerner and NO magazine
(a note also on Amanda Nadelberg)

Charles Bernstein
as the anti-Watten of langpo
Barrett Watten
as the anti-Bernstein of langpo
(2 roads to the new)

Barrett Watten
on negativity
and the problem of the avant-garde

What is an iconic poem?

Inbox
a poem in email, of email, by email
by Noah Eli Gordon

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

[↑ Contents](#)

570. **jUStin!katKO**
kenn knabb email

Mon 27 Nov 2006

Anyone have an email for Ken Knabb?

<[REDACTED]> isn't working (tho maybe i'm being blocked *teehee*).

thanks
justin katko

[↑ Contents](#)

571. **Steve Dalachinsky**
Re: post-Beat Brautigan in SF contado...alive & well
Mon 27 Nov 2006

brautigan has one recording out for those who don't know this on tower (label affiliated with early p floyd) him reading and many famous folk as well

[↑ Contents](#)

572. **Tom W. Lewis**
Re: in the heartland : books
Mon 27 Nov 2006

in Duluth:

Boardwalk Books
206 E. Superior St.
Duluth, MN 55802



hours:

Mon-Sat, 10:30am-7pm
Sun, noon-6pm

-- it's a "full body-blow" book experience, but if book hunting is your sport, this is the place --

on second thought, better to call it a place for "book spelunking" enthusiasts...

tl

[↑ Contents](#)

573. **Stephen Vincent**
Re: Lulu titlescorer
Mon 27 Nov 2006

Why not try cross-fertilizing two nouns into a 'pro'noun - thereby upsizing the opportunity for a title's extended shelf-life - Tender Buttons into enduring, restockable ones, para exemplar.

From the turkey aftermath series,

Stephen V

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

Thanks, mIEKAL

Now I know that, for the next five scheduled Chax Press books,

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charles alexander / chax press

*fold the book inside the book
read from the inside out*

*keep it open always
speak then*

[↑ Contents](#)

574. **Stephen Vincent**

Re: Brautigan

Mon 27 Nov 2006

Hi

*Anyone out there interested in the 60s-70s-early-80s writer Richard Brautigan?
Be great to hear from you, swap info etc. I'm doing a PhD on him.In*

particular, where can you get sales figures for his books (or any others, come to that)? Is there some central resource or do I just have to pester the various publishers and hope they've kept records and will release them?
JohnT

Ironically enough there is a guy up our street who collects books from garage sales, antique shops, etc. His focus is North American anthropology so he sells the other titles and uses the money to trade up for the expensive anthro ones. However, books that he figures he cannot sell, he puts out on the sidewalk. I have gotten things a first paper edition Grotowski's Towards a Poor Theater, early ND paper backs of WCW, etc. This past weekend I picked up a somewhat bent first edition, 1972, paperback of a Simon & Schuster edition, (A Touchstone Book) of Richard Brautigan's short stories, *Revenge of the Lawn*. (171 pages) Beautifully designed and typeset by Grabhorn-Hoyem (one of the leading shops in San Francisco of the time), it's sporadically, the stories (many of them 'micro' one or two pages long) are many a great read. He has a wonderfully playful, surreal sense about him - particularly his gothic stories of rural life in Washington (where he grew up dirt poor) - but then he also captures San Francisco in the 1960's with oft a nice touch.

Interesting to me was that this book sold for \$1.95 in 1971. Something comparable in size (with shabby design and over inked printing) would now sell for between \$12.95 and \$15.95. That's 35 years ago. Retail prices have gone up 700 to 800 percent in that time! And for comparable design/type quality you have to buy Knopf in cloth at \$25 to \$35. It would be interesting to know what prices - pushed way up by corporate control of publishing houses and corollary demand for profit margins - what those forces have done to the demographics of who reads books and 'who don't' buy and read as much anymore.

But back to Brautigan - *Trout Fishing in America* remains a great read. In a funny way he should be read side by side with Raymond Carver - particularly the northwest, dark edge stuff.

Ironically, along with own inner-demons, Brautigan's enourmous fame and popular success really blew him apart before he blew himself apart.

Good luck with your project.

Stephen V

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

[↑ Contents](#)

575. **gfrym**
Re: Brautigan
Mon 27 Nov 2006

Contact Keith Abbott at Naropa--he's a Brautigan specialist.

████████

Best,
Gloria Frym

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

From: "Stephen Vincent" <████████>

To: <████████>

Sent: Monday, November 27, 2006 10:16 AM

Subject: Re: Brautigan

Hi

Anyone out there interested in the 60s-70s-early-80s writer Richard Brautigan?

Be great to hear from you, swap info etc. I'm doing a PhD on him. In particular, where can you get sales figures for his books (or any others, come to that)? Is there some central resource or do I just have to pester the various publishers and hope they've kept records and will release them?
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Ironically, along with own inner-demons, Brautigan's enormous fame and popular success really blew him apart before he blew himself apart.

Good luck with your project.

Stephen V

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

[↑ Contents](#)

576. **Small Press Traffic**
stackhouse and karasick

Mon 27 Nov 2006

seeking emails for C Stackhouse and A Karasick. Thanks!

Elizabeth

Elizabeth Treadwell Jackson, Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

[↑ Contents](#)

577. **Small Press Traffic**
Nagami & Warren at SPT this Friday, Dec 1

Mon 27 Nov 2006

Small Press Traffic is pleased to present a reading by

Heather Nagami & Alli Warren

Friday, December 1, 2006 at 7:30 p.m.

Heather Nagami joins us from North Carolina in celebration of her first book, *Hostile* (Chax Press). Ron Silliman describes her writing as having "a goofball elegance that has much to do with the New York School's commitment to wit." Nagami's poems have appeared in *Antennae*, *Rattle*, and *Xcp* (Cross-Cultural Poetics). She is codirector of overhere Press, a small press that publishes hand-

bound chapbooks with an emphasis on poets of color and other underrepresented peoples.

Alli Warren grew up in the San Fernando Valley. She is the author of the chapbooks *Schema*, *Yoke*, and most recently, *Hounds*. On reading four lines from *Hounds*, Jack Kimball writes, "A narrow, stodgy and often ostentatiously learned, pedestrian, callow youth with an unpromising future, not a voracious reader of fine literature, a painter without pictures, a radical without followers, a bloviator on par with the windiest, incapable of getting to the point, one who's cacography was really a mess" She has performed work recently at the Artifact and New Yipes reading series, and every weekday at Small Press Distribution in Berkeley. Her manuscript *Cousins (The Roof Is On Fire)* is new from Snack Press.

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

Unless otherwise noted, our events are presented in Timken Lecture Hall, California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin)

Elizabeth Treadwell, Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street
San Francisco, CA 94107
[REDACTED]
<http://www.sptraffic.org>

[↑ Contents](#)

578. **Clay Banes**

THIS FRIDAY Sabrina Orah Mark, Susan Maxwell & Tessa Rumsey

Mon 27 Nov 2006

Poets Sabrina Orah Mark, Susan Maxwell & Tessa Rumsey read.

DATE & TIME: Friday, December 1 at 7:30PM

Admission: FREE

WHERE:

PEGASUS BOOKS DOWNTOWN

2349 Shattuck Avenue

Berkeley, CA 94704

CONTACT: Clay, [REDACTED], [REDACTED]

POETS' BIOS:

SABRINA ORAH MARK holds a BA from Barnard College and an MFA from the Iowa Writers' Workshop, where she was awarded a postgraduate Glenn Schaeffer Fellowship. Mark's poems have appeared in American Letters and Commentary, Black Clock, The Canary, Conduit, Denver Quarterly, Gulf Coast, Indiana Review, and elsewhere. Her poems also appear in Legitimate Dangers: American Poets of the New Century (Sarabande Books). Her first book, The Babies, won the 2004 Saturnalia Books Poetry Prize (judged by Jane Miller), and was published by Saturnalia Books. A 2002-2003 fellow at the Fine Arts Work Center in Provincetown, Mark now lives in Athens, Georgia where she is completing her PhD at the University of Georgia and working on her second book, Tsim Tsum.

SUSAN MAXWELL earned her BA in Peace and Conflict studies at the University of California, Berkeley, and her MFA in poetry from the Iowa Writers' Workshop. Her work has been featured in such publications as Verse, American Letters & Commentary, Fence, VOLT, and River City Magazine, and she was nominated for the Pushcart Prize in 2004 for the poem "Plural for Tree at the Forested Edge." Maxwell currently resides in Oakland, California.

TESSA RUMSEY is the author of Assembling the Shepherd, which won the Contemporary Poetry Series Competition and was published by The University of Georgia Press, and The Return Message, which won the 2004 Barnard Women Poets Prize and was published by Norton. She lives in San Francisco.

[↑ Contents](#)

579. **Shankar, Ravi (English)**

No Tell Books Northeastern Reading Tour

Mon 27 Nov 2006

DQoNCg==

[↑ Contents](#)

580. **Steve Evans**

Celebration for Backwoods Broadides

Mon 27 Nov 2006

As many list members know, Sylvester Pollet recently brought to completion his 100-installment chaplet series, Backwoods Broadides.

This Thursday, 30 November, at 4:30pm in the Soderberg Auditorium on the University of Maine campus in Orono, we'll celebrate Sylvester's accomplishment with a reading by series contributors, including Tony Brinkley, Kathleen Lignell Ellis, Theodore Enslin, Benjamin Friedlander, Jennifer Moxley,

and others. Sylvester will also read and share some anecdotes from along the way.

More information about the event can be had here:

<http://www.umaine.edu/english/events/NWS-F06.html>

For driving directions, feel free to contact me at steve dot evans at thirdfactory dot net or call the UMaine English department at [REDACTED].

Contributors to the series who can't make the actual event are invited to shoot me an e-mail with any words they'd like to have included in the festivities. We'll do our best to work everything in.

Best wishes to all,

Steve

[↑ Contents](#)

581. **Maria Damon**

Re: Celebration for Backwoods Broadsides

Mon 27 Nov 2006

wish i cd be there:

congratulations, sylvester, it's a beautiful run, and i'm proud to have most of them!

md

At 6:17 PM -0500 11/27/06, Steve Evans wrote:

>As many list members know, Sylvester Pollet recently brought to
>completion his 100-installment chaplet series, Backwoods Broadsides.

>

>This Thursday, 30 November, at 4:30pm in the Soderberg Auditorium on
>the University of Maine campus in Orono, we'll celebrate Sylvester's
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>Friedlander, Jennifer Moxley, and others. Sylvester will also read
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>

>For driving directions, feel free to contact me at steve dot evans
>at thirdfactory dot net or call the UMaine English department at

> [REDACTED].

>

>Contributors to the series who can't make the actual event are

>invited to shoot me an e-mail with any words they'd like to have
>included in the festivities. We'll do our best to work everything in.
>
>Best wishes to all,
>
>Steve

[↑ Contents](#)

582. **George Bowering**

Re: Celebration for Backwoods Broadsides

Mon 27 Nov 2006

Oh, man! I'd like to be there, too.
I'd let Ted Enslin sit on my knee.

gb

On 27-Nov-06, at 3:28 PM, Maria Damon wrote:

> wish i cd be there:
> congratulations, sylvester, it's a beautiful run, and i'm proud to
> have most of them!
> md
>
> At 6:17 PM -0500 11/27/06, Steve Evans wrote:
>> As many list members know, Sylvester Pollet recently brought to
>> completion his 100-installment chaplet series, Backwoods Broadsides.
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>> [REDACTED].
>>
>> Contributors to the series who can't make the actual event are
>> invited to shoot me an e-mail with any words they'd like to have

>> included in the festivities. We'll do our best to work everything in.

>>

>> Best wishes to all,

>>

>> Steve

>

>

George "Whip" Bowering

A law-abiding driver.

[↑ Contents](#)

583. **Richard Jeffrey Newman**
In Progress on It's All Connected....

Mon 27 Nov 2006

The Cunt Poem, Second Movement:

<http://itsallconnected.wordpress.com/2006/11/22/in-progress-the-cunt-poem-second-movement/>.

Rich Newman

[↑ Contents](#)

584. **David A. Kirschenbaum**
*****VIP: Boog City 38 Needs Your Ads and Donations*****

Mon 27 Nov 2006

please forward

Please help Boog City issue 38 go to press. We need your ad dollars and donations to help pay our printer so people throughout Manhattan's East Village and Brooklyn's Greenpoint and Williamsburg can read the 2,250 issues we distribute to them.

Our indie ad rates go as low as \$30 for an 1/8-page ad, on up to \$210 for a full inside page. Email [REDACTED] or call 212-842-BOOG(2664) for more information and additional rates.

THANKS!

David

This month's paper features:

****Cover/Politics**

Brad Will Presente!

Friends of our friend, the late independent journalist and activist recently slain in Oaxaca, Mexico, pay tribute to him. With words from Chuck Collins, Brenda Coultas, Marcella Durand, and Mark Read.

*Art

Tiffany Holmes

*Features

One year after the close of The Fulton Fish Market, features editor Stephen Dignan reflects on its last day, when he followed Sandy Ingber, the executive chef of The Oyster Bar at Grand Central, around the Market.

*Music

Mike Ferraro in conversation with Brook Pridemore

*Poems

Jeff Conant

Kish Song Bear

Shanxing Wang

*Printed Matter

Maureen Thorson reviews Elizabeth Treadwell's Cornstarch Figurine

Hugh Oster reviews John Duvernoy's Razor Love

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

[↑ Contents](#)

585. **Alan Sondheim**

Re: Celebration for Backwoods Broadsides

Mon 27 Nov 2006

Just want to say here that this series has always been interesting and inspiring and beautifully produced; I remember Diane di Prima in particular (for some reason at the moment), but all the writing has been great. And there's a wonderful intimacy about the format. Polleet should be congratulated on the project which (at least for me) has been really joyful.

Thanks, Alan

On Mon, 27 Nov 2006, Steve Evans wrote:

As many list members know, Sylvester Pollet recently brought to completion his 100-installment chaplet series, Backwoods Broadsides.

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Best wishes to all,

Steve

blog at <http://nikuko.blogspot.com> - for URLs, DVDs, CDs, books/etc. see <http://www.asondheim.org/advert.txt> - contact [REDACTED], - general directory of work: <http://www.asondheim.org> Trace at: <http://tracearchive.ntu.ac.uk> - search "Alan Sondheim" <http://clc.as.wvu.edu:8080/clc/Members/sondheim>

[↑ Contents](#)

586. **Elizabeth Treadwell**
in the mint chip bright indicia

Mon 27 Nov 2006

mentioned & aformentioned at Secret Mint: an exposition, which today sports a friendly t.o.c.:

Gertrude Stein, Pocahontas, Elizabeth Keckley, Laura Riding, Virginia Woolf, Myung Mi Kim, Vine DeLoria, Jr., Paula Gunn Allen, Joyelle McSweeney, Stephanie Rioux, the Chicago Review, Ron Silliman, Charles Alexander, Leslie Scalapino, Susana Gardner, Sarah Anne Cox, Yedda Morrison, CA Conrad, Magdalena Zurawski, Sina Queyras, Nada Gordon, and loads more.

Elizabeth Treadwell

<http://secretmint.blogspot.com>

<http://elizabethtreadwell.com>

Talk now to
your Hotmail contacts with Windows Live Messenger.

<http://clk.atdmt.com/MSN/go/msnnkwme0020000001msn/direct/01/?>

[href=http://get.live.com/messenger/overview](http://get.live.com/messenger/overview)

[↑ Contents](#)

587. **Eric Yost**
Scegliero il abandonata

Tue 28 Nov 2006

Scegliero il abandonata, nel deserto nominato il hunting del lavoro! Che cosa attendo sono un biglietto del barra-bus? Certamente! Questo e dormire in una turbolenza del piacere richiede troppo? Chiede troppo conosciuto As?

I will choose the abandonata, in the nominated desert the
hunting of the job! What I wait am a ticket of the bar-bus?
Certainly! This and sleeping in one turbulence of the
pleasure requires too much? It asks for too much known as ...?

The abandonata, confusion of day will select inside the
desert which it nominates! What me is the ticket of the
stick bus it waits? It is positive! This and the sleep thing
demands too much plentifully inside one riot of pleasure? It
asks with the fact that hazard it will know too much
plentifully together?

That abandonata, disorders of the day, preselects in the
desert which it names! What am I the chart of the bus of
stick until it waits? "It is!" Does this one and require it

much abundantly thing of sleep in a rebellion of the positive pleasure? It asks with the fact that they risk white much more abundantly together?

"This abandonata disorder" preseleziona the daily in the desert, which calls! Which thing is the table of the regular bus of the staff, until that, which it is not occupied? It is! there is this and demands it much plentifully that of the Schlafes in a rebellion of the positive pleasure? It requires plentifully with the fact this of the risks with white humans much?"

Abandonata the newspaper preseleziona of the Abandonata -- the newspaper preseleziona the disorder in the desert -- calls! The regular bus of the rule of the member of the material of the personnel? The board at that one it not? Grippato? The hectare this and request completely Schlafes relatively in the positive from the rebellion asks? The relative completely demanded and this risks, and is Caucasian from fact?

The disorder preseleziona of the newspaper of the matrix of Abandonata preseleziona of the newspaper of the matrix of Abandonata in the desert, calls! Abandonata of member of the rule of that the bus of line preseleziona the newspaper Abandonata that preseleziona the newspaper disorder in the desert, calls! The regular bus of line of the rule of the member of the material of the personnel? The council above with this one him not? Grippato? Does the hectare weigh that and require it of Schlafes, require enough a completion in the positive one of rebellion? The member of the family completely required and that of the made risks and the kaukasische sontils?

-EY

"The mind is not a vessel to be filled but a fire to be kindled." Plutarch

[↑ Contents](#)

588. **Robert J Wilson**

post-Beat Brautigan in SF contado...alive & well

Tue 28 Nov 2006

Dear J Tanner, I am teaching Trout Fishing In America to a biggish class on "the literatures of San Francisco" here at U of California at Santa Cruz, with selected poems too, in a context of "beat beatitude" quest and seeing him as part of a Pacific Northwest contado to SF with Snyder and Kerouac and Lew Welch. I have been teaching him since the late 70s at U of Hawaii where he also was a student favorite, a surrealist force of great wit and cunning and sad life kind of the only hippie novelist of sorts. Always interesting. Counterpastoral US.

I do know for a fact that City Lights Bookstore press in SF turned down Trout Fishing In America, to the later regret, as the Dell paperback sold a million of it. But they also turned down the early poems of Bob Dylan...

I had been a TA for Ron Loewinsohn at Cal Berkeley who was always so proud of that dedication to him and Spicer though he was not one of them as a writer as far as I could tell, a derivate diminishment and sadder...

anyway, good to hear you are working on RB as the criticism on him is pretty banal in fact I have never found any writing on him that interesting...regards,
Rob Wilson

[↑ Contents](#)

589. **Sylvester Pollet**

Brautigan

Tue 28 Nov 2006

An old friend of mine, Bill Hjortsberg, has been working on a Brautigan biography for years. I think it's coming soon from Knopf, but I don't have the details, or any recent information on it. best, Sylvester

Date: Mon, 27 Nov 2006 10:25:58 -0000

From: John Tanner <[REDACTED]>

Subject: Brautigan

Hi

Anyone out there interested in the 60s-70s-early-80s writer Richard = Brautigan? Be great to hear from you, swap info etc. I'm doing a PhD on =

him. In particular, where can you get sales figures for his books (or any =

others, come to that)? Is there some central resource or do I just have =

to pester the various publishers and hope they've kept records and
will =
release them?
JohnT

[↑ Contents](#)

590. **susan maurer**

Re: Celebration for Backwoods Broadsides

Tue 28 Nov 2006

owowowish i could be in maine for that event. being in that series was great
and it would be fun to meet sp who is also distinguished by being in the same
honors class as my first boyfriend edvictor. congrats again sp. susan maurer

*From: Alan Sondheim <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Celebration for Backwoods Broadsides
Date: Mon, 27 Nov 2006 21:25:11 -0500*

*Just want to say here that this series has always been interesting and
inspiring and beautifully produced; I remember Diane di Prima in particular
(for some reason at the moment), but all the writing has been great. And
there's a wonderful intimacy about the format. Polleet should be
congratulated on the project which (at least for me) has been really
joyful.*

Thanks, Alan

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Best wishes to all,

Steve

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Trace at: <http://tracearchive.ntu.ac.uk> - search "Alan Sondheim"
<http://clc.as.wvu.edu:8080/clc/Members/sondheim>

View Athlete's Collections with Live Search
[http://sportmaps.live.com/index.html?](http://sportmaps.live.com/index.html?source=hmemailtaglinenov06&FORM=MGAC01)
[source=hmemailtaglinenov06&FORM=MGAC01](http://sportmaps.live.com/index.html?source=hmemailtaglinenov06&FORM=MGAC01)

[↑ Contents](#)

591. **Mary Kasimor**
Re: Brautigan

Tue 28 Nov 2006

Wow, I remember reading Richard Brautigan and then being very saddened by his suicide. I remember him as being a very non-mainstream writer, very interesting. But that was so long ago. It is wonderful that students are reading him. The Canon has certainly changed.

Mary Kasimor

Sylvester Pollet <[REDACTED]> wrote: An old friend of mine, Bill Hjortsberg, has been working on a Brautigan biography for years. I think it's coming soon from Knopf, but I don't have the details, or any recent information on it. best,
Sylvester

Date: Mon, 27 Nov 2006 10:25:58 -0000

From: John Tanner

Subject: Brautigan

Hi

Anyone out there interested in the 60s-70s-early-80s writer Richard = Brautigan? Be great to hear from you, swap info etc. I'm doing a PhD on =

him. In particular, where can you get sales figures for his books (or any = others, come to that)? Is there some central resource or do I just have = to pester the various publishers and hope they've kept records and will = release them?
JohnT

Everyone is raving about the all-new Yahoo! Mail beta.

Check out the all-new Yahoo! Mail beta - Fire up a more powerful email and get things done faster.

[↑ Contents](#)

592. **Ren Katherine Powell**

Call for submissions

Tue 28 Nov 2006

Call for submissions:

The International City of Refuge Network's literary webzine invites submissions for the Spring and Summer Issues of BABEL (www.icorn.org).

Deadline: January 20 & May 20, 2007

We are inviting submissions of essays, poetry and short stories on the themes of Identity (Nationality, Citizenship etc.) and Cross Cultural experiences. We are also looking for interviews and collaborative works for our dialogue project (see below).

Our BABEL Voices section needs poetry, short stories and creative essays in two languages (the original language and a translation). Submissions with accompanying Mp3 files of readings in the original language are especially welcomed.

Please send submissions or questions to [REDACTED]

BABEL In Dialogue

PEN Canada has published two chapbooks, each bringing together two writers from differing backgrounds in a dialogue about writing and literature, and the Winter issue of BABEL (www.icorn.org) features an excerpt of one: Listen to the Reed. We are grateful to Karen Connelly, Fereshteh Molavi and PEN Canada for the permission for its inclusion.

We would very much like to continue bringing writers together in the spirit of the PEN Canada project. The discussions or email exchanges will be published in BABEL's In Dialogue section four times a year. Our aim is to eventually collect these dialogues for a print anthology.

BABEL's editors are currently working to introduce the webzine for school use in the UK and internationally, and we will be cooperating with NANCA (the North American Network of Cities of Asylum) and their print magazine in the future. In our first 4 months online we have averaged between 2,000 and 3,000 hits a month without the benefit of advertising nor active promotion for the website. We expect the webzine to be a visible portal for quality literature.

We hope that you will consider participating in this project, and especially welcome exiled and expatriate writers. Each dialogue will run between 2500 and 4000 words. If you are interested please send a short CV and bio to [REDACTED].

BABEL can provide a partner and kick-off question if desired; otherwise, we're excited to see what everyone is talking about.

For more information please see About the Webzine
<http://www.icorn.org/sections.php?var=12>

[↑ Contents](#)

593. **Mike Luster**

Re: Brautigan

Tue 28 Nov 2006

Richard's daughter Ianthe Brautigan published *You Can't Catch Death: A Daughter's Memoir* in 2000 with St. Martin's Press, a sad, lovely book.

mike

J. Michael Luster, Ph.D.
Arkansas Folklife Program
Arkansas State University
PO Box 102
Mammoth Spring, AR 72554

[REDACTED]

[↑ Contents](#)

594. **Michael Kelleher**

JUST BUFFALO E-NEWSLETTER 11-28-06

Tue 28 Nov 2006

NICKEL CITY POETRY SLAM

Feature: Versiz

Friday, December 1, 7 p.m.

Gusto at the Gallery, Clifton Hall, Albright-Knox Art Gallery

10 open slots for slam readers

First prize: \$25 prize plus a chance to make the Buffalo National Poetry Slam Team.

Jamaal "Versiz" May is a poet, producer, rapper and recording engineer. He has made three Detroit poetry slam teams, been named Detroit Grand Slam Champion twice, made final stage at the last two Individual World Poetry Slams and placed eleventh at the last National Poetry Slam in Albuquerque. Jamaal is a Broadside Press Jury Prize winner and a Cave Canem Fellow.

JUST ADDED!

Simon Pettet and Richard Owens

Poetry Reading

Thursday, December 7, 7 p.m.

Rust Belt Books, 202 Allen St., Buffalo

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilÃ¡, you will find yourself in literary heaven. For more info, or to join now, go to our website:

<http://www.justbuffalo.org/membership/index.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 on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

LITERARY BUFFALO

TALKING LEAVES...BOOKS

Kelly Kerney

Reading/Book Signing: Born Again, a Novel

Wednesday, November 29, 2 p.m.

Talking Leaves Books, Main St. Store

THE WRITE THING AT MEDAILLE COLLEGE

Timothy Liu

Poetry Reading

Thursday, November 30, 7 p.m.

The Library at Huber Hall, Medaille College, 18 Agassiz Cir.

RECURRING EVENTS

TIMED WRITING GROUP A writing practice group will begin on Thursday, December 7 at noon at Starbucks Coffee on Elmwood and Chippewa. Writing practice is based on Natalie Goldberg's suggested exercises in *Writing Down The Bones*. Writers in all genres, fiction and non-fiction welcome. There is no charge. Everyone contributes a start line (one sentence or a sentence fragment or a word). The start lines are put in a hat or a bowl and we draw them out for each writing segment. The segments are timed: five minutes for the first and then writers have the opportunity to read what they've written if they choose. They can also pass. The next segments last ten minutes, fifteen minutes, twenty minutes and then back to five. In a group of five or six (if there's more writers, we split up into two or more groups), the entire exercise should take an hour. No Praise, No Blame philosophy. People write and read what they've read or they pass without comment from the group. Contact Trudy for info: [REDACTED].

BUDDIES OPEN MIC LITERARY HOUR

Poems and short stories by local GLBT writers, every 4th Thursday @ 7:PM.

Local

GLBT writers interested in reading contact [REDACTED]

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

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]

595. **UbuWeb**

UbuWeb: The YouTube of the Avant-Garde

Tue 28 Nov 2006

__ U B U W E B __

<http://ubu.com/>

----- UbuWeb: The YouTube of the Avant-Garde

----- UbuWeb has converted all of its rare and out-of-print film & video holdings to on-demand streaming formats a la YouTube, which means that you can view everything right in your browser without platform-specific software or insanely huge downloads. We offer over 300 films & videos from artists such as Vito Acconci, Pipilotti Rist, Jean Genet, The Cinema of Transgression, Richard Foreman, Shuji Terayama, Jack Smith, Carolee Schneeman, John Lennon and hundreds more. Presented in conjunction with our partners at Greylodge.

<http://ubu.com/film/>

Featuring films by:

Vito Acconci

Marina Abramovic

Erik Anderson

Robert Ashley

Beth B

Bruce Baillie

John Baldessari

Piero Bargellini

Otmar Bauer

Samuel Beckett

David Behrman

Joseph Beuys

Christian Boltanski

Jorge Luis Borges

Walerian Borowczyk

Stan Brakhage

George Brecht

James Broughton

Luis Bunuel

Jorge Luis Borges

Robert Breer

Gunter Brus

William S. Burroughs
John Cage
Alexander Calder
John Cale
Peter Campus
Louis-Ferdinand Celine
Segundo de Chomon
Henri Chopin
Cinema of Transgression
Rene Clair
Carlfriedrich Claus
Jean Cocteau
Merce Cunningham
Guy Debord
Wim Delvoye
Maya Deren
Jean-Marie Drot
Marcel Duchamp
Viking Eggeling
Tracy Emin
Ed Emshwiller
Jean Epstein
Harun Farocki
Flux Films
Richard Foreman
Terry Fox
Hollis Frampton
Tessa Hughes-Freeland
Ernie Gehr
Jean Genet
Alberto Giacometti
Gilbert & George
Philip Glass
Jack Goldstein
Peter Greenaway
Groupe Medvedkine
Helmut Herbst
Piero Heliczer
Henry Hills
Abbie Hoffman
Isidore Isou
Joris Ivens

Laszlo Hege
M Henry Jones
Mauricio Kagel
Anish Kapoor
Richard Kern
Raashan Roland Kirk
Dimitri Kirsanov
Paul and Marlene Kos
Kurt Kren
George Kuchar
Jerzy Kucia
Jacques Lacan
George Landow
Fernand Leger
John Lennon
Alfred Leslie
György Ligeti
Alvin Lucier
Willard Maas
George Maciunas
Gregory Markopoulos
Toshio Matsumoto
Paul McCarthy
Marie Mencken
László Moholy-Nagy
Meredith Monk
Jon Moritsugu
Robert Morris
Frank & Caroline Mouris
Jon Moritsugu
Otto Muehl
Gordon Mumma
Music with Roots in the Aether
Bruce Nauman
Phil Niblock
Hermann Nitsch
Pauline Oliveros
Yoko Ono
Nam June Paik
Charlemagne Palestine
Artavazd Pelechian
Kembra Pfahler

Robert Rauschenberg
Man Ray
Hans Richter
Terry Riley
David Rimmer
Pipilotti Rist
Donald Ritchie
Jeri Cain Rossi
Walter Ruttmann
Aram Saroyan
Carolee Schneeman
Werner Schroeter
Richard Serra
Situationist International
Jack Smith
Kiki Smith
Robert Smithson
Ladislaw Starewicz
Ralph Steiner
Jerry Tartaglia
Shuji Terayama
Stan Vanderbeek
Agnes Varda
Ben Vautier
Edgard Varèse & Le Corbusier
Dziga Vertov
Rene Vienet
Robert Watts
William Wegman
Rachel Whiteread
David Wojnarowicz
Zubi Zuva

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<http://voice.yahoo.com>

[↑ Contents](#)

596. **noah eli gordon**

The Hatmaker's Wife by Dorothea Lasky

Tue 28 Nov 2006

Now Available:

The Hatmaker's Wife

by Dorothea Lasky (<http://www.artforest.org/dorothea/>)

\$6 post-paid

checks made out to:

Noah Eli Gordon

1014 E 10th Ave

Denver, CO 80218

from the book:

The Sea Goddesses are Pulling in the Shells in Pink and Green

I almost had a run-in with the nurse.

It would have been just me and the nurse!

She has a beautiful face I'm sure.

You have a beautiful face, but you must know that.

My little animal

Coming to me now so clearly.

Everything you do alone

Must be made out of wood.

The wood glove of dawn.

The wood pies the sun eats

On a luncheon hill

With the friends of God

He gets so clearly along with.

But why must we stop with economy?

The wood pies of Bernadette Mayer are fancy, too.

Even I have known love that was fancy.

But it was for an afternoon and the sun was truly coming in.

Share your latest news with your friends with the Windows Live Spaces friends module.
http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?href=http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/friends.aspx&mk

[↑ Contents](#)

597. **Phil Primeau**

1 by Bob Marcacci

Tue 28 Nov 2006

<http://dirt-zine.blogspot.com>

Keep 'em coming.

[↑ Contents](#)

598. **Zoe Ward**

Duras / Polizzotti reading this Thursday in Cambridge

Tue 28 Nov 2006

Dear Friends of Archipelago Books,

Please join Archipelago Books and Mark Polizzotti at 7 p.m. this Thursday, November 30th, at the Harvard Co-op in Cambridge.

Mark Polizzotti will read from his new translation of Marguerite Duras' "Yann Andrea Steiner," published this year by Archipelago Books. Dedicated to Duras' companion with whom she spent the last decade of her life, "Yann Andrea Steiner" is a haunting dance between two parallel stories of love and solitude: the love between Duras and the young Yann Andrea and a seaside romance observed--or imagined--by the the narrator between a camp counselor and an orphaned camper, a Holocaust survivor.

Mark Polizzotti has translated the work of Jean Echenoz, Gustave Flaubert, Andre Breton, Christian Oster, in addition to Duras' novel, "Writing" in 1998, and he is currently director of publications at the Museum of Fine Arts in Boston. He will be available for question and answer after the reading.

Happy reading this fall!

Zoe Ward

Editor & Publicist

Archipelago Books

25 Jay St. #203

Brooklyn NY 11201

T: [REDACTED]
F: [REDACTED]

Visit our new website!
www.archipelagobooks.org

[↑ Contents](#)

599. **Maria Damon**

Re: UbuWeb: The YouTube of the Avant-Garde

Tue 28 Nov 2006

youboutoub

At 8:26 AM -0800 11/28/06, UbuWeb wrote:

> _ U B U W E B _

> <http://ubu.com/>

>

>-----

> UbuWeb: The YouTube of the Avant-Garde

>-----

>UbuWeb has converted all of its rare and
>out-of-print film & video holdings to on-demand
>streaming formats a la YouTube, which means that
>you can view everything right in your
>browser without platform-specific software or
>insanely huge downloads. We offer over 300
>films & videos from artists such as Vito
>Acconci, Pipilotti Rist, Jean Genet, The Cinema
>of Transgression, Richard Foreman, Shuji
>Terayama, Jack Smith, Carolee Schneeman, John
>Lennon and hundreds more. Presented in
>conjunction with our partners at Greylodge.

>

> <http://ubu.com/film/>

>

>Featuring films by:

>

>Vito Acconci

>Marina Abramovic

>Erik Anderson

>Robert Ashley

>Beth B

>Bruce Baillie

- >John Baldessari
- >Piero Bargellini
- >Otmar Bauer
- >Samuel Beckett
- >David Behrman
- >Joseph Beuys
- >Christian Boltanski
- >Jorge Luis Borges
- >Walerian Borowczyk
- >Stan Brakhage
- >George Brecht
- >James Broughton
- >Luis Bunuel
- >Jorge Luis Borges
- >Robert Breer
- >Gunter Brus
- >William S. Burroughs
- >John Cage
- >Alexander Calder
- >John Cale
- >Peter Campus
- >Louis-Ferdinand Celine
- >Segundo de Chomon
- >Henri Chopin
- >Cinema of Transgression
- >Rene Clair
- >Carlfriedrich Claus
- >Jean Cocteau
- >Merce Cunningham
- >Guy Debord
- >Wim Delvoye
- >Maya Deren
- >Jean-Marie Drot
- >Marcel Duchamp
- >Viking Eggeling
- >Tracy Emin
- >Ed Emshwiller
- >Jean Epstein
- >Harun Farocki
- >Flux Films
- >Richard Foreman
- >Terry Fox

- >Hollis Frampton
- >Tessa Hughes-Freeland
- >Ernie Gehr
- >Jean Genet
- >Alberto Giacometti
- >Gilbert & George
- >Philip Glass
- >Jack Goldstein
- >Peter Greenaway
- >Groupe Medvedkine
- >Helmut Herbst
- >Piero Heliczer
- >Henry Hills
- >Abbie Hoffman
- >Isidore Isou
- >Joris Ivens
- >Laszlo Hege
- >M Henry Jones
- >Mauricio Kagel
- >Anish Kapoor
- >Richard Kern
- >Raashan Roland Kirk
- >Dimitri Kirsanov
- >Paul and Marlene Kos
- >Kurt Kren
- >George Kuchar
- >Jerzy Kucia
- >Jacques Lacan
- >George Landow
- >Fernand Leger
- >John Lennon
- >Alfred Leslie
- >György Ligeti
- >Alvin Lucier
- >Willard Maas
- >George Maciunas
- >Gregory Markopoulos
- >Toshio Matsumoto
- >Paul McCarthy
- >Marie Mencken
- >László Moholy-Nagy
- >Meredith Monk

- >Jon Moritsugu
- >Robert Morris
- >Frank & Caroline Mouris
- >Jon Moritsugu
- >Otto Muehl
- >Gordon Mumma
- >Music with Roots in the Aether
- >Bruce Nauman
- >Phil Niblock
- >Hermann Nitsch
- >Pauline Oliveros
- >Yoko Ono
- >Nam June Paik
- >Charlemagne Palestine
- >Artavazd Pelechian
- >Kembra Pfahler
- >Robert Rauschenberg
- >Man Ray
- >Hans Richter
- >Terry Riley
- >David Rimmer
- >Pipilotti Rist
- >Donald Ritchie
- >Jeri Cain Rossi
- >Walter Ruttmann
- >Aram Saroyan
- >Carolee Schneeman
- >Werner Schroeter
- >Richard Serra
- >Situationist International
- >Jack Smith
- >Kiki Smith
- >Robert Smithson
- >Ladislaw Starewicz
- >Ralph Steiner
- >Jerry Tartaglia
- >Shuji Terayama
- >Stan Vanderbeek
- >Agnes Varda
- >Ben Vautier
- >Edgard Varèse & Le Corbusier
- >Dziga Vertov

>Rene Vienet
>Robert Watts
>William Wegman
>Rachel Whiteread
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[↑ Contents](#)

600. **Jim Andrews**
Vispo Radio 1

Tue 28 Nov 2006

Vispo Radio 1:

<http://vispo.com/temp/radio/1.m3u>

1. Joan Osborne: Right Hand Man
2. Macy Gray: Sex O Matic Venus Freak
3. ACDC: Whole Lotta Rosie
4. John Lee Hooker, Big Head Tod: Boom Boom Boom
5. John Lee Hooker, Eric Clapton: Boogie Chillen
6. Alice Cooper: Cold Ethyl
7. Tom Waits: Hang On St. Christopher
8. 54-40: Love You All

9. Simon and Garfunkel: April Come She Will
10. Sheryl Crow: Crash and Burn
11. Sheryl Crow: What I Can Do For You
12. Kathleen Edwards: Hockey Skates
13. Billy Holiday: Strange Fruit
14. Noumena: Bird's Flight
15. The Tragically Hip: My Music at Work
16. Paul Green: The Gestalt Bunker
17. Paul Green: Directions to the Dead End
18. Paul Green: Sun Power
19. David Bowie: I'm Afraid of Americans
20. Chris Vrenna: Doom 3 Theme
21. Joan Osborne: Spider Web

[↑ Contents](#)

601. **David Harrison Horton**

Eagle Scouts

Wed 29 Nov 2006

Hi all,

Just offhand the question of the Boy Scout system came up. I made it to Cub Scout and no further. Many of my successful "arty" friends are Eagle Scouts. A high percentage in fact. Informal survey, how many of us went through the Boy Scout system? How far did you get?

I don't know the equivalents for Brownies/Girl Scouts, but would like to be informed and get similar involvement feedback.

Thanks in advance,
David Harrison Horton
unionherald.blogspot.com

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[↑ Contents](#)

602. **Lewis LaCook**

Wade of the homosexual issue.

Wed 29 Nov 2006

Wade of the homosexual issue. I see myself as a public servant. One might say, a girlie man. I still do the same things. Can you tell me about the

company and the line of products you represent? " We're talking about the bird flu, of course. The court is forcing San Francisco values on the whole country. Aren't there real conversations to be had that don't involve the words Enantiomerism or Hermeneutics? That's why it's called the common cold, right? I see myself as a public servant. Mister played pretty loose with their hermeneutics. Would you consider running for the U. " to which McCain responded: "No. " We're talking about the bird flu, of course. And this is a debate worth happening. Would you consider running for the U. I see myself as a public servant. One of the most important sections of the book, Mohler noted, is the examination of Atrajectory hermeneutics now gaining popularity among some evangelicals. It sure sounds like it. Let the states decide, huh? Hermeneutics is the reason, he says, or interpretation; based on differing experiences and knowledge, we interpret the Bible in our own way. If you find this article interesting, be sure to also read 'Vitamins. To learn more on this topic, be sure to also read the related article, Why weight loss requires. Spam, Wed, 29 Nov 2006 16:44:50 +0900

||<http://www.lewislacook.org>||
New Media Poetry and Poetics

||<http://www.abstractoutlooks.com> ||
Abstract Outlooks Media - A New Vision for A New Web
Hosting, Design, Development

||<http://xanaxpop.lewislacook.org>||
Xanax Pop - A Blog of Poemes

Check out the all-new Yahoo! Mail beta - Fire up a more powerful email and get things done faster.

[↑ Contents](#)

603. **Alan Sondheim**

real-life vignettes + google should go to hell before i do

Wed 29 Nov 2006

[please note: nikuko.blogspot.com is unable to be updated. google has taken over blogger which went to beta software; i haven't been able to access the site since. corresponding with google is useless; four letters only produced the response that i had to log in correctly. if anyone knows of better - i.e. usable - blog sites/software out there (i don't have and can't afford my own server), please let me know back-channel. thanks, alan]

real-life vignettes

I'm tired of these real-life vignettes, somewhat digitally manipulated, as if there's a gross philosophical point to be made through the sound or sight of the singer or dancer or walker: what foolery. Nausee, Sartre, defuge, overwhelm me, and I'm sure if you are following video after video, text after text, sound after sound, they overwhelm you as well. No amount of philosophy, no quantity of poetics squeezed from the soul of the imaginary, can compensate for one minute of reality rehashed. As if it were possible to hack the landscape, the mise en scene. In any case, there's always the appeal to god, as in this instance, or the Pringy church yawps - spirit makes everything come out well in the end, at least aesthetically - at least for believers. And I mean: nothing can be farther from the truth - which may also be modified: nothing can be farther than the truth - isn't that always the case?

<http://www.asondheim.org/chch.mov>

All these vignettes involve real people and hard rock, mountains, forests, villages cities, churches, granges, pastures, meadows, cliffs, glaciers, bluffs, hills, streams, rivers, trees, goats, choughs, flowers, roads, paths. And what with the whispering, there is that, the slightest sound transcribed into pixel after pixel - an entire universe of pixels, of which this, and this and that, are an infinitesimal part. We climbed down the north tower of the cathedral in Geneva, rounded a pillar; in a distance, a choir was singing. Here now the singing loops and transforms; the image isolates madonna and magdalene, bracketing the right-hand side of the screen. And that is all, the whole like the paste of spirit perhaps, or the slight spew of afterbirth.

breakneck speed to infinity <http://www.asondheim.org/whoosh.mp4>

[↑ Contents](#)

604. **david chirot**

Forwarded from electronicIntifada.net

Wed 29 Nov 2006

poetics,

I thought you would be interested in the following link:

<http://electronicintifada.net/v2/article6125.shtml?url>

david chirot ()

--

The Electronic Intifada is an online educational resource relating to the Israeli-Palestinian conflict, offering news, analysis, and reference materials. Visit our site at <http://electronicIntifada.net>

[↑ Contents](#)

605. **Joel Lewis**

Brautigan/Beatles Connection

Wed 29 Nov 2006

The Richard brautigan album which appeared on Harvest records was originally slated to be part of a spoken word series on Apple that was to be produced by uber-hipster Barry Miles. I met Miles thru friends a few years back and he said that after Apple collapsed before the series could be issued, the Beatles turned over the masters to him (a rare act in record world). One by-product of the Beatles venture into poetry is the great Charles Olson recordings that eventually appeared (& are still available) through Folkways. As a kid, remember the album being advertised in Rolling Stone. It featured Brautigan's phone number and the invitation for people to call him w/ the caveat not to call at night as "calls at night are always about bad news" --them wuz the days!

I'm sorry that Brautigan is not taken seriously enough by lit arbiters for a collected poems -- odd that someone who was perhaps the most visible voice of SF scene in the 60s & 70s as his works were published by Dell is now only available thru used bookdealers.

Thinking back, it is hard to imagine how popular he was -- I came across his work in high school & it seems that most of my cohorts in college (mid 70s) had read at least one of his books (it was also an era that Gary Snyder --especially Earth Household & Turtle Island-- was a backpack essential, especially in the urban east coast, where many of us talked about escaping to someplace with trees in Northern California or the Pacific NW). Glad to see he still finds readers

joel lewis

[↑ Contents](#)

606. **Aldon Nielsen**

Re: Eagle Scouts

Wed 29 Nov 2006

I was a rather desultory scout -- As a child, I belonged to a troop in Colorado marked by its informality and outlaw status -- I don't think any of us had a complete uniform, mostly because our parents couldn't afford but one item at a time -- still, we had a great time crawling up and down the mountains -- When my family moved to the DC area I slowly drifted away from the whole program -- It didn't help that one of our first outings as a troop into the Virginia hills brought us to a gas station with a sign on the restroom door that read "we reserve the right to refuse service to anyone." I stood in front of that sign for several minutes trying to fathom what it could mean till a nervous troop leader

grabbed me, said "never mind," and plopped me back in the car -- only to stop at another station one mile down the road --

I did much better with the insignia of academia, but by then I was no longer a tenderfoot, and by then I had learned a few things about the racial politics of Lord Baden-Powell--

My younger brother, however, did make it to eagle and is still active with scouting.

At 01:00 AM 11/29/2006, you wrote:

>Hi all,

 $\succ$

>Just offhand the question of the Boy Scout system came up. I made it
>to Cub Scout and no further. Many of my successful "arty" friends
>are Eagle Scouts. A high percentage in fact. Informal survey, how
>many of us went through the Boy Scout system? How far did you get?

 $\succ$

>I don't know the equivalents for Brownies/Girl Scouts, but would
>like to be informed and get similar involvement feedback.

 $\geq$

>Thanks in advance,
>David Harrison Horton
>unionherald.blogspot.com

 $\succ$

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><http://ideas.live.com/programpage.aspx?versionId=7adb59de-a857-45ba-81cc-685ee3e858fe>

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<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>>>>>>>>>>>>>>
>>>>>>>>>>>
```

"I stand corrected, like a bishop of the obvious."

--Robert Kelly

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]

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

[↑ Contents](#)

607. **J. Michael Mollohan**

Re: Eagle Scouts

Wed 29 Nov 2006

I made it to Life Scout, one below Eagle. Two things kept me from the highest rank, the Physical Fitness Merit Badge, and the "God & Country" award. I just couldn't be hypocritical enough to fake that last one. If I'd known about Buddhism back then, I might have been able to make it.

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

From: "David Harrison Horton" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, November 29, 2006 1:00 AM

Subject: Eagle Scouts

Hi all,

Just offhand the question of the Boy Scout system came up. I made it to Cub Scout and no further. Many of my successful "arty" friends are Eagle Scouts. A high percentage in fact. Informal survey, how many of us went through the Boy Scout system? How far did you get?

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[↑ Contents](#)

608. **Joanna Fuhrman**

Reading Tonight on Long Island

Wed 29 Nov 2006

I'm reading tonight in Brookville at Long Island University CW Post. Here are the details: Wednesday, November 29 - 7:30 PM, Hillwood Art Gallery, Hillwood Commons JOANNA FUHRMAN, author of Freud in Brooklyn, Ugh Ugh Ocean, and Moraine, reads with JEFFREY HARRISON, the author of The Singing Underneath, Feeding the Fire and the new collection Incomplete Knowledge. FREE Best, Joanna -

Join Excite! - <http://www.excite.com>
The most personalized portal on the Web!

[↑ Contents](#)

609. **Stephen Vincent**
Re: Brautigan/Beatles Connection
Wed 29 Nov 2006

Also reminds me of Brautigan's 'Plant This Book' - which was a folder that contained at least a half dozen flower seed packets. Printed by Graham Macintosh (who was Spicer's cohort, printer and publisher of White Rabbit books), each packet had a poem for the particular kind of flower. Beautifully packaged and printed about 1969 or so (right in the middle of 'flower power' days) it is now a very expensive collector's item. It was given out free. I gave my set as a gift to my folks. When I went looking for it in the family house a few years back, I learned that all the seeds had been planted years ago, and nothing remained of 'the package.' I guess that was 'flower power' to my folks - god bless them! And those days of such counter-capital generosity, and reciprocal gifts, etc! Brief as it was.

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

The Richard brautigan album which appeared on Harvest records was originally slated to be part of a spoken word series on Apple that was to be produced by uber-hipster Barry Miles. I met Miles thru friends a few years back and he said that after Apple collapsed before the series could be issued , the Beatles turned over the masters to him (a rare act in record world). One by-product of the Beatles venture into poetry is the great Charles Olson recordings that eventually appeared (& are still available) through Folkways. As a kid, remember the album being advertised in Rolling Stone. It featured Brautigan's phone number and the invitation for people to call him w/ the caveat not to call at night as "calls at night are always about bad news" --them wuz the days!

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someplace with trees in Northern california or the Pacific NW). Glad to see he still finds readers

joel lewis

[↑ Contents](#)

610. **Alan Sondheim**

My Life in Spades

Wed 29 Nov 2006

My Life in Spades

(reworked from <http://www.asondheim.org/biog.txt> which is continually updated.)

A bad catch... Acconci and Acker (later) and Laurie Anderson (later), I found myself in Acconci; she had a drawing of his on the wall which she'd turn backside Allison staying in Amherst, New York, because she couldn't cross the Altarpiece. Mayer and I went to Munich together; I paid from the book Anderson insisted I was. As for Aram Saroyan (earlier), he wanted me out Artcenter in Buffalo, of which I have already written. Atlanta. Atlanta. I didn't behave well with Shellie. Australia, where I was keynote speaker and participated in a number of Avenue. I don't think I was friendly with the Brennans any more. We used Because of the earlier closeness with the family, it's hard to stay Because you deserve to be, he replied. I remember bow and arrow, swimming Biennale. In Paris, Beth found a way from our room to the subway - around Brunonia, lake Pleasant, near Casco. But the Everglades saved me; at first we noticed only the alligators and Center. Allison and I move to Atlanta. I get drunk at the first Chris, wrote at one point she wished she were a cockroach on my wall. To City; she was married to John, had a chile, was close to suicidal. Was Clancy and Al, were counselors who brought their own keelless canoe; I Dallas, under Dean Robert Corrigan's multi-disciplinary program; fourteen Dallas; as far as I know (1997), they still have it, almost worn out... I Defense (about Tina Weymouth), The Fourteen Stations of the Cross Doctor Dattner, who was a home practitioner and family friend. Encyclopedia of Jazz. They sung. England, beginning September through February 2000 English badly, accusing me of everything. Everglades with just flashlight; it was amazing. It was then I saw the Everglades. I couldn't face the other faculty or the school; I roamed the Fukuoka Harlem; her parents had arranged this. Now thinking about it "just the Hopkins. The blues seemed the only way out. When I went abroad I took a Hubert Acquin; they resonated. I always do... Her drawings were everywhere. She was still obsessed with I am transitive, an invisible transitive, among the physical-real of the I don't remember moving into the new house or how it was originally set I had to teach in New Jersey; she

came with me. From then on my life I make \$2000-\$3000 from the tape. I moved to New York; she came to the city to see me. She and Chris Franz I never behaved so badly. I was. And today, 2006, realizing where I was, again. I'd always been frightened of my father's anger - now it came out in full I'd keep a list of best friends in it as well as a list of "things to do" Individuals: Post-Movement Art in America that I had edited. There was a Irvine, and Ellen came later. It's printed in Halifax and Williams College, two editions. Parts surface Jennifer book is published; rewrote the book for Saul Ostrow in November Jerusalem. And for a moment, this sense of panic. And then realizing where Joanna's wedding. Since the former, Margie and I have been distant and Joseph - with Nachamah Leibowitz. Hebrew was relatively bad. Wrote poetry, Kabbalah as best I could. Then I was introduced to Wittgenstein by Ed Kingston?) She asked me if we were cyber-fucking. Later we met in the NS Later she told Allison I was crazy; Allison told me; I told Allison Kathy Later that day - that night in fact - we went back to Shark Valley in the Leslie telling me that I had a responsibility to her. The day she arrived Loebs (?) and somehow the name 'Raub' also comes up. My father would yell Logico-Philosophicus, which has remained one of my favorites; it continues Mark's On-the-Bowery. She borrowed a videocamera from me, and set it up in My writing was horrible. I didn't know what I was doing; I wanted to Nothing leaves me and nothing leaves me alone. Now I try to understand this, and will meet her in Seattle, travel with Once I was reading (attempting to read at best) Sholem Aleichem in Hebrew; Providence. An,ode was my M.A. thesis - a work of experimental poetry Quebecois referendum. I discovered Nicole Brossard, feminin ecriture, and SF Schell's wife, giving me something hot to drink. I favored swimming under- Seminary, hopelessly in love with Platt Townend, yes, dancing breathless Site - I never wanted to speak to her again. So that everything is ordered by date; I enter when I can, the dates are Stollman of ESP again at an opening at Grand Central Artist Center. He Television was still pre-network. Computers were partial dreams. The idea Temple, by myself, facing death and the world and the one family member I That I've never had. The stuff was out there, remembered. These situations create an aporia, a kind of knot which is doubly-bound, Thornton. Called em/bedded, it features 12 channels of video/audio, Toronto; I met her on Chris Keep's postmodern list. (Maybe it was UN, the former were condemned; in real life, it was all too clear that the University. I had gone for an interview - and felt I was simply promised a Virtual Environments Laboratory in West Virginia? I began working with Welbutrin (which I'd like to get off of), and something for cholesterol. Yale (with Kathy), Wesleyan, etc. Kathy and I parted dubious friends. [and why is this fragment here? what has been missing, lost, in this list, `cp .bio .bio.old`; `sort - o .bio .bio`; a scandal. And worked then in the Alps: around the Aletsch glacier, and a week later. Her voice was incredible; she immediately replaced our about

freighters while staying at Kristin's and Jason's, returned to accident (maternal). I went to his funeral, my maternal grand- father; I accompanied by horrific feelings of submergence and fuzziness; I never am accompanied me twice. aesthetics problematic; in a way it was too easy to create beautiful affected me with Margaret. afraid of her father's anti-semitism. *** Again, a removal, hopefully the against me. Baraka created quite a stir. I couldn't stand the complacency ahead. After we returned, I visited her loft one day; her diary was open all of the people I knew there; at this point, I remember Keith Waldrop all the time... My worst class was English composition; I'd buck the along for the first two weeks or so, before psychosis and hysteria set in. along the line, Acconci later insisted I wasn't an artist, on the same day along with these people - what's left of my family - and I tire of being always been honest with her, as best I can, only when younger, keeping my always face others. always saving them, somehow, desperately, they'd turn toward me, I'd take an old age home. I want to die before that happens. Or perhaps he isn't, and I have forgotten each other. Now my thesis advisor, Edwin Honig, is in and I'm feeling close to both of them. Family problems at the wedding; I and Summa, among others. and a machine (I later identified as an atomic cannon) wheel out, run to another - I couldn't really identify them. I also had the runic alphabet another disaster. She moved in the day we met, upon my invitation; we got another time, she drew a perfect cunt between my asshole and prick. I was anti-semitic. Someone put a pig's nose in my bed since I was Jewish. I've apart. It wasn't the first or last time. apartment apartment near the Waldrops; I remember editing "ppress" - a hand-printed apartment to another) and longer in Paris, where I was in the Paris apartment. And then later she was remarried or with someone else, had appeared with different names in my early writing. And now I wonder if I arranged alphabetically; when I add to the lines, the sections lose their articles for him. Or were these later? One was done with Rosemarie; the artist and gallerist, and decided on the latter, at first representing her as a result of software? hardware? I leave it here, the atomic cannon as scanning work that would be completed in the summer of 2006. But these as well as the usual guitars. Started a blog. Feel like a hungry ghost. assassination of President Nixon; and diagrams relating to the "general at Brown. At Hebrew University I remember sitting in front of a bus. The at everyone during the game; it would wake me. And perhaps it was around at the breakfast table. Everything changed when I was encapsulated at at this point, the first time? It's a blur. We were driven around. I mix attitudes towards me. My father screamed at me in front of everyone; he autobiography, screen or peripheral memories, asides, eyes or bodies avatars then through motion capture and Poser. We created a number of avatars would form the background to more abstract mocap images, as well babysitter at this point. Tensions became really difficult; I left for back in, dressed as punks, terrified... back to Montreal. Allison Rossiter said I

mistreated her. She spoke back, my legs spread, etc. etc. badly, and used him. Later he apologized. basement. The idea was to catch people faking deafness. But my reflex became religious, meandered around the country. Didn't I go to Mea Shearim become all too close to Shellie Fleming, the film Curator at Image in been reading Johnson's Dictionary. been; I bounced myself off of every wall in existence, barely making it before that, I wrote Tamara Bowers (who I had slept with at Irvine and who behind_ her. The walls were tiled, I think, some light beige/ yellow black. I remember a red wagon. I remember... The sidewalk in front of the bleachers; I forget his name. The same year or close to, others? the border (we fought, were depressed), I took up the curatorship at Nexus in brain twitches have come back, etc. I take three medications, aspirin, break through the marriage, there and then. She testi- fied against me at breaking each other's arms. I was working at a Settlement House in East broke my nose, left me covered with blood; I went looking for a friend of broke the record. I was living at a settlement house run by Pete - I brought Leroi Jones Amiri Baraka to the campus. My Black roommate turned call her; I did, and calmed her down. She was hysterical. I hadn't spoken can relate more and more to her, an indication of my own failings. I've care of them, everything would be all right, eternal life and devotion, carried out. After I had thought to myself, I'm not feeling this, sitting cartoons. All of my work has stemmed from this. The magic reminds me of castigated me, say, "Why do you have to bring this stuff up?" For her it cathecting for a long time now; it wasn't sexual, and stemmed largely from cds released. Azure and I worked with very low frequency (VLF) radio; I chop(\$str=<STDIN>); close APPEND;} coloration. committed to me the day she left. I remember the truck pulling away, the comparative emptiness. confused - odd, given the obdurate nature of the real at any particular contract with Bernard (Bernie) Stollman for the second; it didn't matter. contributed anything for six years. It's time I formally abandoned this. conversion. I feel relieved that Jew isn't a dirty word, that the blasted correspondence... corroborated all this had happened (decades later). Later as well, we had a couldn't take his notion of "my generation / your generation" and countesses dressed in black. I ran into incredible kids surviving in the court procedure. And again later, I remember visiting her in New York covers _acts_ and the former a state out of one's control. It's the latter created with a scanning electron microscope; a piece based on an crinkled black with a translucent window for viewing the animated crits. I was invisible. Jacek my graduate student took over my classes. cross the line, conservative secretly? curtains. My world was black. I felt I didn't belong. I felt my roommates days I can't sleep, days I do nothing but; lowered body temperature is decades ago. I remember visit- ing (a farm? a village?) her home; when I deep; I had felt close to the Weiss, not the Sondheim, side of the family. department head, made veiled threats. To this day I'm not sure why I was departments. I met Sungja Lee and we lived together for

a year, traveling destruction of all good things, that I was doomed, cowardly, unable to devouring ourselves. dictionary symptomology. didn't exist. For the school year 2001-2002 I was in Miami. At the end of didn't show up and she played with our group (Damaged Life). She moved in didn't succeed and I was impotent until I was 24. I was completely died? That my cat died as well? I returned home at a loss; I hadn't been director. By April I had resigned. distant but when I don't, the pattern starts all over again. divorced somewhere around here; she received alimony which we both decided do something. I called from the main Pembroke dorm. It took a while to get don't remember where I got the time. dormitory. I have no idea how I got there. I should not have been admitted down. A pogo stick. A pair of stilts. during some of the speeches, which were heard. It was extremely upsetting. ecstatic, transported; I sucked her tampax. Images made a perfect grid on ecstatically. Sooner or later the bathtub was abandoned; I'd lie on my eliminated. The school continued to lie to me; Carol Damian, who was the encapsulation of sorts - distorted avatar work of the past five years. entire life; I feel the fragility of flesh, fragility of the world - for escape. Hell. A roommate built transistor radios without cases, the wires even here is a synchronous world, shifted slightly as if diachrony were events after were devastating. Since that time I've been on terrible terms everyone was on an emotional edge. everything must come to light. everything ordered through dates. The program: everything to you." 1997 I think I'm so smart. everywhere. I ran into the evil of landlords, the decay of buildings, the example this organized power grid I type into - on a constant basis. exit(0); experience, with Patti Rogers. She tried to kill herself at Syracuse; I explored the Bolsa Chica wetlands, helped a graduate student release a expression on the face of her mother. I was stunned... She met her future eyes, eyes, eyes. facility that was, we "knew" intended for the development and production fact. factory? A low building, very wide and long, no one ever seen. But the falling onto the floor. The walls were painted black. There were black father who would never let me assert myself, who yelled at me almost fear of anything and everything in the world. And from being physically flowers kept trimmed, the grass cut. The machine was enormous and furious. flu; I can't function. My body signals my body the misplacement of following omens. Studied stone tools with Stekelis, Bible - story of for the Phd. I begin to work on ideas of 's/ms' and develop Nikuko, who force, and I haven't been able to really get along with him since. There forget his last name - on, I think, 125th Street. I ran into people who four days friendly, which I hadn't expected. friends' works. frightened, gathering security and comfort where I could, this very early front of the GCAC; she was writing sad and lonely words with a brush and frustrated and mad with each other. She left suddenly; she had to. We were fucking me; she only did it because I was paying for the trip. Sometimes a fully awake. There's some sort

of chemical imbalance, tending not only gave me some, said take them.
Vitamins.

[↑ Contents](#)

611. **Chris Stroffolino**

Tonight on Long Island

Wed 29 Nov 2006

Hey Joanna---Have a great reading on the island
(I tried to backchannel, but the email I have for you doesn't seem to
work)
Chris

On Nov 29, 2006, at 7:40 AM, Joanna Fuhrman wrote:

*I'm reading tonight in Brookville at Long Island University CW
Post. Here are the details: Wednesday, November 29 - 7:30 PM,
Hillwood Art Gallery, Hillwood Commons JOANNA FUHRMAN, author of
Freud in Brooklyn, Ugh Ugh Ocean, and Moraine, reads with JEFFREY
HARRISON, the author of The Singing Underneath, Feeding the Fire
and the new collection Incomplete Knowledge. FREE Best Joanna -*

*Join Excite! - <http://www.excite.com>
The most personalized portal on the Web!*

[↑ Contents](#)

612. **Allison Cobb**

Our LONELY HEARTS need you!

Wed 29 Nov 2006

POM2 is seeking submissions for Issue 7. Our deadline is VALENTINE'S DAY,
February 14, 2007.

We publish poems that engage with work published in previous issues, with the
aim of making the magazine's contents the "property of many."

The editors especially seek responses to our LONELY HEARTS, a small, but
illustrious, set of poems from previous issues that have not been responded to
yet.

Don't you want to get caught in Mel Nichols' Net? (Issue 1)

Will Susan Gardner Dillon's Desire go unanswered? (Issue 2)

Must Bill Friend continue Trolling for Dolours alone? (Issue 3)

See pompompress.com for more of our LONELY HEARTS and full submission guidelines.

[↑ Contents](#)

613. **heidi arnold**

Re: Eagle Scouts

Wed 29 Nov 2006

-- it's not first class -- that's for seniors, but as a junior i managed to get sign of the arrow sign of the star, or sign of joint sign of the bong or whatever -- the best thing i remember about girl scouts was camping in arches national park -- where we were always lectured ad nauseum about putting the tents too close to the campfire, lest the tent catch -- at one point my tent caught fire, which i didn't notice, until the yelling interrupted stuff -- people bring books camping, are too busy with work to worry about extras -- adults can lecture all they want -- it's a good thing for troop leaders, gives them something to do --

- h

On 11/29/06, J. Michael Mollohan <[REDACTED]> wrote:

>

> I made it to Life Scout, one below Eagle. Two things kept me from the
> highest rank, the Physical Fitness Merit Badge, and the "God & Country"
> award. I just couldn't be hypocritical enough to fake that last one. If
> I'd known about Buddhism back then, I might have been able to make it.

>

>

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

> From: "David Harrison Horton" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Wednesday, November 29, 2006 1:00 AM

> Subject: Eagle Scouts

>

>

> Hi all,

>

> Just offhand the question of the Boy Scout system came up. I made it to

> Cub

> Scout and no further. Many of my successful "arty" friends are Eagle

> Scouts.

> A high percentage in fact. Informal survey, how many of us went through the

> Boy Scout system? How far did you get?

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> I don't know the equivalents for Brownies/Girl Scouts, but would like to
> be
> informed and get similar involvement feedback.
>
> Thanks in advance,
> David Harrison Horton
> unionherald.blogspot.com
>
> _____
> Use Messenger to talk to your IM friends, even those on Yahoo!
>
> http://ideas.live.com/programpage.aspx?versionId=7adb59de-a857-45ba-
81cc-685ee3e858fe=
>

--

www.heidiarnold.org
http://peaceraptor.blogspot.com/

[↑ Contents](#)

614. **Taylor Brady**

Self-promotion: two East Coast readings

Wed 29 Nov 2006

Dear friends,

I'll be reading from my new book, *Occupational Treatment* (Atelos, 2006) at two East Coast venues over the next two weekends, paired up with another wonderful poet on both occasions. If you're in or near New York or Washington, DC, I'd love to see you there. Details below:

New York – Saturday, December 2nd at 4pm

Bowery Poetry Club

308 Bowery @ Bleecker



www.bowerypoetry.com

I'll be reading with Kristin Prevallet, whose new book, *Shadow Evidence* Intelligence, you owe it to yourself to read. She is also the author of the author of *Perturbation*, *My Sister: A Study of Max Ernst's Hundred Headless Women*, and *Scratch Sides: Poetry, Documentation and Image-Text Projects*.

Silver Spring, MD – Saturday, December 9th at 8pm

Pyramid Atlantic Arts Center

8230 Georgia Ave. (3 blocks from the Metro red line)



www.pyramidatlanticartcenter.org (site has directions)

I'll be reading here with Maureen Thorson, who lives in Washington, DC, where she is a lawyer, when she is not making many many beautiful tiny books. Ugly Duckling published Novelty Act, and she is also the author of The Spectacle of Meat.

Letterpress Broadides of the poets (made in collaboration with printmaker Val Lucas of Pyramid Atlantic) will be available at the reading.

Love,
Taylor

[↑ Contents](#)

615. **Alexander Dickow**

Recent Voix Off posts

Wed 29 Nov 2006

Recent mostly dual-language posts on Voix Off,
www.alex dickow.net/blog.

Tiny poem: Poème minuscule (4)

Tiny poem: Poème minuscule (3)

Premières réactions à mon recueil inédit: First
Reactions to My Unpublished Book

Prétérition: Preterition

Van Gogh's Ear Publication: Aaron Belz and Alexander
Dickow

Tiny poem: Poème minuscule (2)

Vanity: Vanité!

Max Jacob, continued...: de nouveau, Max Jacob...

Tiny poem: Poème minuscule

Poems: Poèmes

www.alex dickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

[↑ Contents](#)

616. **Dan Coffey**

up&coming singer/songwriter gives Matthea Harvey props

Wed 29 Nov 2006

http://www.largeheartedboy.com/blog/archive/2006/11/note_books_case.html

--

<http://hyperhypo.org>

[↑ Contents](#)

617. **Michael Magee**

Flarf goes to College on YouTube!

Wed 29 Nov 2006

YouTube video clips of the Flarf Collective's barnstorming trip to Dickinson College in Carlisle, PA are now mysteriously appearing at the Mainstream Poetry website:

<http://www.mainstreampoetry.com>

Have a look, more to follow...

[↑ Contents](#)

618. **Tom W. Lewis**

Re: Eagle Scouts

Wed 29 Nov 2006

my experience of scouting in rural northern California, ca. 1980, was horrific and abusive -- seemed to be an organization whose aim was to give high school lads with neo-fascist tendencies "fresh meat" to practice on.

was there a badge called "Tenderfoot"? I think that's as far as I got before I bailed out, with my father's blessing: the scoutmaster was also the father of Scout Capo #1, the ringleader in a lot of the abuse -- no way to convince this guy that institutionalized bullying wasn't just "boys being boys."

sorry I have nothing positive to contribute here: the only Eagle Scouts I knew of in Placer County were plain old wankers.

Tom

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

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

On Behalf Of heidi arnold

Sent: Wednesday, November 29, 2006 13:15

To: ██████████

Subject: Re: Eagle Scouts

-- it's not first class -- that's for seniors, but as a junior i managed to get sign of the arrow sign of the star, or sign of joint sign of the bong or whatever -- the best thing i remember about girl scouts was camping in arches national park -- where we were always lectured ad nauseum about putting the tents too close to the campfire, lest the tent catch -- at one point my tent caught fire, which i didn't notice, until the yelling interrupted stuff -- people bring books camping, are too busy with work to worry about extras -- adults can lecture all they want -- it's a good thing for troop leaders, gives them something to do --

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> I made it to Life Scout, one below Eagle. Two things kept me from the
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> award. I just couldn't be hypocritical enough to fake that last one.

If

> I'd known about Buddhism back then, I might have been able to make it.

>

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

> From: "David Harrison Horton" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Wednesday, November 29, 2006 1:00 AM

> Subject: Eagle Scouts

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> A high percentage in fact. Informal survey, how many of us went through
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--
www.heidiarnold.org
http://peaceraptor.blogspot.com/

[↑ Contents](#)

619. **Jason Quackenbush**

Re: Eagle Scouts

Wed 29 Nov 2006

I got to Webelos in Cub Scouts and was getting ready to transition into the boy scouts right around the time there was that court case about the Boy Scouts of America not allowing atheists and gays to be scouts. I considered myself an atheist at the time and figured any organization with its head that far up its ass didn't deserve to have me as a member.

I really liked the camping trips and crafts and things i learned as a cub scout though, and I still remember a lot of the things I learned for my badges.

On Tue, 28 Nov 2006, David Harrison Horton wrote:

Hi all,

Just offhand the question of the Boy Scout system came up. I made it to Cub Scout and no further. Many of my successful "arty" friends are Eagle Scouts. A high percentage in fact. Informal survey, how many of us went through the Boy Scout system? How far did you get?

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David Harrison Horton
unionherald.blogspot.com*

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[↑ Contents](#)

620. **Dan Coffey**

Re: Eagle Scouts

Wed 29 Nov 2006

I enjoyed Cub Scouts (making little wooden boats for Regatta Races and little wooden rockets for Rocket Races was fun) and my parents were actually Webelos den parents. Then I went into Boy Scouts and it got really ugly and weird in an after-school-special-ish kind of way. I got into one of my only two serious boyhood fights at a Boy Scouts meeting and I and the other kid were expelled from the ranks. Which was fine with me because Boy Scouts met Wednesday nights and that's when The Greatest American Hero was on TV.

On 11/29/06, Jason Quackenbush <[REDACTED]> wrote:

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>

--

<http://hyperhypo.org>

[↑ Contents](#)

621. **cralan kelder**

Louise Landes Levi Book Release Sarangi Concert 12/3~*

Wed 29 Nov 2006

I was fortunate to see Louise read / play sarangi here in amsterdam this past summer, it was a real pleasure. She also read from the Henri Michaux translations she has done, which are quite stunning.

A sneak peak can be seen online here;

<http://www.longhousepoetry.com/landeslevi.html>

highly recommended;

Sunday Dec. 3rd 7pm at Joshuas Java Lounge (51 Tinker St. Woodstock)

Louise Landes Levi (author of Guru Punk)

will give a poetry reading and Sarangi (instrument of 100 colors) concert
to celebrate the publication of

Towards Totality by Henri Michaux

and

Rasa or Knowledge of the Self- Essays on Indian Aesthetics by Rene Daumal

Both translated from French by Louise Landes Levi.

Both published in Kathmandu, Nepal with handmade paper covers by
Shivastan.

Hosted by publisher Shiv Mirabito.

Admission- \$3 info [REDACTED]

Louise Landes Levi is a poet, translator and musician- she has taught at Naropa Institute, Sullivan County Corrections Facility, The American College in Paris, Manhattan School of Music and Bard College. She is a long time student of Namkhai Norbu Rimpoche and as well as translating these great French writers of the 20th century- she has also translated the love poems of Mirabai, a 16th century Hindu mystic (Sweet on My Lips 2003 Cool Grove Press).

[↑ Contents](#)

622. **heidi arnold**

Re: Eagle Scouts

Wed 29 Nov 2006

-- well there was also making hot chocolate before dawn so we could watch the sunrise from somewhere farther inside the park -- where the paths left off and there were only sand dunes and weird stones -- in the end we'd all shake the sand and scorpions out of our backpacks on the bus back to wherever "back" was --

- h

On 11/29/06, heidi arnold <[REDACTED]> wrote:

>

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> to get sign of the arrow sign of the star, or sign of joint sign of the bong
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> > Boy Scout system? How far did you get?
> >
> > I don't know the equivalents for Brownies/Girl Scouts, but would like to
> > be
> > informed and get similar involvement feedback.
> >
> > Thanks in advance,
> > David Harrison Horton
> > unionherald.blogspot.com
> >
> > Use Messenger to talk to your IM friends, even those on Yahoo!
> > <http://ideas.live.com/programpage.aspx?versionId=7adb59de-a857-45ba-81cc-685ee3e858fe=>
> >
> >
>
>
>
>
> --
> www.heidiarnold.org
> <http://peaceraptor.blogspot.com/>

--
www.heidiarnold.org
<http://peaceraptor.blogspot.com/>

[↑ Contents](#)

623. **Stephen Vincent**
Detroit - New Museum query.
Wed 29 Nov 2006

<http://www.nytimes.com/2006/11/30/arts/design/30urba.html?pagewanted=2&ei=5>

Very interesting review of new contemporary art museum in Detroit in former car dealership - its guiding architectural principle is to incorporate the historical remnants of the site's "decay" / rather than to banish and replace it with the converse of that. On paper it sounds good to me.

As resident poet in Detroit - who has written considerable on decay - it will be interesting to get Barry Watten's response to it - either here or on his blog site. Or any other folks living there, too.

(Analogically it's interesting to imagine 50 years from now, 'virtual museum' sites will be built and situated on structural remains and product detritus of eBay or Google, etc.)

Which begs the question of what will be the ideal equivalent to a museum site for contemporary poetry. Given the way text is being variously hit and explored by x, y, and z mediums - and that might well be the norm of the 'new poem' - what hybrid model is going to contain all of these forms and possibly redefine and replace the standard Norton 'canon' anthologies in the process? "Now class, drop your books, check the course password and go to the Server."

If only I did not love reading well designed text on a page so much!!!

Stephen V

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

[↑ Contents](#)

624. **Tom Beckett**

The latest installment of _Galatea Resurrects (A Poetry Engagement)_ is up!

Wed 29 Nov 2006

PLEASE FORWARD]

GALATEA RESURRECTS (A POETRY ENGAGEMENT)

Galatea's animal lovers are pleased to release our Fourth Issue with 61 NEW REVIEWS of poetry books and projects, as well as other special poetry features. Please check out the issue at

<http://galatearesurrection4.blogspot.com>.

For convenience, below is the Issue's Table of Contents!

(As ever, if you are interested in reviewing or sending review copies of poetry projects, please go to <http://grarchives.blogspot.com> for information.)

Galatea Resurrects ISSUE #4

CONTENTS:

EDITOR'S INTRODUCTION

From Eileen Tabios

NEW REVIEWS

Steven Fama reviews *THE NIGHT I DROPPED SHAKESPEARE ON THE CAT* by John Olson

Elizabeth Kate Switaj reviews *THE END OF RUDE HANDLES* by Jen Tynes

Nicholas Manning reviews *UNPROTECTED TEXTS: SELECTED POEMS 1978-2006* by Tom Beckett

Fionna Doney Simmonds reviews *UNPROTECTED TEXTS: SELECTED POEMS 1978-2006* by Tom Beckett

Andrea Baker reviews *LITTLE EASE* by Aaron McCollough

Jim McCrary reviews *ON EARTH: LAST POEMS AND AN ESSAY* by Robert Creeley

David Baptiste-Chirot reviews *SAINT GHETTO OF THE LOANS* by Gabriel Pomerand

Craig Perez reviews *I HAVE NOT BEEN ABLE TO GET THROUGH TO EVERYONE* by Anna Moschovakis

Eileen Tabios reviews *SCRAWL* by Susana Gardner

Laurel Johnson reviews *UNDER THE WANDERER'S STAR* by Sigman Byrd

Barbara Jane Reyes reviews *GUTTED* by Justin Chin

John Bloomberg-Rissman reviews *GARNET LANTERNS* by Sally Rosen Kindred

Nicholas Manning reviews *VAUDEVILLE* by Alyssa Wolf

Madeline Tiger reviews *UNCOMMON GEOGRAPHY* by Therése Halscheid

Thomas Fink reviews *INSIDE THE OUTSIDE: AN ANTHOLOGY OF AVANT-GARDE AMERICAN POETS*, Edited by Roseanne Ritzema

Eileen Tabios reviews *BOYS, A-Z: A PRIMER* by Dan Waber

Fionna Doney Simmonds reviews *THE OBEDIENT DOOR* by Sean Finney

Lynn Strongin reviews *AN APOLOGY FOR LOVING THE OLD HYMNS* and *HOUSEHOLD OF CONTINUANCE*, both by Jordan Smith

Allen Bramhall reviews *MAINSTREAM* by Michael Magee and *MUSEE MECHANIQUE* by Rodney Koenek

Richard Lopez reviews *MY SPACESHIP*, Edited by Mark Lamoreaux

Fionna Doney Simmonds reviews *THE AFTER-DEATH HISTORY OF MY MOTHER* by Sandy McIntosh

Craig Perez reviews DO NOT AWAKEN THEM WITH HAMMERS by Lidija Dimkovska

Diane Lockward reviews SEEDPODS by Glenna Luschei

Allen Bramhall reviews POST~TWYLA by Jack Kimball

Jesse Crockett reviews POST~TWYLA by Jack Kimball

Susana Gardner reviews ORGANIC FURNITURE CELLAR by Jessica Smith

Leny M. Strobel reviews NOT EVEN DOGS by Ernesto Priego

Fionna Doney Simmonds reviews OPERA: POEMS 1981 - 2002 by Barry Schwabsky

Michelle Bautista reviews OPERA: POEMS 1981 - 2002 by Barry Schwabsky

William Allegrezza reviews ON THE FLY by Amy King

Julie R. Enszer reviews MARBLE GODDESSES WITH TECHNICOLOR SKINS by Corinne Robins

Lynn Strongin reviews NECESSARY ANGELS by Carolyn Maisel

Dion Farquhar reviews INCESSANT SEEDS by Sheila Murphy

Steven Fama reviews BIRD-BOOK by Jessica Smith

Fionna Doney Simmonds reviews THE GOOD CITY by Sharon Olinka

Eileen Tabios reviews NO APPOINTMENT NECESSARY by Thomas Fink and OTAGES by John Bloomberg-Rissman

Beatriz Tabios reviews UNPROTECTED TEXTS by Tom Beckett

John Bloomberg-Rissman reviews WARP SPASM by Basil King

Laurel Johnson reviews BREAKING THE FEVER by Mary Mackey

Rhett Pascual reviews MUSEUM OF ABSENCES by Luis H. Francia

Eileen Tabios reviews SIGNED EVEN AS A WAITING by Paul Klinger

Erica Kaufman reviews THE ANGER SCALE by Katie Degentesh

Fionna Doney Simmonds reviews GAGARIN STREET by Piotr Gwiazda

Fionna Doney Simmonds reviews THE GOOD CAMPAIGN by Amy King

Nicholas Downing reviews EPISODES by Mark Young

Vanessa Kenyon reviews A BOOK OF HER OWN: WORDS AND IMAGES TO HONOR THE BABAYLAN by Leny M. Strobel

Julie R. Enszer reviews THE FIFTH VOICE by Pamela Hart, Allen Strous, Victoria Givotovsky and Noah Kucij

William Allegrezza reviews METEORIC FLOWERS by Elizabeth Willis

Julie R. Enszer reviews NATURAL DEFENSES and FIRE IS FAVORABLE TO THE DREAMER, both by Susan Terris

Lynn Strongin reviews NOW YOU CARE by Di Brandt; SPEAKING OF POWER: THE POETRY OF DI BRANDT, Edited by Tanis MacDonald; and SEEDPODS by Glenna Luschei

Eileen Tabios reviews A PLACE TO STAND by Jimmy Santiago Baca

Susana Gardner reviews A BEDSIDE GUIDE TO NO TELL MOTEL Edited by Reb Livingston and Molly Arden

Jim McCrary reviews BOOK OF SKETCHES by Jack Kerouac

Mark Young reviews WOMEN OF THE BEAT GENERATION by Brenda Knight and SAN FRANCISCO'S BURNING by Helen Adam

FEATURED POETS

Guillermo Parra presents JUAN SANCHEZ PELAEZ

Eric Gamalinda presents IAN BRAND

Paolo Javier presents AARON PECK

FROM OFFLINE TO ONLINE: REPRINTED REVIEWS

David Buuck reviews IN THE HEART OF ANOTHER COUNTRY by Etel Adnan

Joyelle McSweeney reviews the time at the end of this writing and 60 lv bo(e)mbs by Paolo Javier

Steffi Drewes reviews like wind loves a window by Andrea Baker

Elizabeth Treadwell reviews POEM FOR THE END OF TIME AND OTHER POEMS by Noelle Kocot

Christine Hamm reviews PIECES OF AIR IN THE EPIC by Brenda Hillman

ROASTING THE EDITOR

John Bloomberg-Rissman reviews REPRODUCTIONS OF THE EMPTY FLAGPOLE by Eileen

R Tabios

INSIDE BACK COVER

Woof Woof!

OUTSIDE BACK COVER

Purrrrrrr.....

[↑ Contents](#)

625. **Daniel Zimmerman**
Re: Brautigan/Beatles Connection
Wed 29 Nov 2006

I attended a party for Brautigan c. 1969 at the Chenango apartments on Buffalo's West Side, around the corner from my South Putnam Street apartment.
The host, I think (does anyone remember this event?), asked everyone to bring a gift
for RB. After rummaging through my treasures, I lugged over three things: an old,
longish, dark wooden spool, a turn-and-a-half section of 1" diameter truck spring,
and a 3" unmounted biconvex lens. I've wondered since whether he recognized them
the next morning as a single gift, and what became of it/them. Given the spring's
foreboding heft, he may have abandoned that helical leg of my triad, but he might
have fashioned the spool into a joint clip or pulled the lens from his pocket to burn
cryptic endearments into park benches. In memory, the spring surrounds the spool,
both vertical; the lens, a hand away, orbits them, a moon in its various phases, as if
I'd never given them away--or as if he'd arranged them that way, posthumously
returning them. My turn again.

~ Dan

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

From: "Stephen Vincent" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, November 29, 2006 12:21 PM

Subject: Re: Brautigan/Beatles Connection

Also reminds me of Brautigan's 'Plant This Book' - which was a folder that contained at least a half dozen flower seed packets. Printed by Graham Macintosh (who was Spicer's cohort, printer and publisher of White Rabbit books), each packet had a poem for the particular kind of flower. Beautifully packaged and printed about 1969 or so (right in the middle of 'flower power' days) it is now a very expensive collector's item. It was given out free. I gave my set as a gift to my folks. When I went looking for

*it in the family house a few years back, I learned that all the seeds had been planted years ago, and nothing remained of 'the package.'
I guess that was 'flower power' to my folks - god bless them!
And those days of such counter-capital generosity, and reciprocal gifts, etc! Brief as it was.*

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

*The Richard Brautigan album which appeared on Harvest records was originally slated to be part of a spoken word series on Apple that was to be produced by uber-hipster Barry Miles. I met Miles thru friends a few years back and he said that after Apple collapsed before the series could be issued, the Beatles turned over the masters to him (a rare act in record world). One by-product of the Beatles venture into poetry is the great Charles Olson recordings that eventually appeared (& are still available) through Folkways.
As a kid, remember the album being advertised in Rolling Stone. It featured Brautigan's phone number and the invitation for people to call him w/ the caveat not to call at night as "calls at night are always about bad news" --them wuz the days!*

I'm sorry that Brautigan is not taken seriously enough by lit arbiters for a collected poems -- odd that someone who was perhaps the most visible voice of SF scene in the 60s & 70s as his works were published by Dell is now only available thru used bookdealers.

Thinking back, it is hard to imagine how popular he was -- I came across his work in high school & it seems that most of my cohorts in college (mid 70s) had read at least one of his books (it was also an era that Gary Snyder --especially Earth Household & Turtle Island-- was a backpack essential, especially in the urban east coast, where many of us talked about escaping to someplace with trees in Northern California or the Pacific NW). Glad to see he still finds readers

joel lewis

[↑ Contents](#)

626. **Nico Vassilakis**

SeAtTIE sUbTeXt - Lidia Yuknavitch & James Tierney

Thu 30 Nov 2006

Subtext continues its monthly series of experimental writing with readings by Lidia Yuknavitch & James Tierney at Richard Hugo House on Wednesday, December 6, 2006. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm. NOTE that James Tierney is a new addition to the reading and is a change from previous announcements.

Lidia Yuknavitch (Portland) is the author of three collections of short fictions-- Real to Reel (FC2, 2002), Her Other Mouths, and Liberty's Excess (FC2, 2000)-- and a book of criticism, Allegories of Violence (Routledge, 2000). She has been the co-editor of Northwest Edge: Deviant Fictions and the editor of two girls review. She teaches fiction writing and literature in Oregon.

James Tierney grew up in Lafayette, Louisiana. He graduated from Duke University in 1994 where he began writing fiction while studying under Joe Ashby Porter. He has an MFA from Brown University. Winner of the John Hawkes Memorial Prize in Fiction, over the last three years he has published fictions, critical essays, and a play in the Golden Handcuffs Review and in the annual journal P-Queue. A short play was translated into Polish and published in Lampa, the influential Warsaw-based magazine for contemporary art, music, and literature. He recently wrote the catalog essay on Wilhelm Sasnal for the Stedelijk Museum's 2006 Vincent Prize exhibition in Amsterdam, and another essay previewing the Chinati Foundation's 2006 Open House weekend in Marfa, Texas. Last year he collaborated with Sasnal on his film The River, in which he performed with the rock bands Helsinki and ANDY. He has worked as a print journalist in the west Texas border region and also had a small career as a Natural Language Processing encoder for artificially intelligent agents. In February he will be participating in the OPENPORT Real-Time Performance, Sound and Language Festival and Symposium at the School of the Art Institute of Chicago. A former Seattle resident, he is currently based in Portland, Oregon.

The future Subtext 2007 schedule is:

+ January 3, 2007 Paul Hoover & Maxine Chernoff (both Bay Area)

+ March 7, 2007 Rob Fitterman (NYC) & Bryant Mason

For info on these & other Subtext events, see our website:
<http://www.speakeasy.org/~subtext>

[↑ Contents](#)

627. **Peter Ciccariello**
a series of specified steps
Thu 30 Nov 2006

a series of specified
steps<<http://photos1.blogger.com/hello/2/1002/1024/a-series-of-specified-II.jpg>>

-- Peter Ciccariello
<http://invisiblenotes.blogspot.com/>

[↑ Contents](#)

628. **Alan Sondheim**
new perforations (fwd)
Thu 30 Nov 2006

Public Domain, Inc. is pleased to announce the call for PERFORATIONS 29. Guest editor for this issue will be Dr. Thomas Mical, Carleton University School of Architecture.

As usual with perforations, deadlines are somewhat fluid but please notify Dr. Mical or Robert Cheatham of your intent by February 15 2007 in order to be included in the release notification.

Article length is at your discretion. Experimental hypertexts are especially welcome. Other forms of media, video, etc., may have length restrictions, please cc media editor Chea Prince or technical editor, Jim Demmers.

If you have any questions please query one of the editors.

Guest Editor:

Dr. Thomas Mical


Senior Editor:

Robert Cheatham


Technical Editor

Jim Demmers


Media Editor:

Chea Prince



Hauntologies, or Spectral Space

Call for Submissions

This issue of Perforations asks for informed speculations in art, literature, architecture, and aesthetics concerning the ethereal others which are never quite present or absent : including uncanny presences outside the frame of representation, anamorphic blurs of concepts or images; leaking, stained, or spectral spaces, disappearing figures or soluble identities; of all that sometimes works like miasmas, pneumas, and vapors; and all possible manifestations of specters (real or imaginary). This includes speculative revenants of repetitions of all sort including catastrophic trauma (the spectral delays/deferrals of Freudian 'nachtraglichkeit') as well as any embeddings of notions of 'eternal return,' as having hauntological portent for communities and thought to come.

In its entirety, the issue seeks to selectively map an ephemeral cartography (a haunto-topography) of the range of barely discernible ghosts, these "ontological specks" or "pathological kernels", that traverse the instrumental Cartesian worldview of "clear and distinct" entities. Authors are asked to chase and capture the multiple potential meanings and effects of their favorite ontological spectre.

Formed in 1991 to examine issues of theory, art, culture and community in a saturated age of technical media, Perforations is perhaps the longest continuously running journal on-line.

The call for perforations 30, HUT TECH, will be released soon.

Perforations raison d'tre here:

<http://www.pd.org/~chea/Perforations/perf1/perf-intro.html>

Perforations index page:

<http://www.pd.org/~chea/HTML/perforations-index.html>

podcasts, videos, and other projects here:

<http://www.pd.org>

--

----- "No one's memory is safe from intruders, particularly if our belief that we are in control of our past gives birth to that intruder. We are in control of our past only to the extent that we do not think about it, which can't be done." Miroslav Kirin

[↑ Contents](#)

629. **Kevin Magee**

Apt. Search for Friends from Poland

Thu 30 Nov 2006

Dzien Dobry!

Two friends and colleagues from Lodz are looking for a six-month lease, February-July, for an apartment in San Francisco. If any listmembers know anyone interested in subletting their flat or could recommend a neighborhood realtor, please write Tomasz at [REDACTED]

Tomasz Pludowski is the editor of Global Media Journal-Polish Edition, <http://www.globalmediajournal.collegium.edu.pl> and with Barbara Lewandowska-Tomaszczyk of the 2007 issue of Polish Studies in English Language and Literature, Peter Lang Verlag, which will include my essay, Kino-Eye and the Projectivist Breath-Space.

A Polish media researcher, Tomasz will be at Stanford University this spring as a visiting Fulbright scholar.

Thanks.

Kevin Magee

<http://hypobololemaioi.com/>

[↑ Contents](#)

630. **Charlie Rossiter**

Brautigan--who today?

Thu 30 Nov 2006

Brautigan was equally popularly on campus in Wisconsin in the 70's. For a while it was Brautigan, then for a while everyone was reading Bukowski. Or maybe it was Buk, the Brautigan, I forget.

It makes me wonder...(I'm no longer at a U) who, if anyone, is everyone on campus reading today. I'd be interested in an astute analysis of the authors filling that niche over the years. Does one exist?

Charlie

--

"Poetry is good for you and so is the blues."

Charlie said that.

www.poetrypoetry.com

where you hear poems read by poets who wrote them

myspace.com/avantretro (hear avantretro poems)

myspace.com/whiskeybucketbluesreview
hear Charlie & Henry sing the blues

[↑ Contents](#)

631. **Edward Foster**
Reading at Poetry Project

Thu 30 Nov 2006

Ed Foster & John High

read from their new books

Wednesday, December 6, 8pm

followed by celebration & reception

The Poetry Project

at St. Marks Church

131 E. 10th St. at 2nd Avenue

New York



<http://www.poetryproject.com/index.php>

All events are \$8, \$7 for students and seniors, \$5 for members

Formerly the poetry editor of MultiCultural Review, Ed Foster is the founding editor of Talisman: A Journal of Contemporary Poetry and Poetics, Talisman House, Publishers, and Jensen/Daniels, Publishers. He has been the recipient of numerous grants and awards and is the Director of the Division of Humanities and Social Sciences in the Imperatore School of Sciences and Arts at the Stevens Institute of Technology. He is the author or editor of some two dozen books, the most recent of which include Answerable to None: Berrigan, Bronx, and the American Real (1999), The Angelus Bell (2001), Mahrem: Things Men Should Do for Men: A Suite for O (2002); Selected Works (in Russian) (2004); and What He Ought to Know: New and Selected Poems (2006). For more about Edward Foster, visit: http://www/.hum.stevens.edu/People/Edward_Foster/ and <http://www.doublechange/.com/issue3/foster.htm>.

John High is the author of eight books, including The Desire Notebooks (Village Voice top 25 books of the year) and the forthcoming novel, Talking God's Radio (Spuyten Duyvil). He is the recipient of four Fulbrights, two National Endowment for the Arts fellowships, and writing awards from the Witter Bynner Foundation, Arts International, and the Academy of American Poets, among others. He is on the faculty of the English Department at Long Island University, Brooklyn where he teaches creative writing and literature. High is

currently featured on Web Del Sol's site of Literary Dialogues with Valued Writers and Poets: <http://www.webdelsol.com/f-literarydialogues.htm>. Visit the author at <http://www.johnhigh.net/>.

[↑ Contents](#)

632. **Alexander Jorgensen**

Joe Francis Doerr - Requesting information about

Thu 30 Nov 2006

Joe Francis Doerr

I think this gentleman is one of the most relevant and compelling voices in poetry today. For me, this what I've been looking for - no smoke and mirrors, no slack poetry designed to serve an otherwise incestuous cliché of bad poetry mongers, to slight of hand that leaves readers thinking they just came (but didn't).

Can anyone provide me with additional information, because I've just stumbled upon his work. Back channel. Where can I find him. Time, I will appreciate it!

Alex

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Cheap talk?

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<http://voice.yahoo.com>

[↑ Contents](#)

633. **Alexander Jorgensen**

Re: Joe Francis Doerr - Requesting information about

Thu 30 Nov 2006

Now, to quickly elaborate - because sometimes I just don't rest long enough to be thoughtful. There are lots of poets and a myriad of styles and particular poems by a number of people I admire - read often.

... [written with invisible ink]

It is just that I'd like to learn more about this individual. It is not often, to be honest, perhaps rare exceptions, that I read work that propels - literally - me to reconsider the focus of my craft.

Alex

--- Alexander Jorgensen <[REDACTED]> wrote:

> Joe Francis Doerr

>

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> and

> compelling voices in poetry today. For me, this what

> I've been looking for - no smoke and mirrors, no

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> > [http://www.doublechange/.
> > com/issue3/foster.htm](http://www.doublechange.com/issue3/foster.htm).
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<http://new.mail.yahoo.com>

[↑ Contents](#)

634. **Dan Waber**

Listening To Water, The Susquehanna Watershed Poetry Anthology

Thu 30 Nov 2006

PRESS RELEASE

Event: Susquehanna Watershed Poetry Anthology Release

When: December 4

Contacts:

Publisher - FootHills Publishing [REDACTED] [REDACTED]

Editors - Jennifer Hill-Kaucher [REDACTED]

Dan Waber [REDACTED]

FootHills Publishing, Wheeler Hill, NY, is pleased to announce the release of *Listening to Water: The Susquehanna Watershed Anthology*.

Listening to Water, edited by Jennifer Hill-Kaucher and Dan Waber, contains 57 poems by 40 poets from throughout and beyond the region. The book is divided into six sections: Spirit, Wildlife, Home, Character, History and Seasons.

In the introduction, the editors say, "We wanted to assemble a collection that flows, like the Susquehanna herself -- an anthology that twists and winds its way, surely, into every aspect of the lives of the people of an entire region."

This anthology brings twenty years of small press publishing around in a circle for FootHills. The very first book released by them, in conjunction with Great

Elm Press, was Susquehannock: A Literary Anthology of the Upper Susquehanna Watershed.

More information about the book and FootHills Publishing can be found at <http://www.foothillspublishing.com/>.

Free shipping on orders placed by December 4th.

1986 - 2006

Twenty Years of Small Press Publishing

FootHills Publishing

www.foothillspublishing.com

Never Stop Asking for Poems

[↑ Contents](#)

635. **Murat Nemet-Nejat**
Re: Brautigan/Beatles Connection

Thu 30 Nov 2006

Stephen,

It seems your parents followed exactly the spirit of the books. I do not think anybody thought they would become collectors' items one day -the very reverse of the "Plant This Book," "Unplant This Book"- or cared.

Ciao,

Murat

On 11/29/06, Stephen Vincent <[REDACTED]> wrote:

>

> Also reminds me of Brautigan's 'Plant This Book' - which was a folder that
> contained at least a half dozen flower seed packets. Printed by Graham
> Macintosh (who was Spicer's cohort, printer and publisher of White Rabbit
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> 'flower power' days) it is now a very expensive collector's item. It was
> given out free. I gave my set as a gift to my folks. When I went looking
> for
> it in the family house a few years back, I learned that all the seeds had
> been planted years ago, and nothing remained of 'the package.'
> I guess that was 'flower power' to my folks - god bless them!
> And those days of such counter-capital generosity, and reciprocal gifts,
> etc! Brief as it was.
>

> Stephen V
> <http://stephenvincent.net/blog/>
>
>
>
>
> > The Richard brautigan album which appeared on Harvest records was
> originally
> > slated to be part of a spoken word series on Apple that was to be
> produced by
> > uber-hipster Barry Miles. I met Miles thru friends a few years back and
> he
> > said that after Apple collapsed before the series could be issued , the
> > Beatles turned over the masters to him (a rare act in record world).
> One
> > by-product of the Beatles venture into poetry is the great Charles Olson
> > recordings that eventually appeared (& are still available) through
> Folkways.
> > As a kid, remember the album being advertised in Rolling Stone. It
> featured
> > Brautigan's phone number and the invitation for people to call him w/
> the
> > caveat not to call at night as "calls at night are always about bad
> news'
> > --them wuz the days!
> >
> > I'm sorry that Brautigan is not taken seriously enough by lit arbiters
> for a
> > collected poems -- odd that someone who was perhaps the most visible
> voice of
> > SF scene in the 60s & 70s as his works were published by Dell is now
> only
> > available thru used bookdealers.
> >
> > Thinking back, it is hard to imagine how popular he was -- I came across
> his
> > work in high school & it seems that most of my cohorts in college (mid
> 70s)
> > had read at least one of his books (it was also an era that Gary Snyder
> > --especially Earth Household & Turtle Island-- was a backpack essential,
> > especially in the urban east coast, where many of us talked about
> escaping to

> > someplace with trees in Northern california or the Pacific NW). Glad to
> see he
> > still finds readers
> >
> > joel lewis
>

[↑ Contents](#)

636. **Murat Nemet-Nejat**

Re: Apt. Search for Friends from Poland

Thu 30 Nov 2006

"

Two friends from Lodz are looking for a six-month
lease"

Kevin,
This is a poem.

Ciao,

Murat

On 11/30/06, Kevin Magee <[REDACTED]> wrote:

>
> Dzień Dobry!
>
> Two friends and colleagues from Lodz are looking for a six-month
> lease, February-July, for an apartment in San Francisco. If any
> listmembers know anyone interested in subletting their flat or could
> recommend a neighborhood realtor, please write Tomasz at
> [REDACTED]
>
> Tomasz Pludowski is the editor of Global Media Journal-Polish Edition,
> <http://www.globalmediajournal.collegium.edu.pl> and with Barbara
> Lewandowska-Tomaszczyk of the 2007 issue of Polish Studies in English
> Language and Literature, Peter Lang Verlag, which will include my essay,
> Kino-Eye and the Projectivist Breath-Space.
>
> A Polish media researcher, Tomasz will be at Stanford University this
> spring as a visiting Fulbright scholar.
>
> Thanks.
>
>

> Kevin Magee
> <http://hypobololemaioi.com/>
>

[↑ Contents](#)

637. **Vireo Nefer**

Fwd: [WOM-PO] Internet, publishing and gender (includes sports in school)

Thu 30 Nov 2006

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

From: Ellen Moody <[REDACTED]>

Date: Nov 27, 2006 8:36 AM

Subject: [WOM-PO] Internet, publishing and gender (includes sports in school)

To: [REDACTED]

When people begin to discuss sports as important here, it seems to me we are arguing about a particular tree in a wood.

Yes of course money is taken from academic and other areas and poured into sports, and in general sports are for boys. At GMU I rejoice to say we have no football team. Repeatedly efforts are made to get one and twice there has been a vote and it has been voted down. Students do not get to participate in these votes. The last time was a close call. The argument is made that football brings money; statistics show the opposite. What statistics show is football brings attention ("glory") and more students. More students does not necessarily generate the income in a public state-supported school; it's part of it but the extra income brought in does not pay for the sports. As to individuals in sports, most of them end up with bad injuries. When I said I was against football in the school one day in a classroom after GMU had some "win" which made the news, the girls were as shocked as the boys. They were more vociferous in their support of the game in question. Basketball. All boys.

And the examples from elementary school won't do either. The change occurs in junior high and it's not that girls suddenly stop studying. Girls are usually more docile and the sort of thing that wins merit in school is not what gets promotion outside. Girls will work, be agreeable, and obey the teacher to her face and stay in hierarchies. They are apparently taught to from a young age. But girls switch from the science and math courses to humanities. I remember when I was in 11th grade I got a high grade on a regents math exam; nonetheless, the teacher advised my father my strength was not in math and I was encouraged to drop math and take another year of French and more varied history. I liked that, but because of this I still have no calculus. I don't even

know what it is. At my college (liberal arts) at the time there was no math requirement so I took none (partly embarrassed that I had no calculus and from a two year gap when I was young being bad at some arithmetical calculations which I'm still bad at -- my younger daughter says it's a psychological block, but never mind me personally, just I'm an example of something).

I was around 14-15 when this advice was given.

The divide happens when sexuality emerges between boys and girls as a divide. What makes the internet hard for women is a function of sexual mores as they translate or become social norms. Willa Cather has a passage in one of her novels where she says how the world is transformed for a girl when she goes into puberty; boys too, but for girls the transformation means you are at risk, in second place, and everything around you reinforces that.

You may get kids into the classroom by encouraging boys "to go to school for chicks" and by encouraging girls to be chicks (cheerleaders) and glorifying sports (football is a particularly aggressive one), but this is just all that supports war (ribbons for example, intense competition in small male groups) and sexism by other means.

As for downloading music, that's not building a computer, that's not building a website (which my younger daughter did on her own -- to no avail as when she went out the door of our house she confronted a world where she hid that she had done that, never told anyone except friends on her blog). My older daughter downloads music and all sorts of other commercially-rooted activities; she has a blog because the blog-makers have made it easy (instructions are primary and most of it ready-made -- and thus she has commercials on her blog).

Girls who come from more upper class parents are at an advantage since they can be networked into better jobs through connections (go to the right university) and money (her father may own a business and can hire the young man or knows someone who can) and get "better husbands" too (higher salaries, and the class divide encourages them at least to hide brutality as "low" and not of their class).

Offlist someone quoted Gertrude Stein to me as an explanation for what happens in the internet: patriarchy is patriarchy is patriarchy. What we see on the internet is a mirror of our social worlds, and sexism is stronger than it's been in decades. It's as if against the most recent feminist phase (1960s to 70s) because it was openly argued that women should be freed sexually (this for the first time ever; hitherto the argument rested on a manifestation and supporter of sexism, that women can't get good jobs for good money), that the explosion to repress this became fierce.

People should read John Stuart Mill's *_On the Subjection of women_*. Way back in the middle 19th century he said in non-dramatic, and quiet prose that the group that is in charge (men) and particularly through sexual possession and ego-pride is not going to give up its control if it can help it. He said it was fundamentally not class but sex. A man's right to own and control (in order to be a father) and have access to women on his own terms and a world made for this.

What we see in hard-copy publishing is what we see on the Net, in the world of prostitution. Different media and different terms, that's all.

Ellen

--

AIM: vireonefer

LJ: <http://www.livejournal.com/userinfo.bml?user=vireoibis>

VireoNyx Publications: <http://www.vireonyxpub.org>

INK: <http://www.inkemetic.org>

[↑ Contents](#)

638. **heidi arnold**

Re: Apt. Search for Friends from Poland

Thu 30 Nov 2006

i like that poem --

Kevin --

-- i'm in touch with friends near berkeley -- will see what i can find

- h

On 11/30/06, Murat Nemet-Nejat <[REDACTED]> wrote:

>

> "

> Two friends from Lodz are looking for a six-month
> lease"

>

> Kevin,

> This is a poem.

>

> Ciao,

>

> Murat

>

>

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> On 11/30/06, Kevin Magee <[REDACTED]> wrote:
> >
> > Dzień Dobry!
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> > Two friends and colleagues from Lodz are looking for a six-month
> > lease, February-July, for an apartment in San Francisco. If any
> > listmembers know anyone interested in subletting their flat or could
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> > Tomasz Pludowski is the editor of Global Media Journal-Polish Edition,
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> > Kino-Eye and the Projectivist Breath-Space.
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> > A Polish media researcher, Tomasz will be at Stanford University this
> > spring as a visiting Fulbright scholar.
> >
> > Thanks.
> >
> >
> > Kevin Magee
> > <http://hypobololemaioi.com/>
> >
>
--
www.heidiarnold.org
<http://peaceraptor.blogspot.com/>

[↑ Contents](#)

639. **cralan kelder**
editors standing by to read your poems
Thu 30 Nov 2006

Versal #5 call for submissions.

Versal is produced in amsterdam by the wordsinhere writers collective.

It's a good looking journal, with an emphasis on aesthetics, about 100pp well-bound, off-white heavy manilla paper, total of 8 color plates, + b&w art. divided up between poetry, fiction & art, some travel essay, editorial.

It's an annual, there are back issues at various universities, & the NYC public library, bookstores around the world, etc.

The flavor is predictably international, the collective comprised of all people from other places (editors from uk, russia, canada, us, australia, uruguay); we use the line 'Urgent, involved, unexpected,'¹ to describe the work we are seeking, and are developing a taste for well written commentary on movement & stasis, and striving to publish a representative slice of exciting work from around the world.

We are currently reading through january 15th, and accept email submissions (single Word doc).

Guidelines can be found here;
<http://versal.wordsinhere.com>

past issues have included work from godston, abel, gloag, gordon, grinnell, nye, edson, locke, mandel, mclennan, hacker, rothenberg, florian, sawyer, teasdale, wilkinson, van cleave, bohm, terrill, perez, potter, & rodriguez.

[↑ Contents](#)

640. **Alan Sondheim**
my work is perfect roundness

Thu 30 Nov 2006

my work is perfect roundness
my work is perfect roundness
there's nowhere to break in
perfect music's soundless
silent in the din
of others' cries and speaking
always in the light
of bodies cursed and leaking
wounded in the night.
i cannot stomach answers
i cannot harbor talk
languages are cancers
speech an idle squawk
the tension in my style
nothing is at stake
i'm thinking all the while
for buried closure's sake
bones are made from flesh
flesh is made from bones

caught in indra's mesh
speaking monotones
i closed the doors to thought
and opened wide to life
whatever is, was sought
appearances are strife
i closed the world's thick door
i gathered meanings all
and always what's in store
has always been my pall
i lived inside my death
and died outside my work
my breath was dying breath
i died inside the murk
that struggled spoke in cant
said nothing left to say
said nothing left to rant
decoded my mainstay
what fell apart lay far away
what's nearer haunted me
i conquered near and far away
what's near taunted me
what's far deserted me
in utter quietude
i circled circled me
my language hewn and rude
i cast away the spell
and burned symbolic core
dark days upon me fell
and night upon me bore -
"my work is perfect roundness
i see within the night
i hear in perfect silence
i die within the light" -
so do not speak o stranger
o gods stay stock and still
i never was in danger
of thought i've had my fill
i worked my way through column
language text and poem
theory hard and solemn
allowed me in its home

theory cold and wondered
brought me to an end
from earth i am asundered
there's no way left to wend
there's nothing left to send
from earth i was and thundered
from death-life i did fend
from life-death nothing pondered
and this was what i penned
and this was vowed and written
and like a missive kenned
and sealed and forgotten
and brought once more to bend
against all conversation
against discussion's play
without equivocation
that closes down the way

[↑ Contents](#)

641. **heidi arnold**

Re: [WOM-PO] Internet, publishing and gender (includes sports in school)

Thu 30 Nov 2006

-- i'm not sure what relevance this post has to *this* list -- and i think it's a matter of biological essentialism to insist that women speak to gender theory because they have the requisite bodily organs -- men are stereotyped by gender every bit as heavily as women are -- and frankly, with both elbows out, and a backbone, there is nothing stopping any person woman or man from pursuing the vocation of their calling -- there are even workarounds for women to be ordained as Catholic priests -- so i'm sorry but i don't see what the problem is -- people are people, before they are genders -- and the emotional palette in very truth is more similar, between the sexes, than different -- so again, i just don't see the problem here -- so sorry -- i would really prefer not to get dragged into these exceedingly complex problems because it is nearly impossible to summarize in one chatty graph the issues and eventualities of the matters -- and then to get taken to task because the concise response doesn't address everyone's different highly developed sensibility on labyrinthine problems -- so please take this for what it is -- a brief sketch -- on a topic that is really not that primary as far as i'm concerned -- there are other topics a lot more interesting as far as i can say -- i do not mean to diminish what the poster is trying to do but again, i just don't see it --

with apologies, if you would like to discuss this with me and i'm not the authority on gender issues please contact me offlist

- h

On 11/30/06, Vireo Nefer <[REDACTED]> wrote:

>

> ----- Forwarded message -----

> From: Ellen Moody <[REDACTED]>

> Date: Nov 27, 2006 8:36 AM

> Subject: [WOM-PO] Internet, publishing and gender (includes sports in school)

> To: [REDACTED]

>

> When people begin to discuss sports as important here, it seems to me we are arguing about a particular tree in a wood.

>

> Yes of course money is taken from academic and other areas and poured into sports, and in general sports are for boys. At GMU I rejoice to say we have no football team. Repeatedly efforts are made to get one and twice there has been a vote and it has been voted down. Students do not get to participate in these votes. The last time was a close call. The argument is made that football brings money; statistics show the opposite. What statistics show is football brings attention ("glory") and more students. More students does not necessarily generate the income in a public state-supported school; it's part of it but the extra income brought in does not pay for the sports. As to individuals in sports, most of them end up with bad injuries. When I said I was against football in the school one day in a classroom after GMU had some "win" which made the news, the girls were as shocked as the boys. They were more vociferous in their support of the game in question. Basketball. All boys.

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> And the examples from elementary school won't do either. The change occurs in junior high and it's not that girls suddenly stop studying. Girls are usually more docile and the sort of thing that wins merit in school is not what gets promotion outside. Girls will work, be agreeable, and obey the teacher to her face and stay in hierarchies. They are apparently taught to from a young age. But girls switch from the science and math courses to humanities. I remember when I was in 11th grade I got a high grade on a regents math exam; nonetheless, the teacher advised my father my strength was not in math and I was encouraged to drop math and take another year

> of French and more varied history. I liked that, but because of this
> I still have no calculus. I don't even know what it is. At my
> college (liberal arts) at the time there was no math requirement so I
> took none (partly embarrassed that I had no calculus and from a two
> year gap when I was young being bad at some arithmetical calculations
> which I'm still bad at -- my younger daughter says it's a
> psychological block, but never mind me personally, just I'm an
> example of something).
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> I was around 14-15 when this advice was given.
>
> The divide happens when sexuality emerges between boys and girls as a
> divide. What makes the internet hard for women is a function of
> sexual mores as they translate or become social norms. Willa Cather
> has a passage in one of her novels where she says how the world is
> transformed for a girl when she goes into puberty; boys too, but for
> girls the transformation means you are at risk, in second place, and
> everything around you reinforces that.
>
> You may get kids into the classroom by encouraging boys "to go to
> school for chicks" and by encouraging girls to be chicks
> (cheerleaders) and glorifying sports (football is a particularly
> aggressive one), but this is just all that supports war (ribbons for
> example, intense competition in small male groups) and sexism by other
> means.
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> As for downloading music, that's not building a computer, that's not
> building a website (which my younger daughter did on her own -- to no
> avail as when she went out the door of our house she confronted a
> world where she hid that she had done that, never told anyone except
> friends on her blog). My older daughter downloads music and all
> sorts of other commercially-rooted activities; she has a blog because
> the blog-makers have made it easy (instructions are primary and most
> of it ready-made -- and thus she has commercials on her blog).
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> Girls who come from more upper class parents are at an advantage
> since they can be networked into better jobs through connections (go
> to the right university) and money (her father may own a business and
> can hire the young man or knows someone who can) and get "better
> husbands" too (higher salaries, and the class divide encourages them
> at least to hide brutality as "low" and not of their class).
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> what happens in the internet: patriarchy is patriarchy is
> patriarchy. What we see on the internet is a mirror of our social
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> against the most recent feminist phase (1960s to 70s) because it was
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> time ever; hitherto the argument rested on a manifestation and
> supporter of sexism, that women can't get good jobs for good money),
> that the explosion to repress this became fierce.
>
> People should read John Stuart Mill's *_On the Subjection of women_*.
> Way back in the middle 19th century he said in non-dramatic, and
> quiet prose that the group that is in charge (men) and particularly
> through sexual possession and ego-pride is not going to give up its
> control if it can help it. He said it was fundamentally not class
> but sex. A man's right to own and control (in order to be a father)
> and have access to women on his own terms and a world made for this.
>
> What we see in hard-copy publishing is what we see on the Net, in the
> world of prostitution. Different media and different terms, that's all.
>
> Ellen
>
>
> --
> AIM: vireonefer
> LJ: <http://www.livejournal.com/userinfo.bml?user=vireoibis>
> VireoNyx Publications: <http://www.vireonyxpub.org>
> INK: <http://www.inkemetic.org>
>

--

www.heidiarnold.org

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

[↑ Contents](#)

642. **Eric Yost**

The That of Is

Thu 30 Nov 2006

from a collection in progress called "Variations on a Theme by Shelley"

The That of Is

From one argument rise puzzling
and be seen in evil, not for an "if"
or god there:

The ultimate whim, the truly fulfilled,
meaning's own totem, prime essence,
identical supremely conscious justice,
snoopy risk arbitrage plus utter care
(or whatever you call it)
ignores challenging.

Yet the Orphic energy of lifespans
which once baffled thought,
and to numberless dreamland domes
was an axiom -- peoples here!
How would you or a star sum up,
if to a concocted appraisal
all silence were blank?

A cunning weakness elects
to connect the marked desires:
your straightforward triumph.
Illustrated comes paradise
in that hedonistic afterwards.

[↑ Contents](#)

643. **Poetry Project**

Events at the Poetry Project 12/4 - 12/6

Thu 30 Nov 2006

Dear Dears,

Here in the office we are recovering from last night's O'Hara Extravaganza. Thank you to everyone who came out, who helped out, who read and performed. It was quite a night! Please join us next week back in the Parish Hall. We are officially in the throes of New Year's Day preparation...if anyone is interested in donating food (or has an in with local eateries), books, and/or two-hour shifts of volunteer time on Jan 1st, please, please email [REDACTED]. We thank you in advance!

Much love on this balmy last day of November,

The Poetry Project

Monday, December 4, 8:00 pm
Rodney Koeneke & Arthur Sze

Rodney Koeneké is the author of *Musee Mechanique* (BlazeVOX Books, 2006) and *Rouge State* (Pavement Saw, 2003). *Empires of the Mind: I.A. Richards and Basic English in China* (Stanford University Press, 2004) is a souvenir from his History days that's unlikely to have much bearing on this reading. His work has been read or performed at Small Press Traffic's Poets Theater, the Poetry Center at SFSU, the Pacific Film Archive, the San Francisco Cinematheque, and the 2006 Flarf Festival in New York. He has recently left San Francisco for Portland, OR. Arthur Sze is the author of eight books of poetry, most recently *Quipu*, *The Silk Dragon: Translations from the Chinese*, *The Redshifting Web: Poems and Archipelago*. His poems have been translated into Chinese, Italian, Romanian, and Turkish. He has conducted residencies at Brown University, Bard College, and Naropa University, and is a professor emeritus at the Institute of American Indian Art. He is currently poet laureate of Santa Fe.

Wednesday, December 6, 8:00 pm

Edward Foster & John High

Formerly the poetry editor of *MultiCultural Review*, Edward Foster is the founding editor of *Talisman: A Journal of Contemporary Poetry and Poetics*, *Talisman House, Publishers*, and *Jensen/Daniels, Publishers*. He has been the recipient of numerous grants and awards and is the Director of the Division of Humanities and Social Sciences in the Imperatore School of Sciences and Arts at the Stevens Institute of Technology. He is the author or editor of two dozen books, the most recent of which include *Answerable to None: Berrigan, Bronx, and the American Real* (1999), *The Angelus Bell* (2001), *Mahrem: Things Men Should Do for Men: A Suite for O* (2002); *Selected Works* (in Russian) (2004); and *What He Ought to Know: New and Selected Poems* (2006). With Joseph Donahue, he edited *The World in Time and Space: Towards a History of Innovative Poetry in Our Time* (2004), and he co-edited *Naming the Nameless: Contemporary American Poetry* (2006) in Romanian translation. His poetry has been translated into, and published in, many languages. John High is the author of eight books, including *The Desire Notebooks* (Village Voice top 25 books of the year). He is the recipient of four Fulbrights, two National Endowment for the Arts fellowships, and writing awards from the Witter Bynner Foundation, Arts International, and the Academy of American Poets, among others. A translator of several books of contemporary Russian poetry, he was the chief editor of *Crossing Centuries: The New Generation in Russian Poetry*. A Zen practitioner, he is on the faculty of the English Department at Long Island University, Brooklyn where he teaches creative writing and literature.

Become a Poetry Project Member! <http://poetryproject.com/membership.php>

Fall Calendar: <http://www.poetryproject.com/calendar.html>

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.



www.poetryproject.com

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

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

If you'd like to be unsubscribed from this mailing list, please drop a line at .

[↑ Contents](#)

644. **Steve Dalachinsky**

Re: editors standing by to read your poems for versal

Thu 30 Nov 2006

how many submissions of word doc at a time are attachments ok

[↑ Contents](#)

645. **Geoffrey Gatza**

Re: editors standing by to read your poems for versal

Thu 30 Nov 2006

Please limit submissions to less than 1000 word documents :-)

Email your submission to this address Steve. And thanks for thinking of sending stuff. I'm a fan :-)

Best, Geoffrey

Geoffrey Gatza

BlazeVOX [books]

www.blazevox.org

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

From: UB Poetics discussion group [mailto:

Behalf Of Steve Dalachinsky

Sent: Thursday, November 30, 2006 5:26 PM

To: 

Subject: Re: editors standing by to read your poems for versal

how many submissions of word doc at a time are attachments ok

[↑ Contents](#)

646. **Jesse Crockett**
listenlight new issue 05

Thu 30 Nov 2006

listenlight 05 --- Alison Eastley, Erica Kaufman, Ric Royer, Ray Succre, Maureen Thorson, Dawn Pendergast, Steve Dalachinsky.

<http://listenlight.net>

best viewed in standards-compliant browsers such as firefox
<<http://mozilla.org/firefox>>, opera <<http://opera.com>>, safari.

Best wishes & happy holidays,
Jesse Crockett

[↑ Contents](#)

647. **Dan Machlin**
Asian American Lit Awards 12/4, NYC

Thu 30 Nov 2006

The 9th Annual Asian American Literary Awards, Monday, December 4, 7pm
at The Asia Society
725 Park Ave @ 70th St
New York City

Awards Presentation and Booksigning Reception
\$12 general, \$10 members, students free with ID

Mad Science in Imperial City by Shanxing Wang (Futurepoem books) Poetry
Presented by Suji Kwock Kim

Can't Stop Won't Stop: A History of the Hip Hop Generation by Jeff Chang
(Picador USA) Nonfiction
Presented by Greg Tate

Sightseeing by Rattawut Lapcharoensap (Grove Press) Fiction Presented by
Brian Leung

Special guest speaker Sudhir Venkatesh, "How I Learned to Love Being an
American Born Confused Desi"

The 2006 Winners:

Live Announcement of the Members' Choice Award winner by Sugi
Ganeshananthan

Finalists: A Thousand Years of Good Prayers by Yiyun Li (Random House)
Fiction Real Karaoke People by Ed Bok Lee (New Rivers Press) Poetry Tetched:
A Novel in Fractals by Thaddeus Rutkowski (Behler Publications), Fiction

Click below to read about the awards and an interview with executive
director

Quang Bao. (The Workshop is 15 years old not 20 -- all else is true in
the
article, except those things that are not.)

[http://www.gaycitynews.com/site/news.cfm?
newsid=17533122&BRD=2729&PAG=461&dept_id=568864&rft=6](http://www.gaycitynews.com/site/news.cfm?newsid=17533122&BRD=2729&PAG=461&dept_id=568864&rft=6)

[↑ Contents](#)