

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence **January 2007**

705 messages · Mon 1 Jan 2007 – Wed 31 Jan 2007

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

January 2007, a month after the list buried kari edwards, took up the scapegoat — the figure a community blames and casts out in order to hold itself together. Seven hundred and ten messages moved through the room, and its largest currents circled the same ancient machinery from different angles: the poem's old relation to the sacrificed one, the queer poet as the culture's still-permitted target, and the poet's own uneasy standing with the crowd that makes the victim. As a new troop surge was announced abroad, the room studied, at home, the oldest politics there is.

Heidi arnold named the mechanism outright. Soliciting poems on scapegoating, she described it as a communal process of setting up a fall guy when the fault is in fact collective and systemic — the unsettling insight that *"we have to make our own leper colonies to make societies at all"*, that a group may cohere only by agreeing whom to expel. Maria Damon added Lenny Bruce to the roll of the sacrificed, and the thread became a quiet catalogue of the people cultures burn to keep themselves warm.

The current leper colony was not hard to find. In a thread asking whether homophobia was the last acceptable bigotry in America, Michael Tod Edgerton furiously ventriloquized the culture's dismissal of its gay poets — the way even Ginsberg gets flattened, in the demeaning shorthand of a syllabus, into a curiosity no one need take seriously. Beneath the anger sat the line he carried as his signature, from Mei-mei Berssenbrugge: *"There's the mute probability of a reciprocal lack of understanding"*. A month after edwards, the queer poet as scapegoat was no abstraction.

And the poet's own place in the arrangement got its thread too. In a New Year's meditation on selling out and the obligation to an audience, Charlie Rossiter argued that *"the biggest way to sell out is to not be true to your self"* — whether by dumbing a poem down for the crowd's applause or by courting the academy's approval instead. It was the scapegoat question turned inward: where does the poet stand in relation to the very audience that makes and unmakes its victims — courting the crowd that scapegoats, or refusing it and risking becoming the next one expelled.

The answers, taken together, pointed one way. The scapegoat is made by the crowd, and the poem's oldest office is to speak for the one the crowd expels

rather than to swell the mob. I have set January down exactly as the archive delivered it — the leper colony, the dismissed gay poet, the sacrificed comedian, and the sell-out's true self — because it was the month the list, having just lost kari edwards to the ranks of the cast-out, studied the machinery of blame and half-recognized its own reflection in it: that a guild which reads only itself is one exclusion away from a leper colony, and that the whole work, in the end, is to keep open the door the crowd keeps trying to shut.

— *K. M. F.*

Contents

Every entry links to its message. 705 in all.

1 JAN 2007

1. Alison Croggon — Re: The Argotist Online: Interviews with Poetry Editors on the Future of P...
2. Alan Sondheim — Ship and Bell
3. Jim Andrews — Re: The Argotist Online: Interviews with Poetry Editors on the Future of Poet...
4. Charlie Rossiter — Sell Outs? what obligation to the audience
5. Nick Carbo — visual poetry in film/video
6. Mark DuCharme — Re: Sell outs? what obligation to the audience
7. Jeffrey Side — Argotist interviews with editors mainly male interviewees at present
8. Eireene Nealand — Re: Sell outs? what obligation to the audience
9. Alexander Jorgensen — SELL OUTS?
10. Alexander Jorgensen — SELLOUTS
11. Stephen Vincent — Poetry & the Arts in Communicatas
12. Simon DeDeo — HTML/CSS help needed

2 JAN 2007

13. Alexander Jorgensen — GOOD ONE - POETRY'S SELLOUTS - NEW YEAR RESOLUTION
14. J. Michael Mollohan — Re: HTML/CSS help needed
15. Alexander Jorgensen — Last note! Last note from China!
16. Jim Andrews — Re: GOOD ONE - POETRY'S SELLOUTS - NEW YEAR RESOLUTION
17. Alan Sondheim — sutra spurt ()
18. Ron Silliman — Silliman's Blog '07
19. susan maurer — reading 1-4 susan maurer and chocolate waters
20. Dan Waber — results are in
21. Adam Fieled — Allegrezza, Compton, Pettet: Stoning the Devil
22. Barrett Watten — MLA posts
23. ALDON L NIELSEN — MLA Off Site Group Reading Part 1
24. mIEKAL aND — Fwd: Jackson Mac Low and Anne Tardos Recorded Live at Roulette 1999
25. Larissa Shmailo — interview
26. amy king — New Work - New Year
27. David A. Kirschenbaum — Boog City's 2007 Events, Incl. United Artists Books 40th Anniv. and...
28. mIEKAL aND — a bit of Bern Porter ephemera
29. Ruth Lepson — Re: New Work - New Year
30. Ruth Lepson — Re: a bit of Bern Porter ephemera
31. cralan kelder — Re: Sell Outs? what obligation to the audience
32. Alison Croggon — Re: Sell Outs? what obligation to the audience
33. Sina Queyras — Re: New Work - New Year
34. L Guevarra — NEW BOOK: The Poem of the Cid
35. Nick Carbo — Poetry workshops in the south of France this summer! C'est magnifique!
36. Joanna Fuhrman — Reading at the Poetry Project: Shapiro & Fuhrman
37. Ricejunk2 — Re: Ghosts in the Machine
38. Joe Amato — Re: Ghosts in the Machine

3 JAN 2007

39. Alan Sondheim — Muck and Spurt Sutras up and running
40. Jesse Glass — The Sayings of My Dying Father
41. Catherine Daly — Re: Sell Outs? what obligation to the audience
42. Phil Primeau — Re: The Sayings of My Dying Father
43. Alexander Jorgensen — Re: Sell Outs? what obligation to the audience
44. David-Baptiste Chirot — Re: Sell Outs? what obligation to the audience/(mla off site--)
45. Tony Trigilio — [job] Asst. Programs Director, Creative Writing--Poetry and Literature
46. Ron Silliman — New Anne Tardos-Jackson Mac Low CD

- 47. Bill Marsh — New from Factory School
- 48. David Applegate — "PIG" now available from Bad Noise Productions***
- 49. Stephen Vincent — Re: Sell Outs? what obligation to the audience/(mla off site--)
- 50. Fulcrum Annual — Fulcrum Marathon Jan 10
- 51. Skip Fox — Re: The Sayings of My Dying Father
- 52. ALDON L NIELSEN — Part Two of MLA Group Reading Photos
- 53. Thomas Orange — on authorial voice
- 54. j. kuszai — Tillie Olsen dies at 94
- 55. C. A. Conrad — PhillySound Feature, Issue #5: Suzanne Stein
- 56. Dodie Bellamy — Writing Experiments Workshop in San Francisco
- 57. Jeffrey Side — A Response to Neil Astley's, 'Give Poetry Back to People' by Douglas Messerli
- 58. Dr. Barry S. Alpert — True Story of a Winning Strategy for an NEA Fellowship in Poetry
- 59. ALDON L NIELSEN — there's money in form!
- 60. Andy Gricevich — Satirists touring the east want poets to hear!
- 61. Murat Nemet-Nejat — Re: True Story of a Winning Strategy for an NEA Fellowship in Poetry
- 62. Alan Sondheim — my life collapsed

4 JAN 2007

- 63. ALDON L NIELSEN — Re: True Story of a Winning Strategy for an NEA Fellowship in Poetry
- 64. tyrone williams — Re: there's money in form!
- 65. Jeffrey Side — Contribution by Lena Dunham of Dead Horse Review to The Argotist Online "Int..."
- 66. UbuWeb — UbuWeb: Featured Resources - January 2007 | Selected by Mónica de la Torre
- 67. Fulcrum Annual — Fulcrum Marathon Jan 10 -- UPDATED!
- 68. Burt Kimmelman — Cultural Society Website Update
- 69. charles alexander — new chax books, NY events
- 70. charles alexander — new on chaxblog
- 71. Alexander Jorgensen — Cultural Perversity in the US - A Child's "Ashley Treatment" - THE G...
- 72. Tim Peterson — SEGUE READING SERIES: Winter/Spring 2007
- 73. Burt Hatlen — CFP for papers on Pound Legacy

5 JAN 2007

- 74. Jim Andrews — teleology and ai
- 75. Pierre Joris — Recent Nomadics blog posts
- 76. cralan kelder — longhouse press through time - 35 year bibliography
- 77. Carol Novack — Upcoming Readings: January 21st, January 25th, & January 26th
- 78. Alan Sondheim — Hell, 1930
- 79. tyrone williams — Re: Hell, 1930
- 80. Dodie Bellamy — White Columns NYC: Dodie Bellamy digs through Kathy Acker's stuff
- 81. Lewis LaCook — Ohio is warm and sick with winds - Xanax Pop - The Poetry of Lewis LaCook
- 82. Jeffrey Side — 'Inside Dolphin Skull' -- essay on Michael McClure's poem at The Argotist On...
- 83. Jeffrey Side — Contribution by Anny Ballardini of Poet's Corner to The Argotist Online "Int..."
- 84. Tim Peterson — AKILAH OLIVER & JILL MAGI: Saturday Jan 6, 4-6 PM at BPC
- 85. Peter Ciccariello — How language creates itself

6 JAN 2007

- 86. mIEKAL aND — Re: longhouse press through time - 35 year bibliography
- 87. Jim Andrews — he said print is what people read deeply, not stuff on the internet
- 88. cris cheek — Re: Poetry & the Arts in Communicatas
- 89. cralan kelder — Re: longhouse press through time - 35 year bibliography
- 90. Jeffrey Side — Contribution by Adam Fieled of P.F.S. Post to The Argotist Online "Intreview..."
- 91. sandra de 1913 — 1913's happy new ears
- 92. Simon DeDeo — two years of rhubarb is susan
- 93. C. A. Conrad — DEMOLICIOUS presents Gerrit Lansing and CAConrad TOMORROW @ 2:30pm
- 94. Ian Randall Wilson — 88: A Journal of Contemporary American Poetry / Issue 6

95. Haas Bianchi — Chicago Postmodernpoetry.com is updated for January with Interview of Durgin...

7 JAN 2007

96. Paul Hardacre — papertiger: new world poetry #07 - poetry at the end of the world
97. Peter Ciccariello — Thought machine
98. Jeffrey Side — No more male contributions to The Argotist Online "Interviews with Editors"
...
99. mIEKAL aND — You've been Plutoed
100. Jeffrey Side — Contribution by Alison Croggon of Masthead to The Argotist Online "Interview..."
101. Adam Fieled — Steve Halle, Jeff Crouch on PFS Post
102. Eric Yost — our tiny world
103. Anny Ballardini — Re: You've been Plutoed
104. Gabriel Gudding — lisa jarnot email contact info
105. Jesse Crockett — Call for work --- Listenlight 06
106. Alexander Jorgensen — I love America

8 JAN 2007

107. Alexander Jorgensen — Re: I love America
108. konrad — SF Event: Neo-benshi at Poets Theater
109. sue walker — Re: Call for work --- Listenlight 06
110. sue walker — Re: Call for work --- Listenlight 06
111. Laura Winton — Re: Call for work --- Listenlight 06
112. Jesse Crockett — Re: Call for work --- Listenlight 06
113. Poetics List — Fwd: [Msa-members] New OUP Book Series
114. Dan Waber — ars poetica
115. Small Press Traffic — Poets Theater & Spring 2007 events
116. George Bowering — Re: Patchen in color?
117. mIEKAL aND — Re: Patchen in color?
118. George Bowering — Re: Sell Outs? what obligation to the audience
119. Stephen Vincent — Re: Patchen in color?
120. David-Baptiste Chirot — Re: Patchen in color?
121. Skip Fox — Re: Patchen in color?
122. Alan Sondheim — My Best Times and Best Writing! At least I think so... :-(
123. Jesse Crockett — Call for work --- Listenlight 06
124. Eric Yost — Re: Patchen in color?
125. Barry Schwabsky — Re: Patchen in color?
126. Slaughter, William — Notice: Mudlark
127. Sarah Mangold — Bird Dog Issue #8

9 JAN 2007

128. David Baratier — Re: patchen
129. Desmond Swords — Bardic Bulletin
130. Jim Andrews — mel blanc's tombstone
131. Lewis Warsh — New UNITED ARTISTS website
132. susan maurer — Re: Bardic Bulletin
133. cralan kelder — Re: Sell Outs? what obligation to the audience
134. J Kuszai — the way backward: factory school audio
135. David-Baptiste Chirot — FW: Sollicitation - Solicitud--Important Cultural Invitation from C...
136. mIEKAL aND — Think twice before jaywalking—ouch!
137. linda norton — Re: New UNITED ARTISTS website
138. Frank Sherlock — This Saturday @ BPC- Frank Sherlock & Mark Lamoureux
139. vulture protein — Re: Think twice before jaywalking—ouch!
140. Thomas savage — Re: New UNITED ARTISTS website
141. David A. Kirschenbaum — **Advertise in Boog City 39**
142. Raymond Bianchi — Istanbul Poets

- 143. Jill Jones — Re: Think twice before jaywalking—ouch!
- 144. Tom W. Lewis — Re: Think twice before jaywalking-ouch!
- 145. JT Chan — Call for submissions
- 146. George Bowering — Re: Think twice before jaywalking-ouch!
- 147. Mark Prejsnar — big Georgia event
- 148. Mark Prejsnar — request for addresses
- 149. Jesse Crockett — email for Caleb Puckett
- 150. Ron Silliman — Silliman's Blog
- 151. Alan Sondheim — Brakhage and blurb announcements

10 JAN 2007

- 152. Murat Nemet-Nejat — Re: mel blanc's tombstone
- 153. David-Baptiste Chirot — Re: mel blanc's tombstone/"Land of a Thousand Dances"
- 154. cralan kelder — Re: Sell Outs? what obligation to the audience
- 155. John Tanner — Re: Sell Outs? what obligation to the audience
- 156. Adam Fieled — Bill Allegrezza on PFS Post
- 157. Ann Bogle — Trio: Simultaneous broadcast of 3 poetry sets
- 158. Nick Piombino — Re: **Advertise in Boog City 39**
- 159. Mark Melnicove — Re: Patchen in color?
- 160. Eric Yost — Think twice about jaywalking
- 161. Mark Lamoureux — Frank Sherlock & Mark Lamoureux @ The Bowery Poetry Club 1/13
- 162. Tim Peterson — Frank Sherlock and Mark Lamoureux at BPC, Sat Jan 13 at 4 PM
- 163. Anslem Berrigan — Camille Guthrie/Susan Wheeler tonite at 8pm
- 164. Denise Enck — Michael McClure and Michael Rothenberg at The Word Temple Friday
- 165. Mark Weiss — Re: Think twice about jaywalking
- 166. Eric Yost — Re: Think twice about jaywalking
- 167. Gabrielle Welford — Re: Think twice before jaywalking-ouch!
- 168. Christopher Leland Winks — Re: Think twice about jaywalking
- 169. Mark Weiss — Re: Think twice about jaywalking
- 170. George Bowering — Re: Sell Outs? what obligation to the audience
- 171. George Bowering — Re: Patchen in color?
- 172. Tim Peterson — CHAX Press Book Party and Reading in NYC, with special guest Junction Press
- 173. Alison Croggon — Re: Think twice about jaywalking
- 174. Julie Kizershot — Memorial Reading for kari edwards in Denver- help?
- 175. Desmond Swords — Tink twice King Jah way out bla
- 176. Ricejunk2 — Re: ars poetica
- 177. Ricejunk2 — Re: our tiny world
- 178. mIEKAL aND — Re: Patchen in color?

11 JAN 2007

- 179. David Baratier — Re: patchen
- 180. Peter Ciccariello — Cave of what you meant to say
- 181. George Bowering — Re: patchen
- 182. Alan Sondheim — 2 videos recitations at Rilke's grave
- 183. Tom Beckett — New at e-x-c-h-a-n-g-e-a-l-u-e-s
- 184. Patrick Dillon — Re: Sell Outs? what obligation to the audience
- 185. vulture protein — Re: Sell Outs? what obligation to the audience
- 186. Wanda Phipps — Wanda Phipps and Jeffrey Cyphers Wright Reading at Perch Cafe
- 187. Kazim Ali — Book Party for Fanny Howe-- NYC
- 188. Eric Yost — Re: Think twice about jaywalking
- 189. Brian Stefans — Poets BRIAN KIM STEFANS & SUEYEUN JULIETTE LEE at the Writers House -- 1/16
- 190. Stephen Vincent — Moral Equivalent of War/ Show
- 191. Eireene Nealand — rhythm 'n meter in poetry--a basic teaching/learning question
- 192. Stephen Vincent — Blogger outs Talk Radio racists, etc.
- 193. Christopher Leland Winks — Re: Blogger outs Talk Radio racists, etc.

- 194. Skip Fox — Re: rhythm 'n meter in poetry--a basic teaching/learning question
- 195. Jesse Crockett — Listenlight --- new issue 06
- 196. Murat Nemet-Nejat — Re: Sell Outs? what obligation to the audience
- 197. Ann Bogle — Peace Rally
- 198. Simon DeDeo — rhubarb is susan
- 199. Maria Damon — Re: Peace Rally
- 200. Tom W. Lewis — Re: Peace Rally
- 201. Maria Damon — Re: Peace Rally
- 202. mIEKAL aND — Fwd: Bob is Dead! Long live Bob! Robert Anton Wilson (1932-2007)
- 203. holsapple1 — Re: rhythm 'n meter in poetry--a basic teaching/learning question
- 204. Bob Marcacci — Re: patchen
- 205. Jason Quackenbush — Re: rhythm 'n meter in poetry--a basic teaching/learning question
- 206. Poetry Project — Events at the Poetry Project: 1/12 - 1/17
- 207. Joe Amato — Re: rhythm 'n meter in poetry--a basic teaching/learning question
- 208. Alison Croggon — Re: rhythm 'n meter in poetry--a basic teaching/learning question
- 209. Elizabeth Treadwell — Birds & Fancies
- 210. Clay Banes — Re: Birds & Fancies
- 211. Haas Bianchi — Re: Sell Outs? what obligation to the audience
- 212. Nick Carbo — new asian american poetry feature
- 213. George Bowering — Re: rhythm 'n meter in poetry--a basic teaching/learning question
- 214. Lynn Xu — Re: Poets BRIAN KIM STEFANS & SUEYEUN JULIETTE LEE at the Writers House -- 1/16

12 JAN 2007

- 215. Jeremy Hawkins — Michel de Guy contact info?
- 216. Murat Nemet-Nejat — Re: rhythm 'n meter in poetry--a basic teaching/learning question
- 217. Desmond Swords — Riddle of da meter moan
- 218. Eireene Nealand — Re: rhythm 'n meter in poetry--a basic teaching/learning question
- 219. cralan kelder — begins the answer - why perform
- 220. Wystan Curnow — Re: rhythm 'n meter in poetry--a basic teaching/learning question
- 221. Jill Jones — Re: Listenlight --- new issue 06
- 222. Barry Schwabsky — Re: begins the answer - why perform
- 223. mIEKAL aND — Re: begins the answer - why perform
- 224. Lea Graham — Re: rhythm 'n meter in poetry--a basic teaching/learning question
- 225. Ruth Lepson — Re: rhythm 'n meter in poetry--a basic teaching/learning question
- 226. Alan Sontheim — Re: begins the answer - why perform
- 227. Andrew Jones — Re: begins the answer - why perform
- 228. Marla Segol — Re: Solicitation - Solicitud--Important Cultural Invitation from Clemente Pa...
- 229. Ann Bogle — Re: begins the answer - why perform
- 230. Chris Stroffolino — Re: begging the beguine - to andrew jones
- 231. Skip Fox — Re: rhythm 'n meter in poetry--a basic teaching/learning question
- 232. Bill Berkson — FW: BB & LH at Moe's
- 233. Charlie Rossiter — Re: rhythm 'n meter in poetry--a basic teaching/learning question
- 234. Barry Schwabsky — Re: rhythm 'n meter in poetry--a basic teaching/learning question
- 235. Ruth Lepson — Re: visual poetry in film/video
- 236. Cynie Cory — Forget request!
- 237. Cynie Cory — Re: request for addresses
- 238. Philip Metres — moral equivalent of war
- 239. Eric Yost — Re: Sell Outs? what obligation to the audience
- 240. Jason Quackenbush — Re: rhythm 'n meter in poetry--a basic teaching/learning question
- 241. Jason Quackenbush — Re: rhythm 'n meter in poetry--a basic teaching/learning question
- 242. Marcus Bales — Gallery 324 Every Saturday At Noon Literary Event
- 243. Chris Stroffolino — Binoy Majumdar (1934-2006)
- 244. Andrew Jones — Re: begging the beguine - to andrew jones
- 245. Dan Wilcox — Albany, NY - Third Thur. Open Mic, Jan. 18

- 246. Joel Chace — Re: papertiger: new world poetry #07 - poetry at the end of the world
- 247. Bob Marcacci — MeTube & E-Book Looksee

13 JAN 2007

- 248. C. A. Conrad — REMINDER:::i.e. series- memorial reading for kari edwards-
- 249. Jesse Glass — Jerome Rothenberg Reading On You Tube
- 250. Jason Nelson — Being hacked by pooch humpers and loving it.
- 251. Bob Marcacci — Re: Sell Outs? what obligation to the audience
- 252. mIEKAL aND — Re: Jerome Rothenberg Reading On You Tube
- 253. Haas Bianchi — Pierre Joris' email
- 254. Jeffrey Side — Tony Lopez poem at The Argotist Online
- 255. Alexander Jorgensen — Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities
- 256. Alexander Jorgensen — Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities
- 257. Murat Nemet-Nejat — Re: Binoy Majumdar (1934-2006)
- 258. Tim Peterson — 1/15 Tim Peterson and Charles Alexander at the Poetry Project
- 259. cralan kelder — Re: MeTube & E-Book Looksee
- 260. Chris Stroffolino — Rebe - to andrew jones
- 261. Jesse Crockett — Help, I see Susan Dunn-Hensley. (She's) Hacking my Thunderbird.
- 262. Jesse Crockett — oops
- 263. andrews — Sunday 14th Book Party; Performances Wed. & Fri. 17th, 19th at Vision series
- 264. elen — Folks in Chicago: Assistance Needed with Chicago Booksigning Feb 16
- 265. Barry Schwabsky — Re: Binoy Majumdar (1934-2006)
- 266. amy king — Asian-American Issue of MiPOesias
- 267. John Tranter — "Jacket noticeboard"
- 268. Haas Bianchi — FW: Folks in Chicago: Assistance Needed with Chicago Booksigning Feb 16
- 269. Peter Ciccariello — In the end, there, ourselves, the music becoming a woman

14 JAN 2007

- 270. Joel Weishaus — "Reality Dreams" rewrite
- 271. Alan Sondheim — No Sex (new videowork)
- 272. Patrick Herron — On Wednesday it's DQoNckhpIGFsbCwNCg Day!
- 273. mIEKAL aND — Alice Coltrane Dies
- 274. Lisa Jarnot — private workshop in queens, ny
- 275. Deborah Feinsmith (Reich) — Re: private workshop in queens, ny
- 276. Deborah Feinsmith (Reich) — PLEASE DELETE PREVIOUS ENTRY BY
- 277. elen — Alice Coltrane Passes at 69
- 278. Vernon Frazer — Re: Alice Coltrane Dies
- 279. Christine Hamm — Re: private workshop in queens, ny
- 280. Simon DeDeo — rhubarb is susan
- 281. ALDON L NIELSEN — Re: Alice Coltrane Passes at 69
- 282. Jesse Crockett — Listenlight 06 requires new starting pitcher
- 283. Joel Weishaus — Fw: [asle] Plight of the Polar Bears - Op Ed

15 JAN 2007

- 284. Alan Sondheim — VirtualBody video and text
- 285. Dodie Bellamy — Fwd: READING: DODIE BELLAMY & ROBERTO TEJADA at City Lights Bookstore -- 1/...
- 286. Wystan Curnow — Re: rhythm 'n meter in poetry--a basic teaching/learning question
- 287. Tom Beckett — New at e-x-c-h-a-n-g-e-v-a-l-u-e-s
- 288. Adam Fieled — Interview: Eric Baus on PFS Post
- 289. Dan Waber — ars poetica update
- 290. vulture protein — The Definitive Book On Poetic Form?
- 291. Daniel Godston — Re: The Definitive Book On Poetic Form?
- 292. Paul Nelson — Re: The Definitive Book On Poetic Form?
- 293. Charles Baldwin — Re: Being hacked by pooch humpers and loving it.
- 294. Tony Trigilio — Re: The Definitive Book On Poetic Form?

- 295. Eric Yost — Re: The Definitive Book On Poetic Form?
- 296. Sina Queyras — Re: The Definitive Book On Poetic Form?
- 297. Daniel Zimmerman — Re: The Definitive Book On Poetic Form?
- 298. vulture protein — Re: The Definitive Book On Poetic Form?
- 299. Fulcrum Annual — Philip Nikolayev in Washington Jan 19
- 300. Stephen Vincent — Lazar/Pak Poem Paintings!
- 301. Catherine Daly — Merlene Murphy (poet, founder of telepoetics) hospitalized with lung cancer
- 302. William Allegrezza — FW: Series A--Odelius and Belz reading in Chicago
- 303. Sheila Murphy — SUGAR MULE DOUBLE ISSUE: TEXTUAL COLLABORATION
- 304. Dodie Bellamy — two more Dodie Bellamy events this week
- 305. Dan Waber — Cross Media Issue at UnlikelyStories.org
- 306. Laura Winton — Re: beggins the answer - why perform
- 307. Laura Winton — Re: begging the beguine
- 308. michelle detorie — WOMB POETRY VOLUME ONE IS LIVE
- 309. amy king — Happy Martin Luther King Day!
- 310. Chris Stroffolino — Rebegging (fluffy) band new brag
- 311. Pierre Joris — Nomadics Blog Posts
- 312. linda norton — Re: Rebegging (fluffy) band new brag

16 JAN 2007

- 313. David-Baptiste Chirot — FW: \$LAVERY-- Cyberzine of the Arts
- 314. Jim Andrews — Multimediality, Intermediality, and Medially Complex Digital Poetry
- 315. George Bowering — Re: Boog City 37 Available Saturday
- 316. Jeffrey Side — Anny Ballardini poems at The Argotist Online
- 317. Steve Clay — Granary Books
- 318. Wanda Phipps — A gentle reminder
- 319. C. A. Conrad — CAConrad's SEXIEST POEM OF 2006 AWARD (((((((((((O)))))))))))((O))
((...))
- 320. cralan kelder — Re: beggins the answer - why perform
- 321. Fulcrum Annual — Samuel Gareginyan: a great Armenian painter
- 322. Thomas savage — Re: The Definitive Book On Poetic Form?
- 323. Steve Halle — Mary Biddinger at Seven Corners
- 324. vulture protein — Re: The Definitive Book On Poetic Form?
- 325. Small Press Traffic — Poets Theater first night this Friday 1/19
- 326. Matt Henriksen — Fri 1/19 :: Graham Foust & Sawako Nakayasu ::: Carroll Gardens, Brooklyn
- 327. Susan Webster Schultz — donald rumsfeld
- 328. Charles Bernstein — Girly Man -- 6:30pm today at CUE
- 329. Marcus Bales — Shows, Readings, and Other Performances at Gallery 324
- 330. Alexander Dickow — voix off posts
- 331. Catherine Daly — "'Best' of the 'Net 2006"
- 332. mIEKAL aND — Re: "'Best' of the 'Net 2006"
- 333. Dan Coffey — Re: "'Best' of the 'Net 2006"
- 334. Skip Fox — Re: ars poetica update
- 335. Ren Powell — Job opening in AZ
- 336. Poetry Project — Spring Workshops at the Poetry Project. Also Braithwaite and S. Howe, tomo...
- 337. Alexander Jorgensen — SELLOUT
- 338. Alexander Jorgensen — Re: SELLOUT
- 339. Elisa Gabbert — Re: "'Best' of the 'Net 2006"
- 340. twshaner — Announcing WIG and call for submissions
- 341. Ron Silliman — Silliman's Blog

17 JAN 2007

- 342. Simon DeDeo — Berkeley / SF poetry events
- 343. Jim Andrews — Geof Huth on UnlikelyStories 2.0: The Cross Media Issue

- 344. Anny Ballardini — Re: "'Best' of the 'Net 2006"
- 345. Anny Ballardini — Re: "'Best' of the 'Net 2006"
- 346. mIEKAL aND — NEW CBOOKS FROM SMALL CHAPBOOK PROJECT
- 347. Thomas Orange — Re: "'Best' of the 'Net 2006"
- 348. William Allegrezza — CFP: Experimental Writing in the Midwest
- 349. David-Baptiste Chirot — "Rumble, young man, rumble" Happy Birthday Muhammad Ali the Greate...
- 350. reJennifer Bartlett — Teaching Search
- 351. Gabrielle Welford — Re: The Definitive Book On Poetic Form?
- 352. mIEKAL aND — The writing automaton
- 353. Murat Nemet-Nejat — Re: The writing automaton
- 354. Lewis LaCook — The Courtship of Eddie's Father - New Audio by Lewis LaCook at lewislacook.o...
- 355. Vernon Frazer — e-mail for Jessica Hagedorn and Edward Sanders (setn on behalf of Michael ...
- 356. Wes Chapman — Re: The writing automaton
- 357. Stephen Vincent — ³Water Spilled From Source To Use² Lawrence Weiner
- 358. Stephen Vincent — New de blog / Lawrence Weiner, etc
- 359. Tom W. Lewis — new work on Minnesotan Ice
- 360. David-Baptiste Chirot — FW: Amazon Petition re Carter's Book, artcle re protest & poetry (B...
- 361. Eric Dickey — Re: FW: Amazon Petition re Carter's Book, artcle re protest & poetry (Brian T...
- 362. Jim Andrews — Re: The writing automaton
- 363. Carol Novack — Reading 1/21
- 364. Jason Quackenbush — Re: FW: Amazon Petition re Carter's Book, artcle re protest & poetry (B...
- 365. heidi arnold — Stop the War on Terror -- And All Wars

18 JAN 2007

- 366. Alan Sondheim — the disappearance of performers
- 367. Mark Truscott — January 24: NourbeSe Philip and Thomas in Toronto
- 368. David Applegate — *NEW* Brooklyn reading series!
- 369. Rob McLennan — living the arts in ottawa: an open letter
- 370. kevin thurston — buffalo small press fair
- 371. Mark Weiss — Jaime Saenz
- 372. Michael Tod Edgerton — Re: Jaime Saenz
- 373. Adam Fieled — Mark Lamoureux on PFS Post
- 374. Jay Dougherty — Interview with poet Todd Moore
- 375. Ruth Lepson — Re: Mark Lamoureux on PFS Post

19 JAN 2007

- 376. Sina Queyras — corey frost
- 377. Alan Sondheim — strange video and other audio
- 378. EH — St. Joseph College Reading 2/6
- 379. Andrew Epstein — Publication Announcement: Beautiful Enemies: Friendship and Postwar Americ...
- 380. Joel Weishaus — John Hianes
- 381. Bill Marsh — Heretical Texts Vol. 3.1: Heriberto Yépez
- 382. Maria Damon — [Fwd: Assassination of Hrank Dink]
- 383. Murat Nemet-Nejat — Re: [Fwd: Assassination of Hrank Dink]
- 384. Rebecca Weaver — midwayjournal on the radio 1/21/07
- 385. Tom W. Lewis — Re: midwayjournal on the radio 1/21/07
- 386. Cynie Cory — Re: Publication Announcement: Beautiful Enemies: Friendship and Postwar Americ...
- 387. Ren Powell — Re: [Fwd: Assassination of Hrank Dink]
- 388. Poetry Project — Events at the Poetry Project 1/22 - 1/26

20 JAN 2007

- 389. Bill Marsh — Heretical Texts Vol. 3.2: Meg Hamill
- 390. Christopher Filkins — Re: Amazon Petition re Carter's Book, article re protest & poetry (Bri...
- 391. Christopher Hamilton-Emery — US Sales and Marketing Manager
- 392. Lewis LaCook — Left-handed Pinkie Joint - New Audio by Lewis LaCook
- 393. Michael Heller — NEW BOOK
- 394. Eric Dickey — Re: Amazon Petition re Carter's Book, article re protest & poetry (Brian Turne...
- 395. William Allegrezza — Call: Responses to Virgil. . .Yes, Virgil!
- 396. Marcus Bales — Save the date! Friday, January 26, 2007 at 7 p.m.

21 JAN 2007

- 397. Peter Ciccariello — The defense of distant human form
- 398. Jim Andrews — Alexandre Gherban and the e-poetry conference in Paris
- 399. Bill Marsh — Heretical Texts Vol. 3.3: Nick Piombino
- 400. Alexander Jorgensen — Settling among prairie leaves: Midwest
- 401. tyrone williams — Re: Settling among prairie leaves: Midwest
- 402. Nicholas Ruiz III — Kritikos V.4 January-2007
- 403. Nicholas Ruiz III — Re: Kritikos V.4 January-2007
- 404. Tisa Bryant — Books for Course Adoption: A Message from LeonWorks Press
- 405. amy king — MiPO @ STAIN -- This Friday, Jan. 26th
- 406. Anny Ballardini — Re: Heretical Texts Vol. 3.3: Nick Piombino
- 407. Marcus Bales — Zarzour sings at Moonlit Magazine Party at Gallery 324 Friday, January 26, 2...
- 408. Brigitte Byrd — Clayton State U Hosts the Spring 2007 Visiting Writers Reading Series--for ...
- 409. eleni Stecopoulos — Reading: Linda Russo & Sarah Anne Cox 1/25
- 410. Alan Sondheim — avatar attempting escape of the vectors of its origin
- 411. Steve Clay — Steve McCaffery & Alan Halsey in NYC
- 412. Jonathan Skinner — A Natural History of Levees / Not Enough Night

22 JAN 2007

- 413. charles alexander — Linda Russo in two readings, and her new book
- 414. Dan Waber — Rune 2, Rose Window, by Karl Kempton (Runaway Spoon Press, 1999)
- 415. Dan Waber — CORRECTION--Rune 10, Rose Window, by Karl Kempton (Runaway Spoon Press, 1999)
- 416. Bill Marsh — Heretical Texts Vol. 3.4: Catherine Daly
- 417. heidi arnold — Poems on Scapegoats
- 418. charles alexander — Linda Russo in two readings, and her new book
- 419. susan maurer — anna siano show and reading at bpc
- 420. Maria Damon — Re: Poems on Scapegoats
- 421. Maria Damon — Re: Poems on Scapegoats
- 422. Michael Kelleher — LITERARY BUFFALO E-NEWSLETTER 1.22.07
- 423. Dan Coffey — Re: Poems on Scapegoats
- 424. Ruth Lepson — Re: Poems on Scapegoats
- 425. Rob McLennan — avalanche
- 426. Thomas savage — Re: Poems on Scapegoats
- 427. Aldon Nielsen — Re: Poems on Scapegoats
- 428. Tom W. Lewis — Re: Poems on Scapegoats
- 429. Nate Pritts — H_NGM_N #6/COMBATIVES Launch!
- 430. Julie Kizershot — Re: Poems on Scapegoats
- 431. Eric — Re: Poems on Scapegoats
- 432. Tom W. Lewis — Re: Poems on Scapegoats
- 433. Caleb Cluff — Re: Poems on Scapegoats
- 434. Small Press Traffic — Poets Theater Neo-Benshi Night this Fri 1/26
- 435. Murat Nemet-Nejat — Re: Poems on Scapegoats

- 436. Christopher Filkins — Re: Amazon Petition re Carter's Book, article re protest & poetry (Bri...
- 437. David-Baptiste Chirot — Re: Amazon Petition re Carter's Book, article re protest & poetry (B...
- 438. Jesse Glass — Current Events Poem For Marjorie Perloff

23 JAN 2007

- 439. Marcus Bales — January 27 ♦ Saturday at Noon
- 440. Dan Waber — ars poetica update
- 441. Mark Stricker — nanomajority: issue#2
- 442. Thomas savage — Re: Poems on Scapegoats
- 443. Anselm Berrigan — Bowery Broadside Series hosted by Farfalla Press
- 444. UbuWeb — Kenneth Goldsmith Blogging About Conceptual Poetics & Uncreative Writing at Poetry...
- 445. Dan Wilcox — 2nd Anniversary of Poets Speak Loud - Albany, NY
- 446. Adam Fieled — "Waxing Hot": Poetics Dialogue on PFS Post
- 447. Murat Nemet-Nejat — Re: Poems on Scapegoats
- 448. Thomas savage — Re: Poems on Scapegoats
- 449. Eric — Re: Poems on Scapegoats
- 450. Ann Bogle — New Works
- 451. Maria Damon — Re: New Works
- 452. David-Baptiste Chirot — Re: Poems on Scapegoats (rexroth on dyaln thomas/artaud on van gogh)
- 453. Bill Marsh — Heretical Texts Vol. 3.5: Ammiel Alcalay
- 454. Skip Fox — Re: ars poetica update
- 455. Dan Waber — Re: ars poetica update
- 456. Lewis LaCook — Minivan on Fire! New Video by Lewis LaCook at lewislacook.org
- 457. Murat Nemet-Nejat — Re: Poems on Scapegoats
- 458. Michael Heller — (no subject)
- 459. Stephen Vincent — Re: Poems on Scapegoats

24 JAN 2007

- 460. Alan Sondheim — metrical forms of the apocalypse
- 461. Laura Winton — Re: Unraveled Damon
- 462. Murat Nemet-Nejat — Re: Poems on Scapegoats
- 463. David-Baptiste Chirot — NYTimes.com: Libby Defense Portrays Client as a Scapegoat
- 464. Alexander Dickow — martyrs and terrorists...
- 465. Schlesinger Kyle — Literary Events in conjunction with the exhibition Joe Brainard, People ...
- 466. Jamie Gaughran-Perez — A Response to the State of the Union [by robots]
- 467. Ron Silliman — Of late on Silliman's Blog
- 468. David-Baptiste Chirot — Re: martyrs and terrorists...
- 469. amy king — New @ MiPOesias
- 470. Jeffrey Side — New poems by Douglas Messerli at The Argotist Online
- 471. Bruce Covey — Coconut Seven now live!!
- 472. Thomas savage — Re: Poems on Scapegoats
- 473. Gary Sullivan — PYONGYAN
- 474. Mark Lamoureux — Ekphrastic Poetry Anthology Project
- 475. Jason Nelson — digital mysticism; entanglegrids
- 476. Crane's Bill Books — Project involving few words
- 477. Ruth Lepson — Re: Ekphrastic Poetry Anthology Project
- 478. Ruth Lepson — Re: Ekphrastic Poetry Anthology Project
- 479. Eric — Re: Poems on Scapegoats
- 480. Deborah Feinsmith (Reich) — Re: Interview with poet Todd Moore
- 481. Vernon Frazer — BIG BRIDGE is Pleased to Announce its 2007 Issue (posted on behalf of Micha...
- 482. CE Putnam — CE Putnam upcoming readings

- 483. Simon DeDeo — rhubarb is susan
- 484. patrick dunagan — Poetry Reading by J.Butler, P.Dunagan, W.Skinker 1/26/07
- 485. Peter Conners — Double Room 7 launched
- 486. Oren Silverman — Looking for Leftie Independent London Bookshops
- 487. Tim Peterson — Myung Mi Kim & Judith Goldman at Segue, BPC Sat Jan 27
- 488. Alan Sondheim — Ground zero (second, close to final, version)
- 489. Christine Hamm — poetry vs. comedy
- 490. Cynie Cory — Re: Looking for Leftie Independent London Bookshops
- 491. Marla Segol — unsubscribe

25 JAN 2007

- 492. Murat Nemet-Nejat — Re: Poems on Scapegoats
- 493. Murat Nemet-Nejat — Re: Ekphrastic Poetry Anthology Project
- 494. Gabrielle Welford — Re: Looking for Leftie Independent London Bookshops
- 495. Barry Schwabsky — Re: Looking for Leftie Independent London Bookshops
- 496. David-Baptiste Chirot — Re: Ekphrastic Poetry Anthology Project/Murat's Peripheral Space of...
- 497. Barry Schwabsky — Re: Looking for Leftie Independent London Bookshops
- 498. Marcus Bales — Re: unsubscribe
- 499. George Quasha — George Quasha's "art is" at Studio Soto (Boston)
- 500. Jim Andrews — Ghost in the machine
- 501. Anny Ballardini — Re: Looking for Leftie Independent London Bookshops
- 502. Oren Silverman — Re: Looking for Leftie Independent London Bookshops
- 503. Jim Andrews — streaming audio question
- 504. Vernon Frazer — Lisa Janssen's emial
- 505. Lori Emerson — Fwd: New Rae Armantrout poetry
- 506. St. Thomasino — New Issue of Onedit
- 507. Marcus Bales — Haiku Death Match is at 12:00 noon on WEDNESDAY January 31, 2007 in the Rotu...
- 508. Philip Metres — How peace and war resistance continues to be effaced by Poetry Foundation
- 509. Thomas Devaney — Big & Smaller Bridges: Big Bridge #12
- 510. j. kuszai — Mike Gold at Harvard -- New from Factory School
- 511. Rob McLennan — ottawater #3 now on-line!
- 512. angela vasquez-giroux — Re: poems of peace and war
- 513. Michael Kelleher — OlsonNow Update!
- 514. Eric — Re: poems of peace and war
- 515. mIEKAL aND — Book written in txt msg
- 516. Poetry Project — Events at the Poetry Project 1/26 - 2/2
- 517. Stephen Baraban — Dorn's scapegoat landscape
- 518. patrick dunagan — Re: Dorn's scapegoat landscape
- 519. Sheila Murphy — Fw: Brutality, Humor, Eroticism - Only Two Weeks Left!
- 520. Ruth Lepson — Re: Dorn's scapegoat landscape

26 JAN 2007

- 521. C. A. Conrad — REMINDER: kari edwards memorial event this saturday in Baltimore-----...
- 522. Jim Andrews — Please send me links to cool Internet radio stations
- 523. Philip Metres — poems of PEACE and war
- 524. Tom W. Lewis — Re: Dorn's scapegoat landscape
- 525. amy king — Come, make warm bodies tonight ...
- 526. Murat Nemet-Nejat — Re: Ekphrastic Poetry Anthology Project/Murat's Peripheral Space of Pho...
- 527. Joel Bettridge — Book Arts Symposium
- 528. Dan Coffey — Re: poems of PEACE and war
- 529. David-Baptiste Chirot — FW: Excitement Builds for Saturday's Anti-War Marches!
- 530. Eric Dickey — Re: poems of PEACE and war

- 531. Christopher Filkins — Re: poems of PEACE and war
- 532. Eric — Re: poems of PEACE and war
- 533. Matthew Baiotto — Re: poems of PEACE and war
- 534. Andrea Lawlor — New translation journal in Philly - launch 1.27.07
- 535. angela vasquez-giroux — Re: poems of PEACE and war
- 536. Ruth Lepson — Re: poems of PEACE and war
- 537. Christopher Leland Winks — Re: poems of PEACE and war
- 538. Charlotte Mandel — Re: poems of PEACE and war
- 539. angela vasquez-giroux — Re: poems of PEACE and war
- 540. Christopher Leland Winks — Re: poems of PEACE and war
- 541. Eric Dickey — Re: poems of PEACE and war
- 542. Stephen Vincent — Semina Show Review
- 543. Gerald Schwartz — Re: Semina Show Review
- 544. Eric — Re: poems of PEACE and war
- 545. Marcus Bales — Re: poems of PEACE and war
- 546. Alan Sondheim — arcs poetica
- 547. Stephen Vincent — Re: POETRY Seeks Associate Editor
- 548. Deborah A. Meadows — Re: Meadows' new book of poetry
- 549. Halvard Johnson — Re: poems of PEACE and war
- 550. Alexander Jorgensen — Hey there - Ew! Poetry is - Ew!!
- 551. David-Baptiste Chirot — Re: poems of PEACE and war/Big Bridge/blog re peace & war/simone we...
- 552. Alexander Jorgensen — Re: POETRY Seeks Associate Editor
- 553. Edward Foster — Talisman
- 554. Alan Sondheim — Re: Hyperrhiz.02 is out (fwd)
- 555. Marcus Bales — Re: poems of PEACE and war

27 JAN 2007

- 556. Jesse Glass — Invitation to Contribute to the John M. Bennett Wikipedia Page
- 557. Eireene Nealand — Poems of Peace and War: Precipitating Reality: Rebirth of the Author: Fro...
- 558. Phil Primeau — Re: poems of PEACE and war
- 559. Marcus Bales — Re: Invitation to Contribute to the John M. Bennett Wikipedia Page
- 560. Simon DeDeo — Cambridge CCCP
- 561. Ward Tietz — New BroadSides at Pyramid Atlantic
- 562. Mary Angela Nangini — Re: unsubscribe
- 563. Michael Tod Edgerton — Re: Cunts, Queers, and Pacifists
- 564. Phil Primeau — Re: Cunts, Queers, and Pacifists
- 565. Michael Tod Edgerton — Re: Cunts, Queers, and Pacifists
- 566. Larissa Shmailo — Re: Cunts, Queers, and Pacifists
- 567. Harry Ross — Re: Cunts, Queers, and Pacifists
- 568. Alan Sondheim — Heterosexual cock warriors
- 569. Wanda Phipps — New Interview in Big Bridge
- 570. Harry Ross — Re: Heterosexual cock warriors
- 571. David-Baptiste Chirot — futuristi italiani
- 572. Alexander Jorgensen — Re: futuristi italiani
- 573. Crane's Bill Books — Poetry warriors
- 574. Mark Salerno — Re: Cunts, Queers, and Pacifists
- 575. Edmund Hardy — "Intercapillary Space" - a collaborative poetry magazine
- 576. Jason Quackenbush — Re: Cunts, Queers, and Pacifists
- 577. Jason Quackenbush — Re: Cunts, Queers, and Pacifists
- 578. Eric Dickey — Re: poems of PEACE and war

28 JAN 2007

- 579. Alexander Jorgensen — Re: Cunts, Queers, and Pacifists
- 580. Vernon Frazer — Ric Carfagna interviews Vernon Frazer on IMPROVISATIONS in Big Bridge # 12

- 581. Eric Elshtain — New Beard of Bees Chapbook
- 582. Michael Tod Edgerton — Homophobia: The last acceptable bigotry in America?
- 583. Ruth Lepson — Re: New Beard of Bees Chapbook
- 584. Ruth Lepson — Re: Homophobia: The last acceptable bigotry in America?
- 585. Haas Bianchi — My Blog has Changed
- 586. Haas Bianchi — Re: Homophobia: The last acceptable bigotry in America?
- 587. Larissa Shmailo — Re: Homophobia: The last acceptable bigotry in America?
- 588. Alexander Jorgensen — Re: Homophobia: The last acceptable bigotry in America?
- 589. Anny Ballardini — Re: Homophobia: The last acceptable bigotry in America?
- 590. amy king — Homophobia: The last acceptable bigotry in America? - A New Tune?
- 591. charles alexander — Re: Homophobia: The last acceptable bigotry in America?
- 592. Phil Primeau — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 593. amy king — I'm not racist! I'm not homophobic!
- 594. Alan Sondheim — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 595. Michael Tod Edgerton — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 596. V Nicholas LoLordo — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 597. Michael Cross — Atticus/Finch presents: John Taggart's "Unveiling/Marianne Moore"
- 598. George Bowering — Re: New Beard of Bees Chapbook
- 599. Joe Amato — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 600. George Bowering — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 601. Poetics List — Poetics List Policy
- 602. Tom Beckett — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 603. Christopher Filkins — Re: poems of PEACE and war
- 604. Daniel Zimmerman — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 605. Aaron Belz — Ten Jens in St. Louis - Feb 1
- 606. Simon DeDeo — rhubarb is susan
- 607. Anny Ballardini — Re: Homophobia: The last acceptable bigotry in America?
- 608. Jason Quackenbush — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 609. Jason Quackenbush — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 610. Derek Rogerson — Poetics List
- 611. Mairead Byrne — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 612. Joe Amato — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 613. Lea Graham — Re: My Blog has Changed
- 614. Lea Graham — oops
- 615. Jesse Crockett — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 616. me — a new START . . .
- 617. ALDON L NIELSEN — Re: Homophobia: The least acceptable bigotry in America? - A New Tone?
- 618. Eric — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

29 JAN 2007

- 619. Alexander Jorgensen — Last Word on "Last Acceptable Bigotry in America"
- 620. Alexander Jorgensen — Re: Homophobia: The least acceptable bigotry in America? - A New Tone?
- 621. Laura Winton — Re: Homophobia: The last acceptable bigotry in America?
- 622. Derek Rogerson — Re: polist
- 623. Laura Winton — Re: Poetics List
- 624. Jennifer Karmin — OPENPORT festival in Chicago
- 625. Peter Ciccariello — Barnacled words
- 626. Alan Sondheim — new work on blog
- 627. Bob Heman — Come Hear Me Feature This Friday (February 2) at Cornelia Street Cafe

- 628. Michael Kelleher — Literary Buffalo 1.29.07
- 629. Jim Andrews — about Internet radio
- 630. Nate Pritts — New issue - COMBATIVES
- 631. Halvard Johnson — Query: re Eclipse project at Princeton
- 632. Small Press Traffic — Poets Theater Closing Night this Fri 2/2
- 633. Catherine Daly — Re: Query: re Eclipse project at Princeton
- 634. Halvard Johnson — Re: Query: re Eclipse project at Princeton
- 635. Dan Coffey — Lynch's Inland Empire
- 636. Thomas savage — Re: Lynch's Inland Empire
- 637. Charles Baldwin — Re: about Internet radio
- 638. Tom W. Lewis — Re: poems of PEACE and war
- 639. angela vasquez-giroux — Re: poems of PEACE and war
- 640. Murat Nemet-Nejat — Re: Lynch's Inland Empire
- 641. Rob McLennan — new(ish) on rob's clever blog
- 642. Gabrielle Welford — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 643. David A. Kirschenbaum — A 40th Anniversary Celebration of United Artists Books
- 644. George Bowering — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 645. Gabrielle Welford — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 646. Jesse Crockett — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 647. Jesse Crockett — dailyness from last week
- 648. Eric — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 649. Tom W. Lewis — Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
- 650. Joe Amato — Review of Hirsch's The Knowledge Deficit...

30 JAN 2007

- 651. Alan Sondheim — Qbico Records releases "56" Alan Sondheim (fwd)
- 652. Simon DeDeo — reading comprehension and background knowledge
- 653. Patrick Duggan — Idiolexicon -- A New Web-Journal of Poetry
- 654. Jesse Crockett — bienve... nue ?
- 655. Jesse Crockett — Oh
- 656. tyrone williams — Re: Review of Hirsch's The Knowledge Deficit...
- 657. Raymond Bianchi — <http://irasciblepoet.blogspot.com/>
- 658. Barry Schwabsky — This conference in Plymouth, UK sounds awesome
- 659. Bruce Covey — Ron Padgett reading in Atlanta
- 660. Thomas savage — Re: Lynch's Inland Empire
- 661. Dan Coffey — Re: Lynch's Inland Empire
- 662. Barry Schwabsky — Spring readings at Parasol Unit, London
- 663. Adam Fieled — Ruth Lepson, Larry Sawyer on PFS Post
- 664. Jacqueline Gens — Re: Ruth Lepson, Larry Sawyer on PFS Post
- 665. Dan Waber — ars poetica update
- 666. George Bowering — Re: Ron Padgett reading in Atlanta
- 667. Mark Truscott — Feb 7: Brossard, Godard, and Harris at Test (Toronto)
- 668. Martha Deed — Re: Ron Padgett reading in Atlanta
- 669. amy king — Re: Ron Padgett reading in Atlanta - I have no shame.
- 670. Larissa Shmailo — Teachers and Writers Collaborative Radio WNYE 91.5 this Thurs 2/1 at 6:30...
- 671. reJennifer Bartlett — Homophobia...
- 672. Small Press Traffic — Lisa Robertson at Poets Theater this Fri 2/2
- 673. Alexander Jorgensen — Darn it, Wolfowitz.
- 674. Wystan Curnow — Re: Spring readings at Parasol Unit, London
- 675. Alexander Jorgensen — Poetry & Dinos & Michael Tod Edgerton
- 676. Ruth Lepson — Re: Dorn's scapegoat landscape
- 677. noah eli gordon — Stefans/Baus/Moudry reading

31 JAN 2007

- 678. Ron Silliman — Silliman's Blog
- 679. Alison Croggon — Fwd: Ash, by Alison Croggon
- 680. Jesse Glass — The Fib at Saline (Salt Publishing) About Angel Exhaust 19
- 681. Jesse Glass — Jen's Fib At Saline Part 2
- 682. Pierre Joris — Nomadics blog
- 683. Ram Devineni — EDWARD HIRSCH at the Creative Writing Workshop, Brazil
- 684. Ram Devineni — Take 2 seconds to SAVE THE NEW GLOBE!
- 685. Tom Beckett — Fwd: Otoliths issue four
- 686. C. A. Conrad — a conversation with ALICE NOTLEY on trance, tarot and poetry (000000)
...
- 687. linda norton — Silliman's blog/Poet Laureate of Boston
- 688. Anny Ballardini — Re: <http://irasciblepoet.blogspot.com/>
- 689. Simon DeDeo — Jed Perl on Laissez-Faire Aesthetics
- 690. Vernon Frazer — Re: Homophobia...
- 691. Gretchen Adele — please remove me from list- unsubscribe
- 692. Emma Larsson — please remove me from list- unsubscribe
- 693. Barry Schwabsky — Re: Jed Perl on Laissez-Faire Aesthetics
- 694. Alison Croggon — Re: The Fib at Saline (Salt Publishing) About Angel Exhaust 19
- 695. Mary Kasimor — Re: Homophobia...
- 696. George Bowering — Re: Homophobia...
- 697. David-Baptiste Chirot — Re: Jim Eisenreich
- 698. Raymond Bianchi — Re: <http://irasciblepoet.blogspot.com/>
- 699. George Bowering — Re: Jim Eisenreich
- 700. Simon DeDeo — jed perl article
- 701. Vernon Frazer — Re: Jim Eisenreich
- 702. Ricejunk2 — diarrhea of the mouth
- 703. David Baratier — Larry's poetry forum
- 704. Ricejunk2 — Re: Poems on Scapegoats
- 705. Betsy Andrews — New Book: Betsy Andrews' NEW JERSEY

1. **Alison Croggon**

Re: The Argotist Online: Interviews with Poetry Editors on the Future of Poetry Publishing

Mon 1 Jan 2007

Hi Jeffrey

On you for the effort, but I am forced to conclude that the future of poetry publishing is men. One woman out of 15 editors? Even with the online contribution? I mean, don't give me the answer that there are not woman editors out there - Kate Fagan (How2), Susan M. Schulz (Tinfish) and me (Masthead) spring to my mind without even thinking. I'm sure a quick rootle around would find dozens more.

I don't like adding up figures as if they mean something in themselves, but here I think it's a problem.

All the best

Alison

On 1/1/07, Jeffrey Side <[REDACTED]> wrote:

> Interviews with Poetry Editors on the Future of Poetry Publishing

>

> <http://www.argotistonline.co.uk/Interviews%20with%20Poetry%20Editors.htm>

>

> In light of the the New Statesman article by Neil Astley, 'Poetry For People', and the vigorous reactions that my blog entry concerning it provoked at The Poem forum I thought it would be interesting to discuss some of the wider implications that Astley's concerns in the article suggest, and how these relate to such matters as: poetry and publishing, and the future of poetry in printed form and on the Internet. To do this, I have gathered responses from the following editors to a set of questions regarding these issues.

>

>

> Tim Allen

> John M. Bennett

> Jake Berry

> Andrew Duncan

> Ken Edwards

> Tony Frazer

> Susana Gardner

> Geoffrey Gatz

> Rupert Loydell

> Alan May
> Douglas Messerli
> Peter Philpot
> Michael Rothenberg
> Martin Stannard
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Editor, Masthead: <http://www.masthead.net.au>

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

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

[↑ Contents](#)

2. **Alan Sondheim**

Ship and Bell

Mon 1 Jan 2007

Ship and Bell

"We therefore infer that the _effects of different permanent disturbing forces acting under similar conditions on the same coordinate are not simply proportional to their respective magnitudes but depend on their periods."

"We therefore infer that _a disturbing force whose period and real expo- nential are nearly the same as those of any one free vibration produces a large forced vibration. _"

"We conclude that _one effect of the resistances on a disturbing permanent force, which would otherwise produce a magnified forced oscillation, is to modify that oscillation and to keep it within bounds. _"

"In the same way _heavy church bells_ can _be easily set in motion_ pro- vided the pulls are properly timed. To increase the oscillation each rope should be pulled only when it is descending. A large heavy ship can be made to roll, when its natural time of oscillation is required, by running a gang of men to and fro across the deck at the proper time; the men run uphill."

(from Advanced Dynamics of a System of Rigid Bodies, Edward John Routh)

But if the men run uphill, surely the oscillation will ultimately be damped since their effect in total would be to reduce the roll? Or does the natural time depend on the minimization of the roll? Suppose on the other hand the men run

to and fro at the proper time - running downhill. Then the oscillations will possibly increase as energy is added on the downswing. With the descent of the bell, a pull raises it further, increasing the potential energy. With the rolling of the ship, potential energy is increased as the men running downward add to the slope. However if upon running downward, the ship is rising, then the damping effect might slow the rising of the ship, just as, if running upward, the ship is sinking (sloping downward), the running will become first flat, then downward, carrying the energy downward and pulling the roll. If the roll is pushed, the roll is damped, if the men are running upward; if the roll is pulled, the roll increases, if the men are running downward. The men run first upward, then level, then downward, or first downward, then level, then upward. Perhaps damping in the second case, increasing in the second. Suppose the men _always_ run upward, then as the ship levels, the men stop running; as it continues downward, the men turn around and run upward; the damping is doubled. Suppose the men _always_ run downward, then as the ship levels, the men stop running; as it continues upward, the men turn around and run downward, the increase is doubled. By "doubled" one means the force is applied twice on the swing, depending on the tilt of the ship. In both cases, of the bell and the ship, gravity is paramount; one runs or pulls against it, or one runs towards it, in which case pull is impossible; however, a second cord might in fact pull the bell in an opposite direction, just as the men might jostle from one side of the ship to the other. Is this resonance, or the orders given to men, the acts of men? The men follow the pull and push of the bell, slope of the deck of the ship; there is no natural swing or pull here, only culture, commands, actions in unison. The ship stops rolling or rolls over; the bell stops ringing or turns full on its pivot. In any case, the dynamics are both evident and peculiar; the men must experiment, over and over again, to find the proper resonance, response. It is a difficult problem, settled only in church, on the high seas, even though the dynamics are evident.

=====
===== Work on YouTube, blog at
http://nikuko.blogspot.com . Tel [REDACTED]. Webpage directory
http://www.asondheim.org . Email: [REDACTED].
http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU
Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
=====

[↑ Contents](#)

3. **Jim Andrews**

Re: The Argotist Online: Interviews with Poetry Editors on the Future of Poetry Publishing

Mon 1 Jan 2007

Jeffrey Side wrote:

Interviews with Poetry Editors on the Future of Poetry Publishing

<http://www.argotistonline.co.uk/Interviews%20with%20Poetry%20Editors.htm>

In light of the the New Statesman article by Neil Astley, 'Poetry For People', and the vigorous reactions that my blog entry concerning it provoked at The Poem forum I thought it would be interesting to discuss some of the wider implications that Astley's concerns in the article suggest, and how these relate to such matters as: poetry and publishing, and the future of poetry in printed form and on the Internet. To do this, I have gathered responses from the following editors to a set of questions regarding these issues.

hi jeffrey,

i'm particularly interested in the responses to the role of the internet.

john bennett says "The Internet is fine, and it's wonderful for getting all kinds of stuff out there so people can see it if they want to. But the printed book and serial cannot be replaced - it's really how people read anything closely, and it's also how things will last. The Internet is a kind of marketplace/exhibition/sample venue. The book is where you go to read something deeply."

concerning what will last, i think it's less a matter of whether it's online or in print (or whatever) as whether people continue to find the work relevant and of interest. if it's online, the author or publishers have to make the code available, when the work is programmed. sometimes the 'source code' is simply html, so that is not so much of an issue; but sometimes the source is programming code, and if the piece is to survive, the source needs to be available for programmer-artists to work on it. i wasn't sure of this a few years ago, but recent experience has shown me that when people are interested in some work, they do what they need to in order to keep it before the world. the poet-programmers (all 100 of them) make special projects of recovering significant computer poetry; those with a particular interest in other areas of poetry make special projects of doing what needs to be done to keep the significant work from their area before the public, etc. some significant work is lost, of course. but this is true across the board.

it's been interesting to work on the bpNichol project i've mentioned here a couple of times (that still isn't finished but still is in progress). we've found that many professional archivists are more or less clueless about digital archives. which seems to mean, at least for the time, that it's up to the poet-programmers themselves to do the restoration/archiving. but i wonder if that's any different in other areas where the documents/artifacts are out of the ordinary.

as to where work is read deeply, again, i think that's less a matter of whether the work is online or print (or whatever) as whether readers are deeply engaged by the work. it may be that to engage people deeply in digital work, the work should live somewhat differently than poetry has done in print, but there are many innovative digital works that are deeply engaging. Check out, for instance, <http://vispo.com/misc/links.htm> , which is my page of links to (usually) literary net art around the world. one of the main things you'll note about most of those links is that while they are often literary, they are also engaged in other arts and sometimes also in programming; film would not be engaging simply as text or scrolling text; neither is the internet. but the internet can deal with text much better than film, and text in conjunction with other media.

john also says "the internet is a kind of marketplace/exhibition/sample venue". and it is that. but it is more than that, for some people, even concerning the literary. some people take it seriously as literary media. i do. print is wonderful. but the digital and the internet open up formal and social possibilities for poetry that print does not offer. it isn't a matter of there having to be only one literary medium. there will be people who follow poetry only in print or only online, but for those who are really into poetry and not simply into print or the internet, surely they'll find both relevant and broadening.

the internet brings poetry into relation with other arts, media, and methods/processes that print cannot. it also allows for international communication and exhibition/publication of poetry that was relatively rare prior to the internet. additionally, it allows people who know what they're doing to publish widely in ways that previously were the domain of only institutions and those with money.

the internet is a force in changing and shaping the languages people read, write and speak. it operates as a communication medium (via telephone or instant messaging or email) and as a medium where documents, film, interactive applications, images, queriable databases, and audio works mix in an astonishing brew of languages and methods/processes. poetry has to be there, and is. print isn't going away, but neither is the internet as literary media.

happy new year to all on the poetics list!

ja
<http://vispo.com>

[↑ Contents](#)

4. **Charlie Rossiter**

Sell Outs? what obligation to the audience

Mon 1 Jan 2007

Well it's January 1 -- a fine time for idealism.

I'm inclined to think that the biggest way to sell out is to not be true to your self. (I warned you)

That is to say, if you're dumbing down poems to get applause/laughter/whatever from a mass audience, that's one way of selling out. On the other hand, if you're a straight ahead poet who is really driven to write the kind of poems that a lot of normal citizens enjoy but you crave recognition from the more academic side of the poetry world, you just might sell out by going experimental and sucking up to that crowd.

Happy New Year. Keep those poems flowing.

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

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/whiskeybucketbluesreview

hear Charlie & Henry sing the blues

www.myspace.com/jackthe71special

hear Jack's original blues, blues rock & roots

[↑ Contents](#)

5. **Nick Carbo**

visual poetry in film/video

Mon 1 Jan 2007

here's an invitation to peruse a new visual poetry group at youtube. if you like the visual (poetry) stimulation, pls join!

<http://www.youtube.com/group/visualpoetry>

thanks and happy new year!

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](#)

6. **Mark DuCharme**

Re: Sell outs? what obligation to the audience

Mon 1 Jan 2007

My first responsibility is to myself as a reader. If I don't make something that sustains me, then it won't satisfy others-- or if it does, it will be fairly meaningless.

As a corollary to that, my responsibility is to produce nothing that is at all false, if possible. By false, I mean anything that glosses over, covers up, oversimplifies, reduces, conceals, dumbs down, sucks up, or just plain sucks. I think that accessibility is a trick question: I have seen very different reactions to the same poem, in both an audience and a classroom. Is it possible to please everyone-- or if it is, should we try? You may say that's a cop out-- and here the argument becomes tautological: poetry is not a popular art, so it should be held to different standards; poetry is not a popular because it does not hold itself to the same standards. But I say it is a matter of being true to one's own standards, in any medium. Yesterday on the radio I heard George Martin saying John Lennon once told him he would never expect to walk into a bar in Spain and hear somebody whistling "I Am The Walrus." Exactly.

I've never been a huge Olson fan, but his sense of the poem "at all points, [being] a high-energy construct and, at all points, an energy discharge" has always been a touchstone for me, and still is.

One further note on audience: there is something very liberating, wouldn't you agree, in Frank O'Hara's "if they don't need poetry bully for them. I like the movies too."

And as for who was the bigger sell-out, Stein, Pound or Creeley-- another trick question. The answer, as far as I am concerned, is none of them... unless one is thinking of Pound's bizarre attraction to Italian fascism.

Mark DuCharme

From: cralan kelder <[REDACTED]>

To: [REDACTED]

Subject: Re: Sell outs? what obligation to the audience

Date: Sun, 31 Dec 2006 15:41:00 +0100

an interesting question to me is about ³selling out². Don't poets have an obligation to their audience, in terms of accessibility, for example. Why do so many poets seem to punish their audience? If a poet notices that a certain line, phrase, subject, etc, elicits more appreciation, is it selling out to react, as an artist, to that knowledge?

Given the thread earlier about the suspicion that most people who read poetry are poets; when performing at least poets can reach a wider audience.

The question is,

What obligation does a poet have to an audience?

On 12/25/06 4:16 PM, "Haas Bianchi" <[REDACTED]> wrote:

>

>

>

> It is a travesty that experimental poetry has retreated into a niche and is

> not read for fully. This is mostly the fault of experimental poets because

> of the publishing structure that exists they do not need to seek audience

> because sales do not determine publication- selling out? Who was a bigger

> sell out? Stein, Pound? Or Creeley? Poets need to survive how they do it is

> not our concern what matters is that they create good and great poems and

> challenge the existing structure/

>

>

>

>

>

>

>

>

>

>

>

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

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

On

> Behalf Of heidi arnold

> Sent: Wednesday, December 13, 2006 2:44 PM
> To: [REDACTED]
> Subject:
>
> angela --
>
> first, a nod to your high horse -- hang on to it
>
> -- in answer to your question -- "what do you mean by 'selling out'"
>
> -- who was it that called clinton a panderbear?
>
> -- to write as a service of stenography for individuals who want their
own
> style and views expressed in contemporary poetry in order to gratify
their
> egos and wallets is selling out -- to allow corporate interests or upper
> class cliques to treat poets as stenographers -- when they can't find a
> mirror handy -- is selling out -- to allow these same corporate interests
to
> leech off your entire poetic network because they find it entertaining --
is
> selling out -- to write to please the status quo -- is selling out -- to
> write to make fat-assed exploiters of the arts community happy with their
> masturbatory inner lives is selling out -- and so on
>
> -- i am sure that everyone else could add to this list which is my
> infuriated hungover take on the issue at the moment
>
> --over to you,
>
> heidi
>
> On 12/13/06, angela vasquez-giroux <[REDACTED]>
wrote:
>> >
>> > heidi, what exactly do you mean by "selling out"?
>> >
>> > i think the concern that the only audience for poetry anymore (in the
>> > US) is poets and our close relations/friends, is legitimate and quite
>> > frankly pressing.
>> >

>> > i wish more non-poets would read. or more people who think they're
>> > poets would read, instead of just stating that their newest work is a
>> > perfect poem b/c they wrote it / say so.
>> >
>> > poetry is inclusive in terms of making it available to anyone who
>> > wants to read, enjoy, etc. i don't believe that means everyone should
>> > be writing poetry. but they all should be reading it.
>> >
>> > (on my high horse)
>> > angela
>> >
>> > On 12/13/06, heidi arnold <[REDACTED]> wrote:
>>> > >
>>> > > -- that entire "non-poets who read poetry" thread has a *lovely
>>> > > "we're selling out" scent if you ask me -- did someone get paid to
>>> > > start it, or what?
>>> > >
>>> > > -- my blog is updated at www.peaceraptor.blogspot.com
>>> > >
>>> > > -- back to work
>>> > >
>>> > > cheers,
>>> > >
>>> > > heidi
>>> > >
>>> > >
>>> > >
>>> > > --
>>> > > www.heidiarnold.org
>>> > > <http://peaceraptor.blogspot.com/>
>>> > >
>> >
>> >
>> >
>> > --
>> > <http://mother-of-light.blogspot.com>
>> >
>
>
>
> --

> www.heidiarnold.org
> <http://peaceraptor.blogspot.com/>

Your Hotmail address already works to sign into Windows Live Messenger! Get it now
<http://clk.atdmt.com/MSN/go/msnnkwme0020000001msn/direct/01/?href=http://get.live.com/messenger/overview>

[↑ Contents](#)

7. **Jeffrey Side**

Argotist interviews with editors mainly male interviewees at present

Mon 1 Jan 2007

I realise the interviewees are mainly male and I will look for more females to take part. Jeff

[↑ Contents](#)

8. **Eireene Nealand**

Re: Sell outs? what obligation to the audience

Mon 1 Jan 2007

Do you know, sometimes I think that we have the wrong idea about who/what an audience is.

I've been reading this great book (by Svenbro, I forget the book's exact name--sorry book, you were great. i remember you cover exactly, the feel of it on my hands and on my back, the little gold imprints and the red band on the cover as well) about how in ancient Greece, all of the tombstones were written in the first person: "Glaukus made me. I will last on and on"...and the like

This was way back before silent reading was invented. So readers encountering these inscriptions would have to lend their voices, i.e. pysicaly give over their bodies and, according to Svenbro allow themselves to be sort of bugged by these inscriptions, which they could give birth to well or badly.

I suppose today we might use a more institutionalized medical metaphor for this bugging--via derrida--getting "buggered" by an injecting needle--whether poison or health is injected, I'm uncertain sometimes--in any case, what seems clear to me however, is that this is a quite physical interaction, between (at least two)live, independently chaotic bodies. It seems like we should go to theories of ethics, Levinas or who was that that wrote On Touching?--to think about how we face off against those who not only listen but lend their bodies and often speak back and afford us--let's be honest, a certain amout of pleasure as well.

eireene

[↑ Contents](#)

9. Alexander Jorgensen

SELL OUTS?

Mon 1 Jan 2007

I says, I agree with Charlie hisself. I wanna write
poesie - pretty as the prettier st man ever been on
celluloid, Paul Newman (and that's a fact). No stuffed
misrepresentations of life - or poems who calls
forbade the yawp, much preferring the faux banal
mutterings of devoid perception! Those poems that hide
behind conceit: says, dumbing poetry, when - as we
knows - the right words bring people to the truth.
Y'all diving in'a pockets for your own sake. The
bi-ped, said Pound, gotta walk on its two feet. I
read, 'cause I gotta define me-self, the experiment as
if such were 'bout dumbing itself, demoralizing, and
rarely empowering - how your fetishize mediocrity -
and I've seen yours websites.

And don't use the demi-gods names in VAIN - especially
if'a you DONT KNOW THEMS-----SIR (like I
do).

So says, high yella - thinking it's time to dedude -
time for R-E-A-L sessession.

AGJ

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[↑ Contents](#)

10. Alexander Jorgensen

SELLOUTS

Mon 1 Jan 2007

And me pa is ILLITERATE - so I figure you bein'able to
read and write, figure what is I'M sayin' - and
reckon, also, given, I've READ your poems, you neither

understand OR ARE AUTHENTIC - so, show YOUR ASS - and some of US will fuck it in'a sensibili-----TY. Many of us are tired of how you've rednecked poetry into a ghetto - appropriating whatever whatnot!

AJ

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[↑ Contents](#)

11. **Stephen Vincent**

Poetry & the Arts in Communicatas

Mon 1 Jan 2007

<http://www.kqed.org/epArchive/R701010900>
(Podcast/Archive)

This morning Michael Krasny's Forum show featured a number of visual artists, performers and composers(no poets) essentially talking of innovative art programs involved in community works (engaging political issues, engaging citizens in the process), as well as some of the participants talking about ways in which the internet is impacting their works. The work of Joseph Beuys was one of the invoked. Larry Rinder at CCA and Richard Kamler (sculptor) at USF spoke of relatively new multidisciplinary art's programs in 'social practice' at each of their schools.

Interesting that this morning's program did not invite or consider ways in which poets may be actively also involved 'social practice'. (Not a lot of names jump into my somewhat hung-over, partied out mind!) Apart from poetry in the schools programs - which may or may not stir the larger social well - is any body (or group) on this list involved in teaching or non-teaching situations in which a poetry program actively engages exploring ways in which 'the word' (and its investigations) is re-contextualizing the way in which art (language) may reconfigure the experience and/or change of public and/or social space??

Or can any one name poets whose work may actively fit into the frame of 'a social/public practice' - as say, maybe(?), different than a theoretical one? Or the artists in other media a leap ahead or a leap back here?

Curious!

Stephen V

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

[↑ Contents](#)

12. **Simon DeDeo** ***HTML/CSS help needed***

Mon 1 Jan 2007

Dear community --

We are experiencing some problems with our HTML/CSS code at absent (<http://absentmag.org>) -- in particular, missing linebreaks and whitespace with PC users and IE or even Firefox in issue one.

If there are any gurus who would like to examine the HTML and CSS style files and let me know if I am missing something, I would be incredibly grateful.

Please contact me backchannel if you can see what is going wrong.

Many thanks,

Simon

[↑ Contents](#)

13. **Alexander Jorgensen** ***GOOD ONE - POETRY'S SELLOUTS - NEW YEAR RESOLUTION***

Tue 2 Jan 2007

One hates to sound like either a human torch or a madman - some somebody, clearly, nobody loves. Oh, and the head hurts, fire in the belly (as they say), this wondering if should have stopped. But I don't want a 24 hr poetry marathon, any ebooks, hype-sandwiched-hype. Americans, we know just how bad fast food is -

In mandarin the sound a bee (xiao mi feng) makes is: "wong-wong, wong-wong" Now, say that to yourself and hearing the pretty sound resonate in your skull, think about how perfect...

And here, 2007, a seal bone around my neck, from when I lived on San Cristobal Island (and there are beaches in the Galapagos where seals go to die), hunk of rock from Himalaya on my desk, oh China China China, in my ear a conversation about how my friend's bi-racial little boy was nearly stolen for the slave trade in

South China by biker gangs few days ago...over beer
cured in formaldehyde...CANTON...GUANGZHOU...and then
letters from Robert Creeley, the last a few hours
before his death - loving.

Had this dream about a woman biting my nipples, her
lips like snapdragons, snap-snap-snap, and she looks
up at me, her spirit filled with my contempt, my crude
words cunningly mouthed, and says: Thank you for your
poison.

Experimental poets? There are so few, yet so damn many
on this list reckon themselves to be. Yep, he said:
REALLY want some kinda war. But there is a big
problem, I think, and that is that poetry is
suffering, that those who are supposed to be
protecting both the artform and us, and encouraging
cultural work, are more likely than not responsible
for poetry's slack misuses.

And then there're NO subterraneans in Beijing, he said
- only Misfits, said I (one of THEM). And why say
this? Because I/ know (just how foolish, said, some of
you have been). But I've heard bigoted men read
Langston Hughes - coloring "white junk" - saying y'all
- and you can too...(on the radio).

Again: oh, the head, last whiskey on the rocks,
remembering what David posted, some words by Golda
Maier, about how there is no such thing as a
Palestinian - and I thought, yes: If we erase them,
than we don't need to see 'em. And I say to myself -
reminding myself, I say, all the best doctors in Iran,
so said Kashim, are Jews - but again, this reference
to Armstrong: What a wonderful world.

agj

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[↑ Contents](#)

14. **J. Michael Mollohan**
Re: HTML/CSS help needed
Tue 2 Jan 2007

Simon,

I'd be happy to take a look at your code to see what can be done.

JMichael

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

From: "Simon DeDeo" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, January 01, 2007 8:11 PM

Subject: HTML/CSS help needed

Dear community --

We are experiencing some problems with our HTML/CSS code at absent (http://absentmag.org) -- in particular, missing linebreaks and whitespace with PC users and IE or even Firefox in issue one.

If there are any gurus who would like to examine the HTML and CSS style files and let me know if I am missing something, I would be incredibly grateful.

Please contact me backchannel if you can see what is going wrong.

Many thanks,

Simon

[↑ Contents](#)

15. **Alexander Jorgensen**
Last note! Last note from China!
Tue 2 Jan 2007

I'm outta here - Midwest byway of a so'westa. Three days of full on - full power, as they say in India -beer guzzling! Nope! I am not a Christian.

Those Tibetans need support - as does everyone who REALLY has something to say. Back channel me c/o of [REDACTED] and I will forward email addresses of some good men, good writers, refugees without a country (or a home) - but, alas, write out whatever need one writes.

Anyone know how I can help rebuild New Orleans, please
back channel me c/o [REDACTED] (would be
nice if the high-end developers would stay out!) I
don't mind chocolate cities - any folksy one'll do -
do mind appropriation, however.

When I talked about secession, was referring to
Austrian art movement led by likes of Klimt and
Scheile. Rauschenburg - check 'im out - expand Eliot's
Auditory Imagination -

Apologize for being tactless. If anything, appreciate
my ethics - and my work (but no need worry about me).

agj

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[↑ Contents](#)

16. **Jim Andrews**

Re: GOOD ONE - POETRY'S SELLOUTS - NEW YEAR RESOLUTION

Tue 2 Jan 2007

*Experimental poets? There are so few, yet so damn many
on this list reckon themselves to be. Yep, he said:
REALLY want some kinda war. But there is a big
problem, I think, and that is that poetry is
suffering, that those who are supposed to be
protecting both the artform and us, and encouraging
cultural work, are more likely than not responsible
for poetry's slack misuses.*

i think you have it all wrong, alexander. poetry, having long ago died, has never
felt better. moves like smoke in the air. gets into everything. film. theatre.
visual art. music. interactive applications. you name it. poetry is to art in
general as brian eno is to music. not a 'supporting role'; but what gives its
language force and care, intensity. poetry is beyond suffering; we are the ones
suffering. but it's still on call.

poetry can't be protected. needs no protection. is dead. loves trouble anyway. if
someone wants to hurt it, they swing at the air. can't lay a glove on it. it always

knows if you're serious and is at your side when you are. no not at your side.
you're it.

experimental poetry is, in a sense, the only poetry. if its already been done, how
can you expect to keep poetry's attention? she was there the first time.

ja

<http://vispo.com>

[↑ Contents](#)

17. **Alan Sondheim**

sutra spurt ()

Tue 2 Jan 2007

sutra spurt ()

At YouTube http://www.youtube.com/watch?v=u_Z70rv0cHA (Try this; the file
uploaded, but seems to hang on loading at the client side. Hopefully this will
work; if not, please go to the URL below. Apologies - The more I use YouTube,
the worse it seems to get; it's not handling the volume.)

<http://www.asondheim.org/spurt.mp4> larger file

pump,AUM splay,AUM split,AUM splash,AUM splatter. Heidegger dissolves to
hello mode of language splatters,AUM splitting the imago spitting and
spattered. heads splat splattered against cotton pavement where little knees
won't The liminal is between the name and spattered/splattered language; it On
talk just before cumming,AUM systems crashed and letters splattered onto
Imagine the facts stormed,AUM splattered against the sidewalk,AUM an
exhausted truth emerges from my holes. sputter splatter and every margin.
Wherever I reach,AUM my fingers splatter lightning and dark electrical drops;
what drops,AUM splatters: one might say,AUM almost zero removing file
hell,AUM stutter splatter hell,AUM signal stopping hell but also mght create a
resdue or splatter,AUM almost alve bounced now the time of thermal heating
splatters a particular zero the hallmarks of confusion or "splatter" which,AUM
while not quite spam,AUM girl,AUM voice splattered across gouged trachea.
Gnaw! Gnaw! Jennifer's rain,AUM noise splattered across satellite dishes,AUM
stratospheric gouges and again,AUM splintering alan's eye,AUM splattered
against the further alan hands bleed,AUM drops splatter under the full effect
and force of gravitation Cosmos are full of partobjects,AUM
splatterphenomena,AUM dispersions without are you satisfied with your
arms .concealed in you,AUM my splattered fingers their bodies are
splattered,AUM arms shattered,AUM legs splattered,AUM ajar couch
splattered,AUM shattered,AUM legs splattered,AUM scattered,AUM necks
Electrical drops; what drops,AUM splatters one might say,AUM almost zero

skitter,AUM splatter,AUM etc. Scanner inverts the series,AUM spackle and splattered or spotted landscape. Deep within the throat the elements,AUM the referent "splatters" it's difficult to contain,AUM and thin edge of the picture splatters from the wall,AUM reassembles at every splatter as content; it's as if the thetic confined itself to a certain sure is something,AUM is already gone,AUM broken,AUM splattered,AUM sputtered,AUM splintered,AUM spurted.

Post a video response

Post a text comment

asondheim (17 minutes ago)

Am I the only one having loading difficulties recently? This was shot in Geneva w/ Maud, Foofwa, Filibert, 2006.

(Reply)

[↑ Contents](#)

18. **Ron Silliman**
Silliman's Blog '07

Tue 2 Jan 2007

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

RECENT POSTS

A look at last week's MLA

"Blog better, blog less"

Remember poets who passed on
in 2006

"A Theory's Evolution" by Charles Bernstein

A Scanner Darkly
attempts the impossible,
a movie that's faithful
to Philip K. Dick

5 little-known things about me

An appeal for Paula Gunn Allen

What makes for a decent bookstore
(4 criteria)

Rob Halpern's
Disaster Suite

Who watches the Watchmen
and who watches the writing?

Heckuva job, Gracie!

A history of cut-ups

How tell a story
in an American movie?
Dying with The Dying Gaul

The poetics of Alice Notley

John Ashbery deserves
the National Medal of the Arts

Of Jena Osman, Rachel Blau DuPlessis
and writing networks, as such

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

[↑ Contents](#)

19. **susan maurer**

reading 1-4 susan maurer and chocolate waters

Tue 2 Jan 2007

come to jushis in nyc. reading out of her home at 153w21 at 7:45. \$5 gets you a chance to have some free refreshments, read open and hear susan and chocolate.Y'all come. susan maurer

_____ Dave vs. Carl:

The Insignificant Championship Series. Who will win?

<http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?>

[href=http://davevscarl.spaces.live.com/?icid=T001MSN38C07001](http://davevscarl.spaces.live.com/?icid=T001MSN38C07001)

[↑ Contents](#)

20. **Dan Waber**

results are in

Tue 2 Jan 2007

Regarding the interest level for the three web journals I proposed last week, the results are now in.

I received input from 19 different people, the results of which can be summarized as:

Close Reading -- 7 expressed an interest in providing content, 1 indicated there was a print journal doing this, and 1 pointed me to their own blog doing something similar.

Instantiation -- 9 expressed an interest in providing content, 1 indicated a principled refusal to issue manifestos.

subgenres -- 3 expressed an interest in editing a specific category, 1 indicated that their notion of a subgenre was more content-driven than my examples, and 1 indicated that this one would be the most fun of the three to read.

So, the end result is that I'm just not seeing sufficient interest in these to justify the effort at this time. Instead, I'll use the time I'd been planning to allocate to these things on a few projects that are more individual than community oriented...the upside to being an idea factory is that there's never really a shortage of things to work on.

I would like to thank everyone who responded for their input, it helped me determine where my resources will be best spent.

Regards,
Dan

[↑ Contents](#)

21. **Adam Fieled**

Allegrezza, Compton, Pettet: Stoning the Devil

Tue 2 Jan 2007

New on Stoning the Devil (<http://www.adamfieled.blogspot.com>):

--reviews of books by Simon Pettet, Shanna Compton, and Bill Allegrezza. --
the Raincoats, a memorial piece for James Brown, Chan Marshall ("Cat Power").
--lots of other stuff

See ya there!

Love,

Adam Fieled



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<http://mail.yahoo.com>

[↑ Contents](#)

*From: Ralph Lichtensteiger <[REDACTED]>
Date: January 2, 2007 12:42:06 PM CST
To: [REDACTED]
Subject: [silence] Jackson Mac Low and Anne Tardos Recorded Live at
Roulette 1999*

just in,

New CD :: Music by Jackson Mac Low and Anne Tardos

Recorded Live at Roulette 1999

Andrew Bolotowsky, flutes

Mary Hurlbut, soprano

Theresa Salomon, violin

Jackson Mac Low and Anne Tardos, voices

Price: USD 15.00 (includes shipping)

<http://xtina.org/tarmac.htm>

best,

ralph li

<http://www.lichtensteiger.de/diary.html>

[↑ Contents](#)

25. **Larissa Shmailo** ***interview***

Tue 2 Jan 2007

FYI, I am interviewed in the current issue of cervenabarvapress.com.

Happy New Year,

L

Larissa Shmailo_ [REDACTED] (mailto:[REDACTED])

<http://larissashmailo.blogspot.com>

Listen to The No-Net World

at <http://www.cdbaby.com/cd/shmailo>

and on iTunes

[↑ Contents](#)

26. **amy king** ***New Work - New Year***

Tue 2 Jan 2007

MiPOesias 2007 (<http://www.mipoesias.com/>) presents:

LAURA MULLEN
CAROLINE BERGVALL
COLE SWENSEN
RAE ARMANTROUT
JENNIFER L. KNOX
LEIGH STEIN
WILLIAM STOBBS
MICHAEL PARKER
AARON ANSTETT
BRUCE COVEY
P.F. POTVIN
MATT HENRIKSEN
CYNTHIA ARRIEU-KING
RACHEL ZOLF
ELLEN KENNEDY
EDMUND BERRIGAN
RUFO QUINTAVALLE

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

POETRY ARCHIVES - <http://www.mipoesias.com/Poetry/>

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[↑ Contents](#)

27. **David A. Kirschenbaum**

Boog City's 2007 Events, Incl. United Artists Books 40th Anniv. and Kurt Cobain at 40 in Feb.

Tue 2 Jan 2007

hi all,

here are boog city's events for 2007 for our two series--d.a. levy lives: celebrating the renegade press and boog city's classic album live presents. The slate kicks off in february with two biggies--a 40th Anniversary Celebration for United Artists Books and a 40th Birthday Celebration for Kurt Cobain (detailed info below).

have a swell new year.

best,
david

Boog City presents

d.a. levy lives: celebrating the renegade press

A 40th Anniversary Celebration for

United Artists Books

(New York City)

Thurs. Feb. 1, 6:00 p.m., free

ACA Galleries

529 W.20th St., 5th Flr.

NYC

Event will be hosted by

United Artists' editor and publisher Lewis Warsh

Featuring readings from

Barbara Henning

Mitch Highfill

Bill Kushner

Bernadette Mayer

Dennis Moritz

Tom Savage

Anne Waldman

Lewis Warsh

With music from

Legends

There will be wine, cheese, and crackers, and many great books on sale at HUGE discounts.

Curated and with an introduction by Boog City editor David Kirschenbaum

United Artists Books

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

**United Artists Books (formerly Angel Hair Books) was founded in 1967. It is one of the oldest independent publishing companies in the United States that focuses primarily on publishing books of poetry.

During the last 40 years we have published numerous books, many of which are no longer in print. Among our authors are Robert Creeley, James Schuyler, Alice Notley, David Rosenberg, Ron Padgett, Charlotte Carter, Lorenzo Thomas,

Tom Clark, Ted Berrigan, Bernadette Mayer, Bill Berkson, Hannah Weiner, Anne Waldman, John Wieners, and Clark Coolidge.

Some of the artists who have contributed covers to United Artists/Angel Hair Books are Philip Guston, Joe Brainard, Donna Dennis, Alex Katz, James Rosenquist, George Schneeman, Amy Trachtenberg, Louise Hamlin, Jim Dine, Martha Diamond, Emilie Clark, Pamela Lawton, Rosemary Mayer, Sophia Warsh, and Anne Tardos.

The press has received numerous grants and awards from the National Endowment for the Arts, the New York State Council on the Arts, the Massachusetts Foundation for the Arts, and the Coordinating Council of Literary Magazines. It has been our primary goal to publish poets whose works are well known and well-respected within the poetry community but unknown to a wider audience.

In an article in The Baltimore Sun a few years back, Andrei Codrescu described United Artists as a small press "on the cutting edge of American poetry for the last twenty years. The series of books by United Artists is indispensable for any library collection or anyone interested in the future of poetry."

****Boog City's Classic Albums Live presents****

A 40th Birthday Celebration for Kurt Cobain

Tues. Feb. 20, 7:00 p.m., \$8

Cakeshop

152 Ludlow St.

NYC

With all three Nirvana studio albums

--Bleach, Nevermind, and In Utero--

performed live by

Daouets

The Domestics

The Marianne Pillsburys

The Olga Gogolas

Renminbi

Schwervon

The Sparrows

The Tet Offensive

The Trouble Dolls

Genan Zilkha
and more

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: F/V to Second Ave.; F to Delancey St.; J/M/Z to Essex St. Venue is between Stanton and Rivington streets.

For further information: 212-842-BOOG(2664), [REDACTED], [REDACTED], or
<http://www.cake-shop.com/>

*Daouets

<http://www.myspace.com/daouets>

*The Domestics

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

*The Marianne Pillsburys

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

*Renminbi

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

<http://www.myspace.com/renminbi>

*Schwervon! Has Hot Pants

<http://www.olivejuicemusic.com/schwervon.html>

<http://www.myspace.com/schwervon>

*The Sparrows

<http://myspace.com/rachelandrew>

*The Trouble Dolls

<http://www.troubledolls.net/>

*Genan Zilkha

<http://www.myspace.com/genanisfabulous>

d.a. levy lives: celebrating the renegade press
(remaining 2006-07 schedule, readers and musical acts to be named)

March 1, 2007

Ecopoetics

(Lewiston, ME)

Jonathan Skinner, editor

www.ecopoetics.org

April 12, 2007

Corollary Press

(Philadelphia, PA)

Juliette Lee, editor

www.corollarypress.blogspot.com

May 3, 2007

Fewer & Further Press

(Wendell, Mass.)

Jess Mynes, editor

www.fewfurpress.blogspot.com

Anchorite Editions

(Albany, N.Y.)

Chris Rizzo, editor

www.anchoritepress.blogspot.com

June 7, 2007

New American Writing

(Mill Valley Calif.)

Maxine Chernoff and Paul Hoover, editors

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

July 12, 2007

Outside Voices

(Charlottesville, VA)

Jessica Smith, editor

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

Boog City Classic Album Shows 2007

(musical acts and poets to be named)

--April, Date and Venue TBA

Fleetwood Mac, Rumours, 30th anniversary

--Fri. June 1, 7:00 p.m.

The Beatles, Sgt. Pepper's Lonely Hearts Club Band at 40

The Bowery Poetry Club

308 Bowery, @1st St.



www.bowerypoetry.com

--August, Date and Venue TBA

Lou Reed, New York

--Sun. November 11, 8:00 p.m.

Less Than Zero film 20th Anniversary

Film screened, soundtrack performed live, book excerpts read

The Bowery Poetry Club

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

[↑ Contents](#)

28. **mIEKAL aND**
a bit of Bern Porter ephemera

Tue 2 Jan 2007

This showed up on youtube a while back. Appears to be the inauguration of an art center in Zurich which references the ideas of Bern Porter. The video starts out slow but it was more than a bit eerie to hear my 1988 recording of Bern reading Last Acts of Saint Fuck You inserted into their opening presentation.

Founding Porter-House Zurich 9.9.2006

<http://www.youtube.com/watch?v=GV3KV1-ZPl4>

~mIEKAL

[↑ Contents](#)

29. **Ruth Lepson**
Re: New Work - New Year

Tue 2 Jan 2007

good combo & listening--thank you

On 1/2/07 3:51 PM, "amy king" <[REDACTED]> wrote:

MiPOesias 2007 (<http://www.mipoesias.com/>) presents:

LAURA MULLEN
CAROLINE BERGVALL
COLE SWENSEN
RAE ARMANTROUT
JENNIFER L. KNOX
LEIGH STEIN
WILLIAM STOBBS
MICHAEL PARKER
AARON ANSTETT

BRUCE COVEY
P.F. POTVIN
MATT HENRIKSEN
CYNTHIA ARRIEU-KING
RACHEL ZOLF
ELLEN KENNEDY
EDMUND BERRIGAN
RUFO QUINTAVALLE

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

POETRY ARCHIVES - <http://www.mipoesias.com/Poetry/>

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[↑ Contents](#)

30. **Ruth Lepson**
Re: a bit of Bern Porter ephemera

Tue 2 Jan 2007

terrific--slow down & breathe time, see letters in the night sky

On 1/2/07 4:41 PM, "mIEKAL aND" <[REDACTED]> wrote:

This showed up on youtube a while back. Appears to be the inauguration of an art center in Zurich which references the ideas of Bern Porter. The video starts out slow but it was more than a bit eerie to hear my 1988 recording of Bern reading Last Acts of Saint Fuck You inserted into their opening presentation.

Founding Porter-House Zurich 9.9.2006

<http://www.youtube.com/watch?v=GV3KV1-ZPl4>

~mIEKAL

[↑ Contents](#)

31. **cralan kelder**

Re: Sell Outs? what obligation to the audience

Tue 2 Jan 2007

Yes, granted, selling out is bad thing, is inauthentic, is disingenuous somehow is trying to sell you something, the beauty of poetry being that nobody is trying to sell you anything.

However that begs the question, should poetry not make you want to ³buy² it?

I Hope that appreciation from normal citizens versus the academic side of poetry is not mutually exclusive.

The question remains what obligation any poet has to an audience;

to entertain

to be accessible

to meet the audience

and if any of these things are true, why do many poets pointedly practice none of the above?

i suppose its also interesting to extend the audience from the physical performance or reading space to being off the written page, and ask what a writer owes a reader.

yon thoughts?

On 1/1/07 2:26 PM, "Charlie Rossiter" <[REDACTED]> wrote:

Well it's January 1 -- a fine time for idealism.

I'm inclined to think that the biggest way to sell out is to not be true to your self. (I warned you)

That is to say, if you're dumbing down poems to get applause/laughter/whatever from a mass audience, that's one way of selling out. On the other hand, if you're a straight ahead poet who is really driven to write the kind of poems that a lot of normal citizens enjoy but you crave recognition from the more academic side of the poetry world, you just might sell out by going experimental and sucking up to that crowd.

Happy New Year. Keep those poems flowing.

Charlie

an interesting question to me is about ³selling out². Don't poets have an obligation to their audience, in terms of accessibility, for example. Why do so many poets seem to punish their audience? If a poet notices that a certain line,

phrase, subject, etc, elicits more appreciation, is it selling out to react, as an artist, to that knowledge?

Given the thread earlier about the suspicion that most people who read poetry are poets; when performing at least poets can reach a wider audience.

The question is,

What obligation does a poet have to an audience?

On 12/25/06 4:16 PM, "Haas Bianchi" <[REDACTED]> wrote:

It is a travesty that experimental poetry has retreated into a niche and is not read for fully. This is mostly the fault of experimental poets because of the publishing structure that exists they do not need to seek audience because sales do not determine publication- selling out? Who was a bigger sell out? Stein, Pound? Or Creeley? Poets need to survive how they do it is not our concern what matters is that they create good and great poems and challenge the existing structure/

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

From: UB Poetics discussion group [mailto:[REDACTED]] On Behalf Of heidi arnold

Sent: Wednesday, December 13, 2006 2:44 PM

To: [REDACTED]

Subject:

angela --

first, a nod to your high horse -- hang on to it

-- in answer to your question -- "what do you mean by 'selling out'"

-- who was it that called clinton a panderbear?

-- to write as a service of stenography for individuals who want their own style and views expressed in contemporary poetry in order to gratify their

egos and wallets is selling out -- to allow corporate interests or upper class cliques to treat poets as stenographers -- when they can't find a mirror handy -- is selling out -- to allow these same corporate interests to leech off your entire poetic network because they find it entertaining -- is selling out -- to write to please the status quo -- is selling out -- to write to make fat-assed exploiters of the arts community happy with their masturbatory inner lives is selling out -- and so on

-- i am sure that everyone else could add to this list which is my infuriated hungover take on the issue at the moment

--over to you,

heidi

On 12/13/06, angela vasquez-giroux <[REDACTED]> wrote:

heidi, what exactly do you mean by "selling out"?

i think the concern that the only audience for poetry anymore (in the US) is poets and our close relations/friends, is legitimate and quite frankly pressing.

i wish more non-poets would read. or more people who think they're poets would read, instead of just stating that their newest work is a perfect poem b/c they wrote it / say so.

poetry is inclusive in terms of making it available to anyone who wants to read, enjoy, etc. i don't believe that means everyone should be writing poetry. but they all should be reading it.

*(on my high horse)
angela*

On 12/13/06, heidi arnold <[REDACTED]> wrote:

*-- that entire "non-poets who read poetry" thread has a *lovely "we're selling out" scent if you ask me -- did someone get paid to start it, or what?*

-- my blog is updated at www.peaceraptor.blogspot.com

-- back to work

cheers,

heidi

--

www.heidiarnold.org
<http://peaceraptor.blogspot.com/>

--

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

--

www.heidiarnold.org
<http://peaceraptor.blogspot.com/>

[↑ Contents](#)

32. **Alison Croggon**

Re: Sell Outs? what obligation to the audience

Tue 2 Jan 2007

"Selling out" is a bit bizarre to think of in the context of poetry. A little precious, perhaps? Who's buying?

*The question is,
What obligation does a poet have to an audience?*

None, I'd say. But a great obligation to the art of poetry.

All best

A

--

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

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

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

[↑ Contents](#)

33. **Sina Queyras**

Re: New Work - New Year

Tue 2 Jan 2007

great lineup ms. king.

happy new year to you.

Sina

MiPOesias 2007 (<http://www.mipoesias.com/>) presents:

LAURA MULLEN
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COLE SWENSEN
RAE ARMANTROUT
JENNIFER L. KNOX
LEIGH STEIN
WILLIAM STOBBS
MICHAEL PARKER
AARON ANSTETT
BRUCE COVEY
P.F. POTVIN
MATT HENRIKSEN
CYNTHIA ARRIEU-KING
RACHEL ZOLF
ELLEN KENNEDY
EDMUND BERRIGAN
RUFO QUINTAVALLE

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

POETRY ARCHIVES - <http://www.mipoesias.com/Poetry/>

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--

Sina Queyras
Visiting Assistant Professor
Department of English
Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392
[REDACTED]

[↑ Contents](#)

34. **L Guevarra**

NEW BOOK: The Poem of the Cid

Tue 2 Jan 2007

Dear Buffalo Poetics List:

The University of California Press is pleased to announce the publication of:

The Poem of the Cid

Lesley Byrd Simpson was a renowned translator of many great works of Spanish literature. His translations of _The Celestina_ and _The Poem of the Cid_ (both UC Press books) in particular preserve the vigor and colloquial flavor of the original.

<http://go.ucpress.edu/Simpson>

Students of Spanish literature have long been familiar with this eight-hundred-year-old epic detailing the legendary exploits of the soldier-adventurer Ruy Díaz of Bivar, El Cid, and of his part in the long struggle between Christianity and Islam. The epic poem recounts the adventures of the Cid; of his peerless steed, Babieca, and of his two famous swords, Colada and Tizón; of his wife, Doña Ximena, and his two daughters, Doña Elvira and Doña Sol, who found sanctuary with Abbot Don Sancho in the monastery of San Pedro de Cardena during the Cid's exile; and of the despicable and black-hearted princes of Carrión, Diego and Fernando González.

Full information about the book is available online: <http://go.ucpress.edu/Simpson>

--

Lolita Guevarra

Electronic Marketing Coordinator

University of California Press

Tel. [REDACTED] | Fax [REDACTED]

[REDACTED]

[↑ Contents](#)

35. **Nick Carbo**

Poetry workshops in the south of France this summer! C'est magnifique!

Tue 2 Jan 2007

Consider writing poetry in France this summer!

Pls. pass on to interested writing friends, students, cousins, or colleagues.

AUVILLAR WRITERS' WORKSHOPS

Poetry workshops in the South of France

The VCCA is pleased to offer workshops for poets 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 poets, 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 each workshop is \$2195 and includes accommodations at a charming local hotel, all meals, introductions to the region and walking tours of Auvillar.

Application deadline is May 1, 2007. Early bird registration deadline is February 1. Scholarships available, deadline: March 1.

To apply, submit a completed application

(<http://www.vcca.com/Registration07.pdf>) and, if available, a writing sample, to: VCCA France, 154 San Angelo Drive, Amherst, VA 24521.

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 farmer'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. -----

Sample daily schedule:

8 AM: Petit déjeuner of croissants and café in the Moulin a Nef courtyard.

9 AM-Noon: Lecture and workshops.

12:30-1:30PM: Buffet lunch.

1:30-6:30PM: Individual conferences, private writing time, and/or excursions to sample the art and culture of the French countryside.

7:30PM: Dinner on the terrace of the Hotel de l'Horloge, readings by workshop participants, instructors, and visiting writers.

Come experience an unforgettable poetry writing summer. Travel expenses to Auvillar are the responsibility of participant. Places are limited so please consider applying early by February 1 and take advantage of the early bird discount.

Thank you and merci beaucoup!

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](#)

36. **Joanna Fuhrman**

Reading at the Poetry Project: Shapiro & Fuhrman

Tue 2 Jan 2007

Joanna Fuhrman & David Shapiro Wednesday, 8:00 pm January 3rd, 2007 The reading is also a party for David's 60th birthday. Hope to see you there. Joanna Fuhrman is the author of three books of poetry published by Hanging Loose Press, *Freud in Brooklyn* (2000), *Ugh Ugh Ocean* (2003) and *Moraine* (2006). She has an essay forthcoming in *Burning Interiors: The Poetry and Poetics of David Shapiro* (Fairleigh Dickinson University Press.) Recent poems have appeared in *Conduit*, *American Letters and Commentary* and *Traffic*. David Shapiro was born January 2 in 1947 and was a violinist in his youth. He published his first book January in 1965. He has published thirty books of poetry and criticism, including the first book on John Ashbery, the first volume on Jasper Johns' drawings, and the first book on Mondrian's flower studies. He wrote the political play *Harrisburg Mon Amour* with S. Miller and produced at The Kitchen with music by Laurie Anderson. He has also taught at Cooper Union

the last 25 years and his monument for Jan Palach with John Hejduk was dedicated at the Castle in Prague by then President Vaclav Havel. His New and Selected Poems is forthcoming from Overlook Press. He co-edited the Anthology of New York Poets with Ron Padgett. He recently wrote Rabbit/Duck with Richard Hell. With Bill Beckley he edited the controversial anthology, Uncontrollable Beauty. His movies with Rudy Burckhardt include Mobile Homes, Dandelions and Great Regular Flavor. All events are \$8, \$7 for students and seniors, \$5 for members and begin at 8pm unless otherwise noted. The Poetry Project is wheelchair accessible with assistance and advance notice. Schedule subject to change. The Poetry Project is located in St. Mark's Church at the corner of 2nd Ave and 10th St in Manhattan. Call [REDACTED] for more information..

Join Excite! - <http://www.excite.com>
The most personalized portal on the Web!

[↑ Contents](#)

37. **Ricejunk2** ***Re: Ghosts in the Machine*** *Tue 2 Jan 2007*

Re: Ghosts in the machine...

Has anyone read Specimen Days, by Michael Cunningham. It may not be "poetry", to those who choose to strictly define a sculpture of words, but it is very good fiction... and sort of about poetry! Quite demanding of the reader's attentions, this is not your ordinary cookie-cutter fiction! Quoting Whitman throughout, the book is divided into three stories, of which I have only read two so far... I am taking my time reading this one. Here is a better explanation of this book, taken from a review by New York Magazine. Would be a great discussion piece, if anyone has read it!? Yes? No? --T.F. Rice

----- In his new book? a trio of linked novellas titled Specimen Days? Cunningham quotes Walt Whitman as amply as he once quoted Woolf. Although the relationship has the same near-death intensity, the chemistry is different. It isn't clear that Cunningham likes Whitman, for one thing. The three novellas? a ghost story, a neo-noir tale, and a turn at science fiction? feel rather like attempts at exorcism. When characters quote the poet, they're displaying not an affinity but a symptom. A self-destructive boy blurts out lines of Whitman's verse as if they were the expletives of a Tourette's patient or the calculations of an autistic. Terrorists cite Leaves of Grass to justify suicide bombings. A robot with runaway emotionality is irritated by an implanted poetry chip, which causes him to say, ?

I understand the large hearts of heroes, the courage of present times and all times,? to a surveillance drone considering whether to zap him into molten titanium and gobbets of artificial flesh.

Put Whitman's lyric ideas into a novel, and you get a disquieting plot: Romantic freedom leads to nothing but death. Because people tend to read narratives as if the ending were the moral of the story, a defender of romantic freedom might be tempted to force a happy ending?to sentimentalize mere death. In such lines of Whitman's as ?to die is different from what anyone supposed, and luckier,? D. H. Lawrence heard a hint that the surrender of self at life's end might qualify as a kind of salvation. ?Post-mortem effects,? Lawrence called such thinking. He loathed it.

In Specimen Days, Cunningham seems to be trying to work through those effects. He quotes Whitman's line about the luckiness of death several times. Like its predecessors, the new book ends with a corpse. The innovation is that it also starts with one. ?Walt said that the dead turned into grass,? says 12-year-old Lucas, who has just lost his older brother to an industrial accident, ?but there was no grass where they'd buried Simon.? Lucas lives in 1870s New York, and he fears that the dawning machine age has made Whitman's wishful thinking about death come horribly true. What if Simon's soul lives on in the machines that mangled him, and he wants to steal away his still-living fiancée, Catherine?

Read the entire review at: <http://nymag.com/nymetro/arts/books/reviews/11940/>
I am sure there are a lot of other reviews/discussions out there...

Quoting David-Baptiste Chirot <[REDACTED]>:

This page was sent to you by: [REDACTED].

Mary Baker Eddy has a telephone in her vault in the Mt Auburn Cemetery in Cambridge, MA USA-- the number is public when i lived in Boston--and for two years by back entrance o Mt Auburn-- i used to give her a call now and then no one ever answered-- i used to wonder if she screened her calls--

OPINION | December 30, 2006

Op-Ed Contributor: Ghosts in the Machine

By DEBORAH BLUM

When scientists wrote in a recent issue of the journal Nature that they could induce phantom effects — the sensation of being haunted by a shadowy figure — by stimulating the brain with electricity, it made perfect neurological sense.

<http://www.nytimes.com/2006/12/30/opinion/30blum.html?ex=1168146000&en=b620974da8e39050&ei=5070&emc=eta1>

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[↑ Contents](#)

38. **Joe Amato**

Re: Ghosts in the Machine

Tue 2 Jan 2007

Re the following part of that review of Cunningham's Specimen Days:

In such lines of Whitman?s as ?to die is different from what anyone supposed, and luckier,? D. H. Lawrence heard a hint that the surrender of self at life?s end might qualify as a kind of salvation. ?Post-mortem effects,? Lawrence called such thinking. He loathed it.

This strikes me as close to entirely wrong. E.g., here is Lawrence on Whitman and death, Chapter 12 of Studies in Classic American Literature:

"Whitman would not have been the great poet he is if he had not taken the last steps and looked over into death. Death, the last merging, that was the goal of his manhood."

And here is Lawrence on what he meant by "post-mortem effects" (Chapter 11):

"If the Great White Whale sank the ship of the Great White Soul in 1851, what's been happening ever since?

"Post-mortem effects, presumably."

Seems to me that reviewer is playing it too fast & too loose. But it **is** interesting to hear about Cunningham's book.

Best,
Joe

[↑ Contents](#)

39. **Alan Sondheim**

Muck and Spurt Sutras up and running

Wed 3 Jan 2007

Muck and Spurt Sutras up and running

What about muck? Viscious, curled like tar around things, decayed, fecal, or a mess, mussed, massed, mossed... Goo, gooey, thickened, greased oily, sludged, crawled, scrambled, digitally reconstructed, interpreted, cooled down, warmed, swollen, roiling, spoiled, spilled, mashed, mushed, rastered, filtered, sloughed, spewed, numbered, festered, hot

Muck Sutra full version <http://www.asondheim.org/muck.mp4>

YouTube version running http://www.youtube.com/watch?v=5lQB5r_mcXY

Spurt Sutra finally up <http://www.youtube.com/watch?v=O9RYuc7Un0I> and running

new stuff at <http://www.asondheim.org/biog.txt>

[↑ Contents](#)

40. **Jesse Glass**

The Sayings of My Dying Father

Wed 3 Jan 2007

The Sayings of My Dying Father

1.

Thems was good times we had way back then, now warn\$BCU(B they?

2.

I used to work from sun-up to sun-down. Boys, nobody could outwork me in Carroll County and you all knowed it. And none of you could.

3.

Boys, get me up out of this bed and let me go to the woods one more time.

4.

You know I held my dad\$BCT(B hand when he died. He was mean to me most all

my [life,

but it\$BCT(B important to help things along, I guess.

5.

I ain\$BCU(B saying yes or no about that. But if I don\$BCU(B say nothing,
then you know you\$BCS(Be maybe correct.

6.

It\$BCT(B the end times coming. The world\$BCT(B getting crazier every day, I
tell you all.

7.

Since they sent those men to the moon, Nature\$BCT(B knocked out of whack
and everything\$BCT(B got messed up.
Look at the weather. Look at the price of gas.

8.

You boys. I love all you boys.

9.

All you can do is keep looking ahead. Don\$BCU(B look back. Just keep
looking ahead.

10.

This stuff won\$BCU(B let me rest. Everything goes through me
like coffee through a stand pipe.

11.

If I could just get a little sleep...but, boys, this stuff won\$BCU(B let me
be.

12.

When I found out I wanted to get the hell out and move to Montana.
Get away from everybody\$BCT(B craziness.

13.

Yep, those surgeons don\$BCU(B have much pity for you when they get you
in the butcher shop, that\$BCT(B for sure.

14.

I accept jesus.

15. There might be a clinic down Mexico\$BK*(B heard\$BKN(Baybe could help
me. U.S. Government\$BCT(B against it, but they keep curing this stuff. Maybe
there\$BCT(B a chance.

16.

What I need\$BCT(B a nurse with a short short dress and big, creamy colored
[bubbies.

That\$BCE(B knock this cancer outta me.

[↑ Contents](#)

41. **Catherine Daly**

Re: Sell Outs? what obligation to the audience

Wed 3 Jan 2007

if you're vending something,
selling through, selling +out+ is great --

in poetry, that means selling / +placing+ one poem -- i.e., you put one poem one
place, and you can't put it in a like place again --

that way, selling out is putting all one's poems somewhere where they can't be
republished except in a -- well, is it a higher place or a place where it might get
more attention -- open to debate

but anyway, sticking poems somewhere +else+

--

All best,
Catherine Daly



[↑ Contents](#)

42. **Phil Primeau**

Re: The Sayings of My Dying Father

Wed 3 Jan 2007

How wonderfully provincial.

[↑ Contents](#)

43. **Alexander Jorgensen**

Re: Sell Outs? what obligation to the audience

Wed 3 Jan 2007

I think what Cralan is saying is really very
important.

And these conversations, I think, tend to the
dishonest. Before I continue, let me say that I mean
no disrespect to anyone - certainly, and nothing's
personal. No more hateful emails, or telling me about
whatever portfolio you've written.

First, on Creeley: Creeley selling out is just not
knowing enough about him, I wanna say - and I'm not
the expert, for I think he is only - but he suffered a
long time, made little money, read in some of the most
obscure locations, supported a hellofalotta people,

and did this for most of life. He wrote and he wrote for one reason, he thought he had something to say. Too, he spoke to real people. In wasn't until the end of his life, I think most would agree, that he really began to worry about his place.

Now, this idea of dumbing down poetry, even to use this garbled and hackneyed phrase, I think, is insulting - and really supposes the poet has something to say (or is perceptive). I mean, isn't that the question? Not just how to say it, how theatrical to sing it, but what to say - how to inform culture and, thus, do cultural work. Academic poets are the criminals to the poetry set, but the poetry set, some represented here, is certainly criminal in their delusion of poetry mattering - in their delusion that their audience is more than groupies or hangers-on, young poets wanting to be poets, people drawn to the glam of poetry's hyper-synthetic scene. Ok, the hate mail. But I've read in NYC, Prague, Beijing, college campuses - lots of places...and it's usually the same.

Poetry matters, I think, not because of me, but rather because it has something to do, is an offshoot of a need. This is all so silly. I mean, go to your street corner and talk to those folk you see and convince them poetry isn't archaic - and is still being written. Read some of the online work about sitting at a cafe, or some self-indulgent tripe. I really do think that one thing about the internet is that many of us are allowed to actually believe we are important - maybe because we get listed in google as many times as Frogsex.com

And this is the from, I submit, that younger poets are gonna be constrained by - till poetry, and maybe its that way now, is like most of the pop music we listen to for a week or month - throw-away.

Just a thought.

AJ

Do You Yahoo!?

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

<http://mail.yahoo.com>

[↑ Contents](#)

44. **David-Baptiste Chirot**

Re: Sell Outs? what obligation to the audience/(mla off site--)

Wed 3 Jan 2007

One of those hilarious moments of serendipidity--
this question of audience arises just as the photos of MLA off site reading
are going up--

i liked what alison croggan wrote, that the obligation is to poetry-- for me it's a
form of thanks for being present in the presence of the present-- which doesn't
require any audience other than the material one is working with--and whatevr
is all around one--animal vegetable mineral general junk and debris etc -- and
since work outside on rubBEings and clay impression spray paintings--audience
is also passersby--through time about every sort of person--stops and watches,
talks--including the occaisional police, security guard, property owner--(one
recently tried to tackle me thinking i was attaching explosive device to "his"
crane, when was making clay impression of letterings on the huge tires--doesn't
help to wear black clothes with black hooded sweatshirt and running shoes!--)--
who also take an interest and ask questions--

the "audience" is literally "the person on the street"--which makes it a lot more
interesting for all concerned as always the unexpected-- "I do not seek, I find"--
so sayeth sr picasso--passersby & work find each other--i get to be in the
audience, too--

a chance meeting at any time and place--no set time and place and audience for
poetry--but anytime anywhere anyone--

(and since there are no placards announcing any event, one can oneself be
anybody--unless asked to produce "proof of identity" which narrows it down to
one name--for the moment--and then when that passerby passes by, one can
return to being anybody--)

*From: Catherine Daly <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Sell Outs? what obligation to the audience
Date: Tue, 2 Jan 2007 21:40:27 -0800*

if you're vending something,

selling through, selling +out+ is great --

*in poetry, that means selling / +placing+ one poem -- i.e., you put
one poem one place, and you can't put it in a like place again --*

*that way, selling out is putting all one's poems somewhere where they
can't be republished except in a -- well, is it a higher place or a
place where it might get more attention -- open to debate*

but anyway, sticking poems somewhere +else+

--

*All best,
Catherine Daly*



Type your
favorite song. Get a customized station. Try MSN Radio powered by Pandora.
<http://radio.msn.com/?icid=T002MSN03A07001>

[↑ Contents](#)

45. **Tony Trigilio**

**[job] Asst. Programs Director, Creative Writing--Poetry and
Literature**

Wed 3 Jan 2007

The English Department at Columbia College Chicago is seeking an Assistant Programs Director for its Creative Writing--Poetry (B.A. and M.F.A.) and Literature Programs. This is an academic staff position that includes teaching one class per year in Literature and/or Creative Writing--Poetry. More information below.

Best,

Tony

ASSISTANT PROGRAMS DIRECTOR

Columbia College Chicago is an urban institution of over 11,500 undergraduate & graduate students, emphasizing arts, media, & communications in a liberal arts setting.

The Assistant Programs Director is a high-level departmental administrative support position serving the Creative Writing-Poetry & Literature programs.

The position requires sound decision-making, organizational, & supervisory skills. Responsibilities include teaching one class per year in Literature &/or Poetry; acting as the primary liaison between Creative Writing-Poetry &

Literature programs; hiring, evaluating, and developing part-time faculty; & managing communications for marketing/promotion. Will also support the Directors with day-to-day operations of the programs, including scheduling classes, events & meetings as well as preparing the budget. The successful candidate will possess college-level teaching exp. with an interest in &/or prior academic administrative exp. with the Humanities/Arts. A Ph.D. is preferred.

Columbia College Chicago encourages qualified female, GLBT, disabled, international & minority classified individuals to apply for all positions. No phone calls, please. We offer a competitive salary & an excellent benefits package. For consideration, please submit a resume and a cover letter to:

Kenneth Daley,
Chair Department of English
Columbia College Chicago
Assistant Programs Director Search
600 S. Michigan Avenue
Chicago, IL 60605

Review of applications begins immediately and will continue until position is filled.

[↑ Contents](#)

46. **Ron Silliman**
New Anne Tardos-Jackson Mac Low CD
Wed 3 Jan 2007

Anne Tardos asked me to post this info of her new CD of a 1999 recording she made with the late Jackson Mac Low:

New site for new CD, with LISTEN:
<http://xtina.org/tarmac.htm>

Anne Tardos
42 N. Moore St.
New York, NY 10013
www.annetardos.com



[↑ Contents](#)

47. **Bill Marsh**

New from Factory School

Wed 3 Jan 2007

Pleased in the extreme to announce:

THE ADVENTUROUS

by Kass Fleisher

83 pages, perfect bound

ISBN 1-60001-000-8

available for \$12 through Small Press Distribution:

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

THE ADVENTUROUS is the latest offering in the PS3577 series at Factory School. For a complete listing of current and pending FS titles in this and other series, please visit:

<http://www.factoryschool.org/pubs/>

Carla Harryman writes:

The Adventurous is a breakaway satire that behaves like a free being on a raging escapade. Funny, base, brainy, and big, its multi-pitched prose is a self-unsparring and timely assault on stupidity produced by normalizing regimes and the repressive gender systems we intellectuals like to pretend only exist someplace else.

For more info, contact:

info at factoryschool dot org

[↑ Contents](#)

48. **David Applegate**

"PIG" now available from Bad Noise Productions***

Wed 3 Jan 2007

Dear Buffalo Poetics Listserv,

Bad Noise Productions would like to offer you a free excursion into a realm where language meets bizarre digital collage; the world of "PIG."

"PIG" is available in .PDF format now at www.badnoiseproductions.com *-
Enjoy.

Best wishes for a blown-out '07,

David Applegate

[↑ Contents](#)

49. **Stephen Vincent**

Re: Sell Outs? what obligation to the audience/(mla off site--)

Wed 3 Jan 2007

*and since work outside on rubBEings and clay impression spray
paintings--audience is also passersby--through time about every sort of
person--stops and watches, talks--including the occasional police, security
guard, property owner--(one recently tried to tackle me thinking i was
attaching explosive device to "his" crane, when was making clay impression
of letterings on the huge tires--doesn't help to wear black clothes with
black hooded sweatshirt and running shoes!--)--who also take an interest and
ask questions--*

If you try to take a picture in the immediate vicinity of the Bechtel building in San Francisco, the security guard stops you, even if - as I was once - taking a photograph of the building rising from the public plaza between the buildings. Turning the situation around, I asked the security guard if I could take his picture. He was a little taken aback by my kind attention. But refused by saying that he did not like think he looked 'good enough' to be photographed that particular gray morning. Alternatively, he did not also say that his body was a security site that also needed to be protected from cameras and 'suspicious' documentation - it was Bechtel, the building that was his calling. I honored his personal request not 'to shoot' him.

And what an ugly dark building! I think they have since moved the headquarters to a safe non-City site somewhere.

Parenthetically I wonder how the Gerald Ford family feels about having two war criminals (Cheney, Rumsfeld) as honorary pall bearers. Trying to resurrect their careers via a casket!! Wow. Let's hope - minimally - they get the Pinochet treatment for the rest of their lives.

Stephen V

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

Where currently is an account of

The Soundeye Poetry Festival

Cork, July 6 - 9/.

[↑ Contents](#)

50. **Fulcrum Annual**

Fulcrum Marathon Jan 10

Wed 3 Jan 2007

FULCRUM MARATHON POETRY READING

WHEN: Wednesday Jan 10 at 5:30 p.m.

WHERE: Lame Duck Books, 12 Arrow Street, Harvard Square (landmark: Cafe

Pamplona)

WHO: David Blair, Lisa Goldfarb, Joan Houlihan, George Kalogeris, Katia Kapovich, X J Kennedy, Ben Mazer, Andy McCord, John Mulrooney, Philip Nikolayev, Benjamin Paloff, Jacquelyn Pope, Don Share, Mark Schorr, Ellen Steinbaum, Stephen Sturgeon, Ellen Wehle & others

HOW: Free, reception to follow, all friends are welcome!

SPONSORED by Fulcrum and Lame Duck Books

(<http://www.lameduckbooks.com/>)

QUERIES: [REDACTED]

(NB Fulcrum contributors! If you are a contributor to any of Fulcrum's issues 1-5 but haven't yet responded to our previous invitation, we may still be able to include you in this reading if you reply right away and confirm you intention to participate. If you did respond positively but are not on the above list, please let us know too.)

~~~~~  
~~~~~

Philip Nikolayev & Katia Kapovich, Editors

FULCRUM: AN ANNUAL OF POETRY AND AESTHETICS

334 Harvard Street, Suite D-2

Cambridge, MA 02139, USA

<http://fulcrumpoetry.com>

phone [REDACTED]

e-mail editor{AT}fulcrumpoetry.com

[↑ Contents](#)

51. **Skip Fox**

Re: The Sayings of My Dying Father

Wed 3 Jan 2007

How full.

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

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

Sent: Tuesday, January 02, 2007 11:31 PM

To: [REDACTED]

Subject: The Sayings of My Dying Father

The Sayings of My Dying Father

1.

Thems was good times we had way back then, now warn\$BCU(B they?

2.

I used to work from sun-up to sun-down. Boys, nobody
could outwork me in Carroll County and you all knowed it.
And none of you could.

3.

Boys, get me up out of this bed and let me go to the woods one more time.

4.

You know I held my dad's BCT(B hand when he died. He was mean to me most
all
my [life,
but it's BCT(B important to help things along, I guess.

5.

I ain't BCU(B saying yes or no about that. But if I don't BCU(B say nothing,
then you know you're BCS(Be maybe correct.

6.

It's BCT(B the end times coming. The world's BCT(B getting crazier every day, I
tell you all.

7.

Since they sent those men to the moon, Nature's BCT(B knocked out of whack
and everything's BCT(B got messed up.
Look at the weather. Look at the price of gas.

8.

You boys. I love all you boys.

9.

All you can do is keep looking ahead. Don't BCU(B look back. Just keep
looking ahead.

10.

This stuff won't BCU(B let me rest. Everything goes through me
like coffee through a stand pipe.

11.

If I could just get a little sleep...but, boys, this stuff won't BCU(B let me
be.

12.

When I found out I wanted to get the hell out and move to Montana.
Get away from everybody's BCT(B craziness.

13.

Yep, those surgeons don't BCU(B have much pity for you when they get you
in the butcher shop, that's BCT(B for sure.

on authorial voice

(a response to "Voices in Denial: Poetry and Post-Culture" by A. C. Evans)

permanent link <<http://heuriskein.blogspot.com/2007/01/on-authorial-voice.html>>

enjoy,

tom orange

[↑ Contents](#)

54. **j. kuszai**

Tillie Olsen dies at 94

Wed 3 Jan 2007

Here is the NY Times obit:

<http://www.nytimes.com/2007/01/03/books/03olsen.html>

[↑ Contents](#)

55. **C. A. Conrad**

PhillySound Feature, Issue #5: Suzanne Stein

Wed 3 Jan 2007

PhillySound Feature, Issue #5: Suzanne Stein

PhillySound Feature is an occasional blog-zine which focuses on the work of a single poet. Members of our blog collective alternate editing issues and choosing poets to feature.

Issue #5 is dedicated to the very fine work of poet SUZANNE STEIN.

Click here:

[_http://phillysound.blogspot.com/2006_12_01_phillysound_archive.html_](http://phillysound.blogspot.com/2006_12_01_phillysound_archive.html)
(http://phillysound.blogspot.com/2006_12_01_phillysound_archive.html)

Please enjoy,

CAConrad,

editor of Issue #5

(http://phillysound.blogspot.com/2006_12_01_phillysound_archive.html)

[↑ Contents](#)

56. **Dodie Bellamy**

Writing Experiments Workshop in San Francisco

Wed 3 Jan 2007

Writing Experiments Workshop

Dodie Bellamy

Due to the success of fall's writing experiments workshop I'm offering a slightly shorter version of the workshop this spring. The class will meet 8 Tuesday evenings, from 7 to 10 p.m. The dates: January 30 through April 3 (no class Feb. 13 and March 20). Cost: \$300, with a \$100 deposit due by January 24.

Most weeks students will be assigned a short take-home writing experiment which they will share with the class the following week. Assignments will range from cut ups to exploring bodily sensations. Each week we will also critique longer pieces by two to five students. Students may bring in anything they want (up to 20 pages) for the longer critiques. Depending on the length, these longer pieces will be read aloud in class or handed out a week ahead of time. Though this class will have a prose focus, it is cross-genre, and poets are welcome. The class is limited to 9 students. Lots and lots of personal attention. It takes place in San Francisco, in my South of Market apartment, which comes complete with snacks and two cats.

This is a good class for poets wanting to play around with narrative or prose writers wanting to open up their prose. It will be the last workshop I'll be doing for a while.

Pink Steam, my collection of fiction, memoir, and memoiresque essays, was published in 2004 by San Francisco's Suspect Thoughts Press. My vampire novel, The Letters of Mina Harker was reprinted by University of Wisconsin Press, also in 2004. Academonia, a book of essays, is just out from Krupskaya, and is available at Small Press Distribution:

<<http://www.spdbooks.org/Details.asp?BookID=1928650252>>

I'm the author of 3 other books and I teach creative writing at SF State and in the MFA program at Antioch Los Angeles. I've also taught at CalArts, Naropa summer session, Mills, USF, UC Santa Cruz, and the SF Art Institute. I've received the Bay Guardian Goldie Award for Literature and the Firecracker Alternative Book Award for Poetry.

If you're interested, please email about work samples, etc. Or--if you know anybody who might be interested, please pass this email along to them. If you're interested do contact me promptly. Preference given to those not currently enrolled in a grad writing program. I'm going out of town for a few days so I may not get back to you until after January 11.

[↑ Contents](#)

57. **Jeffrey Side**

A Response to Neil Astley's, 'Give Poetry Back to People' by Douglas Messerli

Wed 3 Jan 2007

A Response to Neil Astley's, 'Give Poetry Back to People' by Douglas Messerli

<http://www.argotistonline.co.uk/Messerli%20essay.htm>

[↑ Contents](#)

58. **Dr. Barry S. Alpert**

True Story of a Winning Strategy for an NEA Fellowship in Poetry

Wed 3 Jan 2007

<http://www.washingtoncitypaper.com/display.php?id=399#400&navEdit>

Scroll down to the second essay, "The Verse Interests" by Sarah Godfrey.

Barry Alpert

Dave vs. Carl:

The Insignificant Championship Series. Who will win?

<http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?>

[href=http://davevscarl.spaces.live.com/?icid=T001MSN38C07001](http://davevscarl.spaces.live.com/?icid=T001MSN38C07001)

[↑ Contents](#)

59. **ALDON L NIELSEN**

there's money in form!

Wed 3 Jan 2007

Barry Alpert sent me this item from the Washington D.C. CITY PAPER -- The kicker comes in paragraph four, where we learn what turned the trick with the Dana Gioia NEA -- The Verse Interests Books By Sarah Godfrey

When John Smith received a late-morning phone call at work from National Endowment for the Arts chair Dana Gioia, it didn't take him long to realize what it was in regard to. "As soon as [Gioia] identified himself, I figured what it was," says Smith, 43.

The news, however, would take a little longer to set in. Gioia rang Smith up at his day job at the Inter-American Development Bank, where he serves as an editor, to tell him he'd just won a huge honor in his other profession--as a poet. Smith was awarded a \$20,000 NEA Literature Fellowship in Poetry. "I'm still a little stunned about the whole thing," the Southwest resident says.

Smith was one of only 50 poets nationwide to be awarded a grant and the only Washington, D.C., poet to snag a fellowship, but he hopes his gain will benefit D.C. poets other than himself. "This is not just for me—it kind of shows and hints at the amount of poetic activity that goes on in Washington," Smith says. "There are several different scenes and some very good people—a lot of them have been very supportive [of me]."

Smith is the author of two volumes of poetry—2005's *Settling for Beauty* and 1999's *The Hypothetical Landscape*—and edited *Northern Music: Poems About and Inspired by Glenn Gould*, an anthology of writing about the Canadian musician. Smith's poems, essays, and fiction have appeared in publications as diverse as crime-fiction Web site *Thuglit.com* and the self-described "modern dog culture magazine" *The Bark*. He's also recently completed a children's book slated for publication in 2008. Still, poetry "is at the center of what I do," Smith says.

Having unsuccessfully submitted his work to the NEA twice before sending his latest application in February of this year, what finally worked for Smith was sending in a collection of formal verse rather than a sampling of his free-verse poems. After a “nerve-wracking” selection process, he decided on “a polished collection of formal verse—or at least as polished as I know how to make it—rather than include a little bit of everything,” Smith says. “I tried the eclectic manuscript before. It hadn’t worked, [so I] decided to put all of my eggs in one basket.”

Smith's next big decision will be what to do with the unexpected windfall. For its part, NEA has helped him narrow his list of options: The grant is to be used for research, travel, and time off from one's regular job to allow more time to write—not, say, for a down payment on a new house or paying off a car note.

“They don't send me a check,” Smith says. “[The money] is held in an escrow account and drawn down for specific purposes—it's taxable. It's not really a license for irresponsibility.

[illegible]

We are enslaved by
what makes us free -- intolerable
paradox at the heart of speech.
--Robert Kelly

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

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



[↑ Contents](#)

60. **Andy Gricevich**

Satirists touring the east want poets to hear!

Wed 3 Jan 2007

Hello, all!

The duo I play with, the Prince Myshkins, will make a quick sweep of NYC, Pennsylvania and Massachusetts later this month, and we'd be particularly excited if some of you poet types could make it (being poet types ourselves when we're not doing this). We write and perform satirical songs about a wide variety of topics (ranging from the "war on terror," talk radio, traffic and activist nuns to girly men, arts funding, homelessness and "free trade"). Most of the songs are funny and (hopefully) thought-provoking; we try to juxtapose issues that don't intuitively belong together in order to bring out surprising connections and possibilities. Lots of words, with elaborate internal rhyming patterns, often delivered at a ridiculous pace in tight harmonizations of melodies whose strangeness doesn't seem to prevent them from being catchy. The music (performed on guitar and accordion) is pretty wide-ranging, but when people ask we cite our major influences as Kurt Weill, Tom Lehrer and the Muppets.

We do well with poets (Rae Armantrout and Jerome Rothenberg are big west coast fans). Our credentials include airplay on "Democracy Now" and "Morning Edition;" "Sing Out" magazine says, "Anyone who aspires to write political satire should hear this brilliant duo." More stuff about us and the upcoming shows can be found at <http://www.princemyshkins.com>

Hope some of you can come to these concerts!

JANUARY

19--Greenfield, MA--All Souls' Unitarian Church

Jobs for Justice Benefit (w/Charlie King and Karen Brandow). 8 p.m.

20--Boston, MA--Workmen's Circle, 8 p.m.

22--NYC--Bowery Poetry Club
War Resisters League Benefit. 6-8 p.m.

23--NYC--Metropolitan Community Church of New York
(with Rick & Andy). 7:30 p.m.

25--Bethlehem, PA--Godfrey Daniels, 7:30 p.m.

all the best,

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

Do You Yahoo!?

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

[↑ Contents](#)

61. **Murat Nemet-Nejat**

Re: True Story of a Winning Strategy for an NEA Fellowship in Poetry

Wed 3 Jan 2007

I have one question. Isn't writing innovative poetry a formal strategy?

Happy new year to all.

Murat

On 1/3/07, Dr. Barry S. Alpert <[REDACTED]> wrote:

>

> <http://www.washingtoncitypaper.com/display.php?id=399#400&navEdit>

>

>

> Scroll down to the second essay, "The Verse Interests" by Sarah Godfrey.

>

>

>

> Barry Alpert

>

>

> Dave vs. Carl: The Insignificant Championship Series. Who will win?

>

> <http://clk.atdmt.com/MSN/go/msnnkwsp0070000001msn/direct/01/?>

href=http://davevscarl.spaces.live.com/?icid=T001MSN38C07001

>

[↑ Contents](#)

62. **Alan Sondheim**

my life collapsed

Wed 3 Jan 2007

my life collapsed

1942 how was i possible when 1943 did not ask to be born there no atomic hydrogen bomb television still prenetwork computers were partial dreams the idea of distributed community inconceivable world iron and nightmare are early screen memories being carried on a medical gurney past rows medication bottles lighting fluorescent nurse pushing cart remember everything from position behind her walls tiled think some light beige yellow coloration 19431997 have had my faults less then now but nonetheless i've read about difference between remorse regret latter covers acts former state out one's control it's that haunts me over other hand violence denigration fills anyone who is sensitive it with we watching planet turn towards slaughter disease extinction torture tomb 1948 or thereabouts remembering crying in car mother worried if she kept kissing she'd run kisses already frightened gathering security comfort where could this very memory oddly sitting back seat reaching front road ahead invisible 1950 all through childhood take weekly saturday allergy shots terrified arm would swell up like molten hive hives as well hair camp once huge swollen lip chewing plant stem grotesque an antique microscope doctor dattner home practitioner family friend given small film projector crank side crinkled black translucent window for viewing animated cartoons work has stemmed magic reminds last bergman you saw images sense beyond may been playing blocks two sets german one artificial stone cut into basic shapes died pastel english wooden architectural elements many which painted these worlds along stuff cocker spaniel believe always tried sink maternal imaginary repeatedly expelled 1952 really don't date wonder love theresa worked went asylum vague dates blanked golden kind melting later appeared different names writing might associate magdalen wonderful british tricycle large wheels red wagon sidewalk house tree backyard dominates what yard doesn't pine right since down pogo stick pair stilts perhaps receiving monthly things science blue cardboard box label transistors miniature vacuum tubes experiments real toys designed sent premise promise around year moved reynolds street ford avenue friendly brennans any more used fight serrated pieces wood screendoor tear moving new originally set do fishtank angelfish example parents bridge loebs somehow name 'raub' also comes father yell at everyone during game wake time he caught reading under confused odd

obdurate nature particular permanence loss history present only even
document must what's reconstructed here synchronous shifted slightly
diachrony 1955 operation ears pinned traumatic hideous novacaine didn't
remain local 70 injections ended screaming felt deformed cutting flesh sound
trauma stayed entire life feel fragility organized power grid type constant basis
nothing leaves alone something john kulp colp book knife see sunlit room
students young floor earlier kindergarten 1956 heard elvis loved word fuck
someone showed elvis' picture paper then again miserable leon asking why
underdog bunk because deserve replied bow arrow swimming than mile laps
emerged head dave schell's wife giving hot drink favored water much own
mckenzie's clancy al counselors brought their keelless canoe day storm jacket
oar sail come quickly shore brunonia lake pleasant near casco watched
masturbate thrilled homoerotic genitallycentered masturbated bleachers forget
his same close others unforgiving record bouncing pingpong ball paddle while
campers leaving him beginning voyeurism exhibitionism circuit completed
ceaselessly shower bathtub sperm stuck everywhere associated masturbation
urination retaining urine spurting both myself ecstatically sooner abandoned i'd
lie legs spread etc 195660 cried sleep bed table keep list best friends so
surprise sort obscene proxy softness unpainted 19568 joined american forestry
association similar trees flitted another couldn't identify runic alphabet 1958
johnny uhl walking late night threw neon inn sign fell smashed glass tell never
scared too coward wyoming 1959 probably junior white dances seminary
hopelessly platt townend yes dancing breathless letting go fly across wanted
danced pity blond hope episcopalian reason dar long line laura june beth way
am afraid dying wanting die fall asleep dreaming margaret hall saving
desperately they'd toward care eternal devotion tears pillow sentiment say after
wrote antigerman poem met corner castigated bring dead buried somewhere
found birth magazine tuli kupferberg he'd published anais nin's diaries girl
looked treasured those moments ed sanders gaslight maybe monk point just
thought noise knew lightning hopkins thing yusef lateef copenhagen horn
player dewdrop hypos door joel us hearing 1960 ann welsh walsh first girlfriend
succeed impotent until 24 completely hysteric insecure finally broke yelling
break fear touch contamination body by happened terrible written poems
beauty apart wasn't cleanliness unclean towel dirty bedroom kingston barely
made senior prom cheri kanjorski sp hated don evans' afterwords lights off
secret sexualities going jealous despair get dance waterskiing boat swung dock
hit face serious wound flunked semester brown collapsing learned hold give
faculty they hating worst class composition buck system asked write footnotes
online rest limits decent salem witch trials anne's breast sick grandmother's
behave yelled breaking each other's arms working settlement east harlem
arranged thinking exactly sickness hallucinatory constitutes situation horrified
volunteered army tests checking reflex times came extremely high basement

catch people faking deafness living pete 125th ran frontal lobotomies literally
starving death unknown diseases woman weigh least ton unable move
apartments broken toilets feces evil landlords decay buildings dream spanish
countesses dressed incredible kids surviving midst israel summer largely
jerusalem almost became religious meandered country mea shearim blur driven
mix trip 1962 says great deal context desert waking morning disappeared can
fictionally reconstitute they're meaningless you'd successful period attested
psychic experience patti rogers kill herself syracuse suddenly pembroke
realized call calmed hysterical hadn't spoken months called main dorm took
straitjacketed hospital corroborated decades threesome consummated marriage
testi fied against divorce although actually court procedure visiting york city
married chile suicidal cockroaches hiding clock tenement apartment remarried
else severe rheumatoid arthritis christian fundamentalist ago farm village left
joked force husband jesus conversion relieved jew isn't blasted received
nuremberg report started clear star david chalked wall moment panic realizing
today 2006 tour judea propaganda 15 years holocaust thinkg straight
depressions continue let assert randomly accounts anything physically weak
smart unfocused touched rarely seeing germs seemed change towels every
bathed closed within sheep case forever seem chemical transformation surplus
wards sleeplessness exacerbates does continued poverty university ia richards
gave talk school pushed shortly sheaf course said future taken next mailbox
annotated comment talent enough legitimation colin wilson spoke fuss
surrounding dorms matter beginnings obscure bounced existence making
better highschool misery roughly approaching dormitory got should admitted
uncle helped grades erratic freshman mixer walked saying negro mess fast
19601997 sleeping insomnia goads days can't lowered temperature
accompanied horrific feelings submergence fuzziness fully awake there's
imbalance tending depression states remarkably flu function signals
misplacement react suffering 1961 disaster dean pull fought antisemitic put
pig's nose jewish belonged traditional 19611962 second roommates spent
toothpicks log tormented horrible know doing escape hell roommate built
transistor radios without cases wires falling onto curtains belong roommates
victimized fumbling student risd incredibly erect ecstatic events surely before
hardly began guitar blues abroad jaundice played fake fingers alive leroi jones
amiri baraka campus turned created quite stir stand complacency hebrew bus
scooter lambretta drive useless equipment ham radio gear wn3drp kid novice
license contact away use transitive among physicalreal disappear factory open
middle machine identified cannon wheel end valley its turret revolving ever low
building wide seen flowers trimmed grass enormous furious beat townies
covered blood looking mine hoping scare idiot guard insisted bent pretty keith
waldrop fondness larry goldstein teachers forgotten thesis advisor edwin honig
old age want happens rumor negev distance facility intended development

production nuclear weapons surreal stones sabras intent eliminatnig
attempting sholem aleichem land jews israeli spy action egypt heavy hail
unexpected size golfballs grandfather cat returned told 1953 result accident
funeral grand i'm feeling breakfast changed encapsulated temple facing
member managed shot absurdly safe galil witnessing battle israelis syrians un
condemned attack safed kabbalah introduced wittgenstein tractatus
logicophilosophicus remained favorites continues haunt final sentence far often
scaffolding account roommate textile [and fragment missing lost software
hardware leave poised brink on] 19621963 mainly overdose opium wonders fox
omens following studied tools stekelis bible story joseph nachamah leibowitz
relatively bad poetry blown happening reply sometimes listen coded messages
traveled mousterian cave droned olduvai trench person human 1966 europe
zabor drummer group borstal dover drugs 1967 your saved pills vitamins ***
speak repressive climate entry removed sexuality virginity tragedy revelation
full secrets songs released fellows piece words tired sprechstimme 1969
libretto 19671968 three records esp independent greg johnson flute esps
review penguin encyclopedia jazz above vindicated riverboat done slightest
original opinion 19671970 anarchy madness setting elsewhere destruction good
doomed cowardly cross conservative secretly 1968 bought ibm selectric electric
typewriter anode jerry joe dallas 1997 worn crazy t'other little tune music
philosophy divorced alimony decided lawyers ready weren't we'd waldrops
editing ppress handprinted acconci benedikt monotype aesthetics problematic
easy create beautiful style meaning design art distrac tions ai mit weyl wiener
ignored poststructuralism discovered ravenous waldrops' burning deck press
providence ma experimental socalled cover publication however slight lived
minneapolis poor area asphalt heat tornado warnings tornados cellar roared
overhead slammed driver muttering himself wedding father's antisemitism
removal hopefully series cannot onself certainly meant nh silence constantly
grapple vito our dismallycathected relationship talked swapping women gone
sensed wrong wondered cathecting sexual mutual genius ones acker laurie
anderson ionosphere mentioned artist aram saroyan purity angered bernadette
mayer appears occasion emphasis tough historical important buy
constitutionally opposed skittered cultural landscapes edge 197071
proceedings protest awful instead heel lot acid whether chemistry talking green
lime notorious commune stopped paying rent figured illegally owned switched
sparked filled shit literal plumbing charlie quicklime heating starting taking
ceilings fuel burn loudspeakers ten foot poles elmgrove rosmarie bit rental
\$500 sum isolated macrobiotic restaurant usual lousy lover tracks quotation
marks please locked trying unsuccessfully orgasm simultaneously obsession
veering level difficult recognize true closer able bringing descent mumbling
1972 beth's diets carrots tips toes nipples orange vinegar diet lasted 1973 paris
biennale world's smallest sculpture scanning electron based assassination

president nixon diagrams relating general structure french usia articles
rosemarie fame stable artistically teetering fact few recommender 19731974
month voyeur empty longer subway block dizzying meet artists recollection
sure london ian murray barbara reise afternoons bohms discussing quantum
reality part manuscript implicate order critic concerned primarily greenburg
conceptual source conversations dominate flat camdentown kentishtown
alcoholic apparently decaying driving hitting major influence terms flower
ornament sutra breadth knowledgeperson ality wilkesbarre camera birkbeck
college inside recovered wouldn't happen america 1974 rosemary loft yourself
drawings obsessed drawing backside angry isenheim altarpiece munich
together paid individuals postmovement edited \$4000 advance \$2000 plus
commission visited diary expected rat fucking notion greenwich below trade
center undergoing construction architects' maproom blueprints downstairs
chess bored abstract expressionist anne lectured place ucsd cal arts kathy yale
wesleyan parted dubious allison tape reactions strong st audience wept laughed
depended responder followed suit emotional san diego raised money make
considered virtual introjection projection sexually explicit emily cheng feels
trapped loving 16th 17th eat landing suicidally inverse mood seems eiaj reels
decayed logic consciousness military defense tina weymouth fourteen stations
presented mark's church influenced suites figure ackersondheim tapes affair
chris franz opening afterwards shaken wished cockroach knowledge mary
boone slept coldness furniture sculptural remarkable gallerist representing
friends' works warned pest dara birnbaum desire stop speaking cared 1975
onthebowery borrowed videocamera aimed image burned replace tube hung
perfect bob bielecki hear teaches bard meshed performances astonishing begin
ning 800 multi media homegrown tension storytelling most intense experiences
revolution sorts soho company performed quietly sullen

standing ovationssplit vowing somewhat damaging worship affected thick
exciting forward teeter ing awkwardly 1976 ellen nova scotia taught nscad
askevold robin collyer shirley witasalo hazen northern ellesmere island raise
funds peggy's cove winter drowned amidst sea ice icecovered rocks invitation
vladivostok using container port backdrop madonna 19761977 text composed
hysteria information network theory annihilation codeparticles printed halifax
williams editions parts surface article c model networking threshold logics
attempted construct succeeded tradeoffs formalisms phenomenologies
descriptions models excite demands rereading interpreter 1977 aliens
comprehended reminiscent fantasizing salvaging planets desires beings
superior weeds generalists hartford salle robert cummings rita meyer marcia
dalby answer meeting learn culture forth replying alan that's politics become
80s issuing contin ued squirrellike joanna totally unprepared everyone's
immediately handle babysitter tensions irvine train haven horvitz calls

conductor rushed traveling missed itself worthless throughout veered
arrogance self loathing tamara bowers rewarding anal sex eyes having
tasmania telling masturbating turning running failing return destroyed mean
sorrow whitney shows agree mention show \$2000\$3000 widened total collapse
validation letter unemployment mutilated painful 19771997 gets older relate
indication failings honest younger keeping disturbing 1978 hayes erotic decade
garden sunlight bright pennsylvania breasts intensity 19781979 california
commuting montreal teach concordia ottawa 1980 involved saner relationships
characterized extremes exhaustion wear generation remembered sexism mild
deceit coalesce 37 quebecois referendum nicole brossard feminin ecriture
hubert acquin resonated 19801982 ucla departments sungja lee rossiter
mistreated badly accusing 1982 queenstown eastern killed traffic pulled punks
half returning ritch resign drank closest nervous breakdown belgian
hairdresser outskirts town cabinets gives whatever look 1983 curatorial nexus
contemporary atlanta drunk openingfunction attend putting freaks 198385
teaching ontario staying amherst border depressed curatorship 1984 exhibition
cost \$800 salonstyle alternative shown 19856 paul celan's elegy related pure
milk skin retain afterthought afterbirth 198587 texas corrigan's
multidisciplinary program arrived eleven denise 1986 punkindustrial musicians
damaged week voice replaced singer 1987 tied urinated drew cunt asshole
prick transported sucked tampax counterpoint sore forehead disagreed
frustrated mad devouring ourselves 1988 treated nancy threatened shellie
fleming curator hallwalls upon weeks psychosis behaved artistic director
hallways job undefined arguments tebes executive april resigned directorship
artcenter buffalo 1989 hounded sided silent western north carolina spring start
happy i'll she's civic we're nowhere neurotic messmass picks highway desperate
avoid curtis vth exhausted energy wasted 198991 anywhere fighting silences
trips hours video audio chattanooga society fit relatives suggested absolute
mouth shut hate closures generally boy nice neighborhood barking dogs
religion descendent tennessee's governor potentially frances van scoy vel west
virginia correct 1991 reissued cds zyx contract bernard bernie stollman
revamped available led renewed career musicsoundwork 1992 committed truck
pulling expression stunned hour 1993 internet xt post derrida michael current
recommendation frost advertising papers issue fiftieth birthday cake live givena
miracle pretend 'warmth' cyberrelationship grad toronto keep's postmodern
cyberfucking ns library depressing 1996 november attended cybermind96
conference perth australia keynote speaker participated number panels
murdoch kim antonio jason summa sydney begins treat possibly shouldn't
generalize agrees differences wasis shaky mike gurstain pilot projects wiring
province natalie macmaster autobiography ordered #usrlocalbinperl w #
biography \$| = 1 `cp bio bioold` print add yn chop\$str=<stdin> \$str eq y
{print daten single ^d endn openappend >> @text=<stdin> append @text

append} `sort o bio` exit0 enter alphabetically lines sections lose dictionary
symptomology launch party doctress neotopia photographs net web site round
dealing wider range issues grassroots apologized friendship existed seventies
477 chiyo hakataku fukuokashi 812 japn 81926336048 attempt reduce clarify
strands incomprehensible life's gnarled sinew rhizomatic owe january 722 ccen
economic visavis listened lisa macarthur play strathspeys freighters kristin's
jason's comparative emptiness brother mark joins lexie four coast oregon nyc
lunch ny fukuoka hard 2 try understand will seattle travel victoria brother's join
stromatolites cyanobacteria tendrils carton ted byfield version jennifer rewrote
saul ostrow z coda denouement jargon peripheral asides bodies poorly haven't
grown endure stories za transitional condemn further corners navigate custom
1998 30 jobless crashlanded august september hopeless thanks jon marshall's
help christine tamblyn kyoto feb 20march 20 kangaroos wallabies bush lexie's
'culling' ie killing azure carter huntington beach amatory correspondence 215
southern dec mla conf sf corresponding soon potes poets revised online
canberra phd ideas 'sms' develop nikuko 1999 airport 5 waiting arrive tom
leslie responsibility jersey stabilize appointed writerinresidence
nottinghamtrent england february 2000 cheryl ito dies 2nd trace intervent
bulletin boards racking repllies comments obligation participate rang changes
nottingham trent headed sue thomas several deliberately format 19992000
hinge recroded traceroute sources contributed amount data y2k problem exist
mapping routing march 19th illness devastating sister held reciprocal busloads
hadassah members 400 cards sandy gerry weiss rift deep sonenheim anger
breaks sister's joanna's margie distant tire outcast 2001 marry 14th reception
july bureau municipal witnesses ate irish pub zweig's leslie's rafi coming novel
bear won faulkner prize fiction miami florida international interview simply
promised facilities programs technologies funding 20012002 supposed
reviewed eliminated carol damian department veiled threats shape studio
ground flooded tin warehouse airconditioner ceiling hanging raw cement glue
finished access lowgrade consumer camcorder classes \$20000 2002 daily
nightly everglades roamed halls separate shed getting mail meetings crits jacek
graduate noticed alligators larger birds periphyton trail observing invertebrates
species hemiptera prove wet oversight monitor sensors appear crescendo
placing various kinds connected heart lung monitors gary wiebke shark
flashlight amazing moth residencies foofwa d'imobilite creating parables texts
reprinted echo altx books publish ondemand 2003 developed 'limelike' complete
corolla suffered mostly allergies flare unusual localized 'lowtemperature'
symptom symptoms codeine medicine relieve woozy occur third doctors
diagnose psychosomatic 2004 florian cramer unstable digest nettime email
occasional collection codwork 'purged' ad hominem attacks ken wark wayward
salt poetics blazevox printondemand title wvu's environments laboratory logical
lacan motion capture 'avatar' seriously remapping nodes 'inconceivable'

configurations clothing poser blender abstractions studies tensed halfvirtual
half'real' 2005 sad sell materials james byars need weighed short artwork find
tendency whenever regrets firemuseum central cd performing gcac lonely
brush pavement troubled unfathomable october eugene lim problems attitudes
screamed sarcastic remarks speeches upsetting situations aporia knot
doublybound conceivable resolution closeness stay pattern starts residency
santa ana frequency vlf produced ranging explored bolsa chica wetlands release
toad wild constructed complex avatars integrated included nude harsh
selfloating selfish six formally raptor sanctuary annie slowly releasing hacking
watch kestrel absolutely perched electrical field worldpivot headache gary's
hammering leak leaked seeping mortar stained windows mold anything's
periods scenarios involving scenery background form mocap exhibited track16
gallery la such blessing barry sugarman suicide he's johnson's sanity pressure
joblessness relations health healthcare lack nightmares public tonic recording
alpine zither extensively guitars blog hungry ghost baldwin inspired theoretical
essays analog digital defuge track 16 monica thornton embedded features 12
channels videoaudio including five projections deals war encapsulation
distorted avatar sexualized scandal alps aletsch glacier gruyere prealps geneva
sublime representation rather hermeneutics \$84000 debt azure's loans selling
sleepless worse brain twitches medications aspirin welbutrin cholesterol
dancepiece geneve incidence twice preceded maud liardon dropped lausanne
performance betrayed dancers bourgeoisie incidences brilliant skinn harmonica
portable chromatic scale classical parlor crepuscletwilight danse creates
tremors grutli lasts 41 minutes youtube nikukoblogspotcom increasingly
unravel recent earthquake taiwan locally havoc spam abject illegality
particularly vicious eaten willingly sight jordan flock 10000 starlings largest
ibis greater dusk roaring planes envied evident communality mentallyimpaired
blame dosage naked penis crippled known personality disorder partially ego
neuras thenic freudianwise disasters suicides rages wars angers limit walk
teeters fury daring visit aunt brooklyn heron inhabitants prefer spite you're
likely dolmens stonedstony isolation saves incessant devastation 2007 memo
memorial memorygraph meme remembrance reminiscence mnemonic skitters
backandforth remains undone dissolving cold rain biogtxt skittering phrase
makes resol utions scattered represents inhabited dreamed inhabiting corral
scattering material proust yet shatter imminent conceived familiar cherished
pages becomes debris torn asunder wounded falls rebuilt remnant coherency
infinite richness devolve momentarily sunk language except forgets shattering
releases substance sun inclement yesterday cusp announcement 3kth soldier
iraq crashing false resurrection orders commands odds 7 shaking adrenalin
surging ruined tonight leather bound codex laws indexed switch stores
landscape ocean dark grey poisonous sky darker littered twised ruins earth
climb embankment stairs marshgrass woke breathe certain scapes partly

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

Thu 4 Jan 2007

poet. Smith was awarded a \$20,000 NEA Literature Fellowship in Poetry. "I'm still a little stunned about the whole thing," the Southwest resident says.

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>

>Smith was one of only 50 poets nationwide to be awarded a grant and the only Washington, D.C., poet to snag a fellowship, but he hopes his gain will benefit D.C. poets other than himself. "This is not just for me—it kind of shows and hints at the amount of poetic activity that goes on in Washington," Smith says. "There are several different scenes and some very good people—a lot of them have been very supportive [of me]."

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>Smith is the author of two volumes of poetry—"2005's Settling for Beauty and 1999's The Hypothetical Landscape"—and edited Northern Music: Poems About and Inspired by Glenn Gould, an anthology of writing about the Canadian musician. Smith's poems, essays, and fiction have appeared in publications as diverse as crime-fiction Web site Thuglit.com and the self-described "modern dog culture magazine" The Bark. He's also recently completed a children's book slated for publication in 2008. Still, poetry "is at the center of what I do," Smith says.

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>Having unsuccessfully submitted his work to the NEA twice before sending his latest application in February of this year, what finally worked for Smith was sending in a collection of formal verse rather than a sampling of his free-verse poems. After a "nerve-wracking" selection process, he decided on "a polished collection of formal verse—or at least as polished as I know how to make it"—rather than include a little bit of everything," Smith says. "I tried the eclectic manuscript before. It hadn't worked, [so I] decided to put all of my eggs in one basket."

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>Smith's next big decision will be what to do with the unexpected windfall. For its part, NEA has helped him narrow his list of options: The grant is to be used for research, travel, and time off from one's regular job to allow more time to write—not, say, for a down payment on a new house or paying off a car note.

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> “They don’t send me a check,” Smith says. “The money is held in an escrow account and drawn down for specific purposes—it’s taxable. It’s not really a license for irresponsibility.”

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>
>We are enslaved by
>what makes us free -- intolerable
>paradox at the heart of speech.
>--Robert Kelly
>
>Sailing the blogosphere at: <http://heatstrings.blogspot.com/>
>
>Aldon L. Nielsen
>Kelly Professor of American Literature
>The Pennsylvania State University
>116 Burrowes
>University Park, PA 16802-6200
>
>

Tyrone Williams

[↑ Contents](#)

65. Jeffrey Side

Contribution by Lena Dunham of Dead Horse Review to The Argotist Online "Intreviews with Editors" feature.

Thu 4 Jan 2007

There is a contribution by Lena Dunham of Dead Horse Review to The Argotist Online "Intreviews with Editors" feature:

<http://www.argotistonline.co.uk/Lena%20Dunham.htm>

[↑ Contents](#)

66. **UbuWeb**

UbuWeb: Featured Resources - January 2007 | Selected by Mónica de la Torre

Thu 4 Jan 2007

<http://ubu.com>

UbuWeb: Featured Resources - January 2007

Selected by Mónica de la Torre

Mónica de la Torre is the author of the poetry books *Acúfenos*, published recently in Mexico City, and *Talk Shows*, forthcoming from Switchback Books in February 07. She translates poetry from the Spanish and frequently participates in collaborative book projects, one of which was *Appendices, Illustrations and Notes*, co-written with artist Terence Gower. She is the poetry editor of *The Brooklyn Rail*.

1. Caroline Bergvall "Via: Dante Variations" (MP3)

<http://mediamogul.seas.upenn.edu/pennsound/authors/Bergvall/Bergvall-Caroline-Via-2004.mp3>

2. Softpalate: Gertrude Stein's "For the Country Entirely" (MP3)

http://mediamogul.seas.upenn.edu/pennsound/authors/Softpalate/Softpalate-Stein_04_For-The-Country.mp3

3. Henri Chopin "Definición des lettres suivantes" (MP3)

http://ubu.wfmu.org/sound/fylkingen_text_sound/Fylkingen-Text-Sound_07_chopin.mp3

4. Samuel Beckett "Not I" (Video)

<http://www.ubu.com/film/beckett.html>

5. Charles Amirkhanian "Radii" (MP3)

http://ubu.wfmu.org/sound/dial_a_poem_poets/disconnected/Disconnected_39_a_mir.mp3

6. bpNichol "Pome Poem" (MP3)

http://ubu.wfmu.org/sound/nichol_bp/Nichol-bp_Sound-Poems_02-pome.mp3

7. Mauricio Kagel "Hallelujah" (Video)

<http://www.ubu.com/film/kagel.html>

8. Alvin Lucier "I Am Sitting In a Room" (MP3)

http://ubu.wfmu.org/sound/source/Lucier-Alvin_Sitting.mp3

9. Emmett Williams "The Last French-Fried Potato and Other Poems" (PDF)

http://www.ubu.com/historical/gb/williams_last.pdf

10. Brion Gysin "Three Permutations" (MP3)

http://ubu.wfmu.org/sound/gysin_brion/Gysin-Brion_3-Permutations.mp3

11. María Sabina "Sacred Mushroom Chant" (MP3)
http://ubu.wfmu.org/sound/ethno/sabina/mp3/Sabina-Maria_From-The-Mushroom-Velada.Mp3

12. Gertrude Stein "Interview" (MP3)
http://media.sas.upenn.edu/pennsound/authors/Stein/Stein-Gertrude_Interview_1934.mp3

> For a complete list of past Featured UbuWeb Resources:
<http://www.ubu.com/resources/feature.html>

UbuWeb
<http://ubu.com>

UbuWeb
<http://ubu.com>

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

[↑ Contents](#)

67. **Fulcrum Annual**
Fulcrum Marathon Jan 10 -- UPDATED!
Thu 4 Jan 2007

FULCRUM MARATHON POETRY READING

WHEN: Wednesday Jan 10 at 5:30 p.m.

WHERE: Lame Duck Books, 12 Arrow Street, Harvard Square (near Cafe Pamplona)

WHO: David Blair, Zak Bos, Lisa Goldfarb, Joan Houlihan, George Kalogeris, Katia Kapovich, X J Kennedy, Russell Kiezere, Barbara Matteau, Ben Mazer, Andy McCord, John Mulrooney, Philip Nikolayev, Lisa Nold, Benjamin Paloff, Jacquelyn Pope, Don Share, Mark Schorr, Ellen Steinbaum, Stephen Sturgeon, Ellen Wehle & others

HOW: Free, reception to follow, all friends are welcome!

SPONSORED by Fulcrum and Lame Duck Books

(<http://www.lameduckbooks.com/>)

QUERIES: [REDACTED]

~~~~~  
~~~~~

Philip Nikolayev & Katia Kapovich, Editors

FULCRUM: AN ANNUAL OF POETRY AND AESTHETICS

334 Harvard Street, Suite D-2

Cambridge, MA 02139, USA
http://fulcrumpoetry.com
phone [REDACTED]
e-mail editor{AT}fulcrumpoetry.com

[↑ Contents](#)

68. **Burt Kimmelman**
Cultural Society Website Update

Thu 4 Jan 2007

Hello There,

We've just posted our first update of 2007 & hope you enjoy it:

Jon Curley, Norman Finkelstein, Devin Johnston, Burt Kimmelman, Kate Ledger, Joseph Massey, Jason Ian Moriber, Robert Murphy, Amanda Nadelberg, Peter O'Leary, Michael Prasil, Pam Rehm, Mark Scroggins, Jason Stumpf, Stacy Szymaszek, Shannon Tharp, & Tyrone Williams.

Go to: <http://www.culturalsociety.org/>

Happy new year.

.....

The Cultural Society | Texts & Images | Mpls MN

.....

Now available:

AMONG OTHER THINGS: Poems & Proposals by Zach Barocas

.....

www.culturalsociety.org · [REDACTED]

.....

If you'd like to be taken off of our email list, please reply with 'Remove' in the subject line.

[↑ Contents](#)

69. **charles alexander**
new chax books, NY events

Thu 4 Jan 2007

New books from CHAX PRESS, for the New Year!

1. Charles Borkhuis, Afterimage, ISBN 0925904600, poetry, 90 pages, \$16
2. Bruce Andrews, Swoon Noir, ISBN 9780925904485, poetry, 138 pages, \$16
3. Glenn Mott, Analects on a Chinese Screen, ISBN 9780925904614, poetry, 74 pages, \$16

4. Jefferson Carter, *Sentimental Blue*, ISBN 9780925904621, poetry, 44 pages, \$12

5. Linda Russo, *Mirth*, ISBN 9780925904638, poetry, 106 pages, \$16

6. Tim Peterson, *Since I Moved In* -- winner of the first Gil Ott Award -- ISBN 9780925904645, 96 pages, \$16

There's never been a better time to begin a standing order, which means you sign up to receive all books published by Chax Press (you can exclude books with retail price above \$25, if you wish -- or ask us to inquire as to whether you want such books, as we publish them). Standing order patrons receive books as soon as we begin to send them out after publication, and receive a 30% discount, which means, with the books listed above, a savings of \$22.80).

And why not add a book that came out just before the current books, the marvelous *UNDER VIRGA*, by Joe Amato, ISBN 0925904562, poetry, 114 pages, \$16. Your savings on all the books combined more than make up for the price on this one.

To place a standing order, send an email to [REDACTED] with your name and mailing address. Please include your phone number.

Shipping/handling costs, for all the above books together, is \$9 for Priority Mail, which is how we would prefer to ship them. We bill standing orders with shipment.

More information about the above books, and a lot more Chax Press books, is available on our web site. You may also buy individual books from Chax Press on our web site: <http://www.chax.org>

Or you may buy Chax Press books from Small Press Distribution:
<http://www.spdbooks.org>

A special event combining a reading and book launch party for new Chax Press books, featuring Charles Borkhuis, Bruce Andrews, Glenn Mott, Tim Peterson, and Allison Cobb, & friends reading poems by Linda Russo, and for a new book of poems by Charles Alexander (published by Junction Press) will take place at the Bowery Poetry Club at 308 Bowery @ Bleeker, in New York on January 14th, Sunday, from 2pm to 4pm. See the Bowery Poetry Club calendar:
[http://www.poetz.com/cgi-poetz/Calcium37.pl?
CalendarName=BPC&Op=ShowIt](http://www.poetz.com/cgi-poetz/Calcium37.pl?CalendarName=BPC&Op=ShowIt)

A poetry reading by Tim Peterson and Charles Alexander will take place the following evening, January 15, 8pm, at the Poetry Project at St. Mark's, 131 E. 10th St., New York. See the Poetry Project calendar for more information:
<http://www.poetryproject.com/calendar.php>

[↑ Contents](#)

70. **charles alexander**

new on chaxblog

Thu 4 Jan 2007

New on chaxblog

THINKING case sensitive / Kate Greenstreet

arc of light / dark matter 17 (revisiting an older poem)

WHAT POEM (a new poem)

RANDOM HOLIDAY NOTES (travel & snow, cuisine, poetics mla, Kant's ethics, Neil Young performance archive, frank parker's home)

<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](#)

71. **Alexander Jorgensen**

Cultural Perversity in the US - A Child's "Ashley Treatment" - THE GUARDIAN UK

Thu 4 Jan 2007

<http://www.guardian.co.uk/usa/story/0,,1982370,00.html>

Frozen in time: the disabled nine-year-old girl
who will remain a child all her life

Ed Pilkington in New York

Thursday January 4, 2007 - The Guardian

Ashley's parents call her their Pillow Angel, a moniker that is a reference to the love and joy they feel for their nine-year-old daughter and the severe disabilities she has suffered from birth. She cannot sit up, walk or talk, is fed by tube, and, as her parents put it, "stays right where we place her - usually on a pillow".

Ashley won't know this, as she is brain-damaged and has the awareness, her doctors say, of a baby, but she has become the subject of a passionate argument in disability circles and beyond. Her name is becoming synonymous with the debate about the acceptable limits

of medical intervention in the care of disabled people.

The cause of the controversy is the "Ashley Treatment" - a course of surgery and hormone supplements devised for her at her parents' request and with the blessing of doctors - that will for ever keep her small. It involves surgical operations, including a hysterectomy, and hormone prescriptions that will, in effect, freeze-frame her body at its current size. Although she has a normal life expectancy, she will, physically, always be nine years old. Her growth has been suspended at 4ft 5in (1.3 metres), rather than the 5ft 6in she would probably otherwise have become. Her weight will stick at around 75lb (34kg) rather than 125lb.

This week Ashley's parents, who have chosen to remain anonymous and have only let it be known that they are "college-educated professionals" living in Washington state, have posted on the internet a lengthy explanation of their desire to stunt her growth. It is the first time they have given a public account of their actions. The explanation is accompanied by a gallery of photographs showing Ashley over the years, from her as a smiling baby a few months old, through to today when she is seen nestled in a sheepskin rug.

She was diagnosed, they explain, with brain damage with unknown causes just after birth and has remained at the same developmental level since about three months. Three years ago she began to show early signs of puberty, and they grew anxious about the impact of fertility and of her rapidly increasing size and weight on the quality of her life. In discussions with doctors at Seattle Children's hospital they devised the treatment: removal of Ashley's uterus to prevent fertility, excision of early buds on her chest so that she would not develop breasts, and medication with high doses of oestrogen to limit her growth by prematurely fusing the growth plates of her bones.

The parents insist that the treatment, carried out in 2004, was conceived for Ashley's benefit and not their

own ease or convenience. With a lighter body and no breasts, Ashley will have fewer bed sores and lie more comfortably. And a smaller Ashley can be cared for and carried. "As a result we will continue to delight in holding her in our arms and Ashley will be moved and taken on trips more frequently instead of lying in her bed staring at TV or the ceiling all day long," they write.

But as news about the treatment became known, Ashley's parents were surprised by the virulence of some of the response. Comments on chatboards have included: "Ouch - this smacks of eugenics"; "I find this offensive, truly a milestone in our convenience society"; "This smells, I can't agree with this".

Outrage has also been expressed by organisations representing disabled people across the US, with many asking why a course of treatment that would not be countenanced for an able-bodied person should be allowed in this case. "People have been horrified by the discrepancy," said Mary Johnson, editor of *Ragged Edge*, an online magazine for disability activists.

She said she felt for Ashley's parents and could understand why they had made the decision. But she feared that the treatment would open a Pandora's box that could have adverse effects for other children. "What will now be said in the case of a child with spina bifida, who you could argue has the same physical challenges but whose brain is fully functioning? This is very troubling."

Debate has raged among doctors and medical ethicists. Jeffrey Brosco of Miami University has co-written an editorial in the *Archives of Pediatrics & Adolescent Medicine* criticising the procedure as an experiment without proper research controls. "This is a technological solution to a social problem. I work with severely disabled children and know how hard it is on families, but what we need most is better federal funding so that they can be cared for properly."

State help for caring for disabled people is available through Medicaid, which is restricted to poor families. Ashley's parents would not qualify, and say it is impossible to find carers they can afford.

The ethical row is likely to deepen as the Seattle doctors, led by Daniel Gunther, say they are considering other children for similar treatment, though only after monitoring by the hospital's ethics committee. The doctors accept that Ashley's hysterectomy was contentious, given the dark history of sterilisation of disabled people in Europe and America, and that there were risks involved in the operations and oestrogen doses.

But they argue the benefits outweigh the risks. Ashley has, they admit, been "infantilised" but question the harm that would do a person whose mental capacity "will always be that of a young child".

Ashley cannot say what she thinks. But in a telephone interview with the Guardian last night, her father said that many people had assumed he and his wife had to agonise over their decision.

"We didn't. It was easy," he said. "We clearly saw the benefits to Ashley's quality of life. We have also been criticised for harming Ashley's dignity. But for us, what would be grotesque would be to allow a fully formed woman to grow up, lying helplessly and with the mentality of a three-month-old."

Hormones

There is a long history of hormones being used to control growth in children. In some cases they are used to counteract a hormonal imbalance or genetic disorder. But there have also been sustained attempts to control body size for cosmetic reasons.

In 1956 MA Goldzieher became the first to report using high doses of oestrogen to treat exceptionally tall girls. Over ensuing years thousands of tall girls were prescribed oestrogen to prevent them tipping over the 6ft mark, protecting their marriage prospects. As the

stigma against tallness in women has declined, so has the practice, though it still continues.

Boys considered to be shorter than the norm have recently begun to be treated with a growth hormone, often for cosmetic reasons. US federal restrictions have been loosened, allowing private paediatricians to offer the treatment that can cost up to \$40,000 a year.

Do You Yahoo!?

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<http://mail.yahoo.com>

[↑ Contents](#)

72. **Tim Peterson**

SEGUE READING SERIES: Winter/Spring 2007

Thu 4 Jan 2007

Announcing the Winter/Spring 2007

SEGUE READING SERIES

@ BOWERY POETRY CLUB

Saturdays: 4 PM - 6 PM

308 Bowery, just north of Houston

****\$6 admission goes to support the readers****

The Segue Reading Series is made possible by the support of The Segue Foundation. For more information, please visit www.seguefoundation.com, bowerypoetry.com/midsection.htm, or call [REDACTED].

These events are also made possible in part with public funds from The New York State Council on the Arts, a state agency.

Curators:

Feb-March by Tonya Foster & Erica Hunt

April-May by Erica Kaufman & Tim Peterson.

February 3 BARBARA HENNING and CHRISTOPHER STACKHOUSE Barbara Henning is the author of two novels, six books of poetry and a series of photo-poem pamphlets. Her most recent book is a novel, *You, Me and the Insects* (Spuyten Duyvil, 2005). My Autobiography is forthcoming from United Artists Books, and *Thirty Miles to Rosebud* is forthcoming from Spuytin Duyvil.

Christopher Stackhouse's writing has appeared in the journals *Aufgabe*, *Bridge*,

Hambone, and NYArts, among others. Seisimos, a book featuring his line drawing with text by writer John Keene, was published as a letterpress limited-edition book by The Center for Book Arts in NYC in November 2003. He is a poetry editor for FENCE and a Cave Canem Writers Fellow.

February 10 SERENA JOST & DAN MACHLIN and JEREMY SIGLER Serena Jost is a singer-songwriter and cellist. Her new full-length CD produced by Brad Albetta at MonkeyBoy Studios will be released in Winter 2007. Check out her music at: www.myspace.com/serenajost. Dan Machlin's first full-length book of poems is forthcoming from Ugly Duckling Presse in 2007. He is the author of several previous chapbooks: 6x7, This Side Facing You, and In Rem. He is the founding editor of Futurepoem books. Jeremy Sigler's Crackpot Poet is forthcoming from Black Square Editions/Brooklyn Rail. He is also working on a limited edition letterpress book with drawings by Jessica Stockholder called Led Almost By My Tie.

February 17 JULIE PATTON and MARLENE NOURBESE PHILIP Julie Patton is a performance artist and writer. She is busy working on various community development/greenspace/sustainability projects under the rubric of Think Green! Her new chapbook Notes for Some (Nominally) Awake is forthcoming. Julie often takes to the road for various collaborative projects with Uri Caine, and is a fellow at Bates College's Common Grounds Project in Maine, where she collaborates with Jonathan Skinner. Marlene Nourbese Philip is a poet, essayist, writer and lawyer who lives in Toronto. A recipient of a Guggenheim Fellowship in poetry, the prestigious Casa de las Americas prize for She Tries Her Tongue, Nourbese Philip is also the 1988 first prize winner of the Tradewinds Collective Prize (Trinidad & Tobago) in both the poetry and the short story categories.

February 24 MONICA DE LA TORRE and PATRICIA SPEARS JONES Mónica de la Torre is the author of the poetry books Acúfenos and Talk Shows. She is co-editor of the anthology Reversible Monuments: Mexican Contemporary Poetry with Michael Wiegiers, translator and editor of Poems by Gerardo Deniz, and is the poetry editor of The Brooklyn Rail. African American poet and arts writer Patricia Spears Jones is author of two poetry collections, The Weather That Kills and Femme du Monde, and the play 'Mother' commissioned and produced by Mabou Mines and a new commission Song for New York: What Women Do When Men are Knitting, which Mabou will premiere in 2007.

March 3 BETSY ANDREWS and ROBERT HALPERN Betsy Andrews' book New Jersey was selected for the 2007 Brittingham Prize in poetry. She is the author of She-Devil and In Trouble. Her poems, essays, and review have appeared widely in publications ranging from PRACTICE to the Yemeni newspaper Culture. Robert Halpern is the author of Rumored Place. Currently, he's at work co-editing the poems of the late Frances Jaffer together with Kathleen Fraser,

writing a collaborative poem with Taylor Brady, and translating the early essays of Georges Perec, the first of which is forthcoming in Chicago Review. His chapbook Disaster Suite just recently appeared.

March 10 R. ERICA DOYLE and FRANCES RICHARD R. Erica Doyle is a writer of Trinidadian descent who lives in New York City. Her work has appeared in numerous journals and anthologies, including Best American Poetry, Bum Rush the Page, and Ms. Magazine. She is the recipient of awards and fellowships from the Hurston/Wright and Astraea Foundations and the New York Foundation for the Arts. She is a fellow of Cave Canem, a workshop and retreat for African American poets. Frances Richard is a poet, critic, and educator. The author of See Through, she was awarded the 1999 Marlboro Review Prize, chosen by Brenda Hillman. She is the recipient of a grant from the Barbara Beming/Money for Women Fund.

March 17 WILL ALEXANDER and ANTHONY JOSEPH Poet, novelist, playwright, essayist Will Alexander's most recently published work is Sunrise and Armageddon. Forthcoming is Singing in Magnetic Hoofbeat, a book of essays from Factory School, and several poetry collections. Will has been teaching in the Graduate Program at Mills College. One of the UK's most exciting and innovative new voices, poet, musician, and novelist Anthony Joseph was born in Trinidad and has lived in the UK since 1989. He is the author of two poetry collections, Desafinado, 1994 and Teragaton, 1997 and a spoken word CD "Liquid Textology: REadings from the African Origins of UFOs." In September 2004, he was selected by the Arts Council of England as one of fifty writers for the historic photo "A Great Day."

March 24 GREG PARDLO and BOB PERELMAN & FRANCIE SHAW Gergory Pardlo is a 2005 NYFA Fellow in poetry and the recipient of a 2006 fellowship in translation from the NEA. His manuscript, Totem, was selected by Brenda Hillman for the 2007 APR/Honickman First Book Prize and will be published in September. Bob Perelman and Francie Shaw lived in the Bay Area from 1976 to 1990. There, Shaw had a one-woman installation show at 80 Langton Street and collaborated extensively with poets. She has also shown her work in Philadelphia and New York (A.I.R. Gallery). Perelman now teaches at the University of Pennsylvania. He is the author of 16 books of poetry, including If Life, Ten to One, and The Future of Memory; and 2 critical books, The Trouble With Genius and The Marginalization of Poetry.

March 31

JAM ON THE COMMONS: Poets, writers, musicians, and artists on "the commons"

(spaces outside the stress of market forces).

April 7 CA CONRAD and KENWARD ELMSLIE CA Conrad's childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia the first chance he got, where he lives and writes today with the PhillySound poet (www.phillysound.blogspot.com). His book *Deviant Propulsions* was published in 2006 by Soft Skull Press. Kenward Elmslie's recent publications include *Agenda Melt*, *Snippets*, *Cyberspace*, all with visuals by Trevor Winkfield, and *Routine Disruptions*, selected poems.

April 14 BEVERLY DAHLEN and CRAIG WATSON Robert Duncan said of Beverly Dahlen, "The psychic life she draws in writing may be drawn from her own psychic life, but its body is the text and it speaks to the psyche of the reader as a reader." Dahlen is the author of *The Egyptian Poems*, *Out of the Third*, and 4 volumes of *A Reading*. A native of Oregon, she has lived and worked in San Francisco for many years. Craig Watson is the author of *Secret Histories*, *True News*, and *Free Will*. He works as a producer and dramaturg at Trinity Repertory Company, a professional theater in Rhode Island.

April 21 E-POETRY 2007 NYC: PERFORMANCES AND A SYMPOSIUM FOR THE LEA NEW MEDIA POETRY ISSUE. Event guest-curated by Loss Pequeño Glazier; featuring Aya Karpinska, Elizabeth Knipe, and Jim Rosenberg. Loss Pequeño Glazier is a poet, professor of Media Study, and Founder and Director of the Electronic Poetry Center (<http://epc.buffalo.edu>). He is the author of the digitally-informed poetry collection *Anatman*, *Pumpkin Seed*, *Algorithm*, several other books of poetry, and the award-winning *Digital Poetics: The Making of E-Poetries*. Aya Karpinska is a digital media artist and interaction designer. Aya is the 2006 recipient of the Brown University Fellowship in Electronic Writing. Her website is located at <http://technikai.com>. Elizabeth Knipe is a digital poet and experimental video artist who entertains an interest in physical electronic installations. See her work online at www.dreamdilation.com. Jim Rosenberg has been working in non-linear poetic forms in one medium or another since 1966. His best-known work is *Intergrams* and his website is located at <http://www.well.com/user/jer/>.

April 21 CHARLES BERNSTEIN and TENNEY NATHANSON Charles Bernstein's most recent books are *Girly Man*, *With Strings*, *Shadowtime*, and *Republics of Reality: 1975-1995*. Author page at epc.buffalo.edu. He teaches at the University of Pennsylvania. Tenney Nathanson is the author of the book-length poem *Home on the Range (The Night Sky with Stars in My Mouth)* and the collection *Erased Art*. A native New Yorker, he has lived since 1985 in Tucson, where he teaches American poetry and, from time to time, creative writing in the English Department at the University of Arizona.

May 5 SUSAN BEE and JOHANNA DRUCKER will present a multimedia talk on collaboration Susan Bee is a painter, editor, and book artist living in NYC. Bee

has had four solo shows at A.I.R. Gallery in NYC. Granary Books has published six of her artist's books, including *A Girl's Life* with Johanna Drucker. She has collaborated with Charles Bernstein on five books. Her website is <http://epc.buffalo.edu/authors/bee>. Johanna Drucker is currently the Robertson Professor of Media Studies at the University of Virginia and Professor in the Department of English. Her most recent critical work is *Sweet Dreams: Contemporary Art and Complicity*. Drucker is internationally known as a book artist and experimental, visual poet whose work has been exhibited and collected in special collections in libraries and museums nationwide.

May 12 LANGUAGE POETRY & THE BODY: A PANEL. Panelists include Bruce Andrews, Steve Benson, Maria Damon, and Leslie Scalapino. Moderated by Tim Peterson and Erica Kaufman. Bruce Andrews is the author of such now classic texts of the American avant garde as *GIVE 'EM ENOUGH ROPE* and *I DON'T HAVE ANY PAPER SO SHUT UP (OR, SOCIAL ROMANTICISM)*. Along with Charles Bernstein, Andrews edited the crucial poetry magazine *L=A=N=G=U=A=G=E*. He teaches political science at Fordham University. Steve Benson has often incorporated oral and physical improvisation, as well as presentational and instrumental uses of projections, audiotape, and printed texts, into works presented as poetry readings. This is his first New York appearance since March 2005. Maria Damon teaches poetry and poetics at the University of Minnesota. She is the author of *The Dark End of the Street: Margins in American Vanguard Poetry* and co-author (with mIEKAL aND) of *Literature Nation*, *pleasureTEXTpossession*, and *Eros/ion*. Leslie Scalapino is the author of thirty books of poetry, inter-genre fiction-poetry-criticism and plays, including recently *Zither* and *Autobiography*, *The Tango*, *Orchid Jetsam*, and *Dahlia's Iris: Secret Authobiography and Fiction*. Scalapino's *Selected Poems, 1974-2006/It's go in horizontal* is forthcoming from University of California Press.

May 19 JACK KIMBALL and EILEEN MYLES Jack Kimball's 350-page *Post-Twyla* collects imploded haiku, essay fragments, and made-up journal entries. Co-editor of "Queering Language" for the online zine EOAGH, he blogs at pantaloons.blogspot.com and publishes Faux Press. Eileen Myles's new book of poems *Sorry, Tree* will be out in April. It explores themes of nature, translocation, politics, love, and corporate squalor. She lives in Southern CA & New York and teaches at UCSD.

May 26 RAE ARMANTROUT and ELAINE EQUI Rae Armantrout's most recent books are *Up To Speed*, *The Pretext*, and *Veil: New and Selected Poems*. A new book, *Next Life*, is forthcoming from Wesleyan in 2007. Armantrout is Professor of Poetry and Poetics at the University of California, San Diego. Elaine Equi's books include *Voice-Over*, which won the San Francisco State Poetry Award, *The Cloud of Knowable Things*, and most recently *Ripple Effect: New &*

Selected Poems. She teaches in the MFA Programs at The New School and City College of New York, and at New York University.

[↑ Contents](#)

73. **Burt Hatlen**

CFP for papers on Pound Legacy

Thu 4 Jan 2007

The Ezra Pound Society invites proposals for papers on "The Pound Legacy," to be presented at the American Literature Association conference in Boston, May 24-27. Please e-mail proposals (a title and an abstract of three or four sentences) to Burton Hatlen, secretary of the society, at [REDACTED], by January 20.

[↑ Contents](#)

74. **Jim Andrews**

teleology and ai

Fri 5 Jan 2007

on the matter harry ross mentioned about the tendency to express ideas about evolution with a teleological inflection...

it's an interesting issue.

turning the same issue toward the ai question:

all computer code is written. in languages.

how can you have coded language without a writer?

what inscriptional systems in the body or the universe do we understand that can help us with this question?

dna?

is that a language? why or why not?

talk about the death of the author...ehe.

the invention/discovery of code/language/reading-writing that lacks a writer.

same sort of interesting issue as expressing evolutionary ideas without a teleological inflection.

ja?

<http://vispo.com>

[↑ Contents](#)

75. **Pierre Joris**

Recent Nomadics blog posts

Fri 5 Jan 2007

Recent Nomadics blog posts:

Chechnya, Turkey, India

Abolish the Death Penalty

Hannah Arendt & Zionism

Music by Jackson Mac Low and Anne Tardos

2007 minus one

Welcome to Planet Blitcon

go to: <http://pjoris.blogspot.com>

be well,

Pierre

=====

"Fascism should more properly
be called corporatism, since it is the
merger of state and corporate power."

— Benito Mussolini

=====

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 71

Euro cell: (011 33) 6 75 43 57 10

email: [REDACTED]

<http://pierrejoris.com>

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

=====

[↑ Contents](#)

76. **cralan kelder**

longhouse press through time - 35 year bibliography

Fri 5 Jan 2007

this just came in,

(evolution of small press in pictures, anecdote, hand motions, and behind
the scenes);

Longhouse Bibliography from 1971 - 2006 is now online, complete with the editor Bob Arnold's annotations and a galaxy of title cover images.

Please visit!

Begin with the Longhouse Bibliography Part One 1971 - 1989

<http://www.LonghousePoetry.com/bibliography1.html>

And continue with Longhouse Bibliography Part Two 1990 - 2006

<http://www.LonghousePoetry.com/bibliography2.html>

A note to web-viewers: those with dial-up service only -- including us here at Longhouse! -- this may take longer than normal for download. Hang in there.

Poetry & More! available at

Bob & Susan Arnold

Longhouse, Publishers & Booksellers

1604 River Road

Guilford, Vermont 05301

our web-site: <http://www.LonghousePoetry.com>

See Doubles, Wish to Add A Friend to the List or Be Removed ? Please E-mail us. Thanks!

[↑ Contents](#)

77. **Carol Novack**

Upcoming Readings: January 21st, January 25th, & January 26th

Fri 5 Jan 2007

*SUNDAY, JANUARY 21, 2PM *

Phoenix Reading Series Hosted by Mike Graves

High Chai, 18 Ave. B, NYC

**

One Purchase

Donation

Featuring

**

Carol Novack

Rob Stephenson

Alison Woods

et al.

**

**

Thursday, January 25, 8pm

Women's Studio Center Reading

FEATURING

*Blick

Katrinka Moore

and

Carol Novack

**Instructors at **Women's Studio

Center*<http://www.womenstudiocenter.org/id33.html>>

Followed by

Bessie Bazile, Phyllis Blaney, Gina Buttafoco, Maura Candella, Christine Hamm,

Celeste Hastings, Tamanna Hye, Alice Jacoby, Ameena Lacey and Dulcie L. Leimbach

*Click Here for More Information About Our Instructors

*<http://www.womenstudiocenter.org/id68.html>>

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www.waltz-astoria.com

\$7.00 Minimum

Offerings include coffee & tea drinks, wine and decadent desserts

* _____ *

* *

*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 *

*5th Reading *

*Friday, January 26th, '07 , 7 - 9 pm *

KGB Bar, 85 East 4th Street, N.Y.C.

* *

* *

Featuring

NORMAN LOCK is the author of ***The Long Rowing Unto Morning*** (Ravenna Press), ***A History of the Imagination*** (Fiction Collective Two), ***Land of the Snow Men*** (Calamari Press), ***Notes to the Book of Supplemental Diagrams*** for Marco Knauff's Universe* (Ravenna Press), ***Trio*** (Triple Press), ***Emigres & Joseph Cornell's Operas*** (elimae books and YKP, Istanbul), ***Cirque du Calder*** (Rogue Literary Society), and ***The House of Correction*** (Broadway Play Publishing). Two Plays for Radio is due fall '06 from Ravenna Press. His stage plays have been produced in New York, Los Angeles, in Germany, and at the 1996 Edinburgh Theatre Festival. ***Women in Hiding, The Shining Man, The Primate House***, and ***Money, Power & Greed*** were broadcast by WDR, Germany. He wrote the film ***The Body Shop***, produced by The American Film Institute. He is the recipient of the Aga Kahn Prize for fiction, given by ***The Paris Review***. He lives in Philadelphia. Two of his book reviews and a short fiction can be found in ***MHR***.

TERESE SVOBODA has been described as "A fabulous fabulist," in Publisher's Weekly review of her fourth novel and ninth book, **Tin God**. Her writings have appeared in ***The New Yorker, New York Times, Atlantic, Slate, Bomb, Lit, Columbia, Yale Review and Paris Review***, and her honors include an O. Henry for the short story, a nonfiction Pushcart Prize, a translation National Endowment for the Humanities fellowship, a PEN/Columbia Fellowship, two NYFA Fellowships in poetry and fiction, an NYSCA grant, a Jerome Foundation grant in video, the John Golden Award in playwriting, and the Bobst Prize in fiction and the Iowa Prize in poetry. She has taught at Sarah Lawrence, Williams, the College of William and Mary, the University of Hawaii, the University of Miami, the New School, St. Petersburg, Russia and is currently Writer-in-Residence at Fordham. She lives in New York City and will be teaching in Kenya Christmas '06 and Bennington next spring. Her opera **WET** premiered at L.A. Disney Hall in December '05.

* *

DEB OLIN UNFERTH's fiction has appeared in ***Harper's, Conjunctions, Fence, **NOON***, the ***Pushcart Prize*** anthologies, and elsewhere. Her first book is forthcoming from ***McSweeney's***.

* *

* *

*A limited edition of signed "Homeland Security" posters (our cover artwork for Issue 5) created by contributing artist & writer **Marty Duane Ison*<http://www.martyison.skyedragon.com/> * will be on sale, as will books by our featured authors. *

* *

*For further info, email:

**[REDACTED]*<[REDACTED]>

* *

(type READINGS in the subject line)

* *

[↑ Contents](#)

78. **Alan Sondheim**
Hell, 1930

Fri 5 Jan 2007

<http://nikuko.blogspot.com/> text and video

Hell, 1930

=====
===== Work on YouTube, blog at
<http://nikuko.blogspot.com> . Tel [REDACTED]. Webpage directory
<http://www.asondheim.org> . Email: [REDACTED].
<http://clc.as.wvu.edu:8080/clc/Members/sondheim> for theory; also check WVU
Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
=====
=====

[↑ Contents](#)

79. **tyrone williams**
Re: Hell, 1930

Fri 5 Jan 2007

Alan,

Thanks for sharing this video and your commentary on the dance's "ontological" context/risk.

tyrone

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

>From: Alan Sondheim <[REDACTED]>

>Sent: Jan 5, 2007 1:42 PM

>To: [REDACTED]
>Subject: Hell, 1930
>
><http://nikuko.blogspot.com/> text and video
>
>Hell, 1930
>
>=====

>Work on YouTube, blog at <http://nikuko.blogspot.com> . Tel [REDACTED].
>Webpage directory <http://www.asondheim.org> . Email: [REDACTED].
><http://clc.as.wvu.edu:8080/clc/Members/sondheim> for theory; also check
>WVU Zwiki, Google for recent. Write for info on books, cds, performance,
>dvds, etc.
>=====

Tyrone Williams

[↑ Contents](#)

80. **Dodie Bellamy**

White Columns NYC: Dodie Bellamy digs through Kathy Acker's stuff

Fri 5 Jan 2007

Kathy Acker, the novelist and theorist, died from breast cancer in 1997. Her papers are at Duke, but her clothes and accessories remain in the possession of her executor Matias Viegner. Beginning Tuesday, January 9 I will display a selection of Kathy Acker's clothes at White Columns in New York City, and on Wednesday, January 10 at 7:30 I will give a presentation, "Digging Through Kathy Acker's Stuff." Last February while visiting Viegner in Los Angeles, I rummaged through Acker's extravagant designer wardrobe, and wheedled one of her Gautier dresses from him, and a couple pieces of jewelry. Possessing such intimate effects of a woman I wasn't so much friends with as in awe of, I felt compelled to write it all out. I meditate upon relics, ghosts, compulsive shopping, archives, make-up, our drive to mythologize the dead, Acker's own self-mythologizing, the struggle among followers to define Acker, bitch fights, and the numina of DNA.

Details about the general exhibit are below.

Hope to see you there!

Dodie

WHITE COLUMNS

OPENING RECEPTION: TUESDAY, JANUARY 9, 6 - 9pm

GALLERY

"The Perfect Man Show," curated by Rita Ackermann

artists include: Lizzi Bougatsos, Leigh Bowery and Fergus Greer, Katarina Burin, Spartacus Chetwynd, Isa Genzken, Hanna Liden, Klara Liden, Lily Ludlow, Mirka Lugosi, Breyer P-Orridge, Carol Rama, Aurie Ramirez, Judith Scott, Hrafnhildur Arnardottir aka Shoplifter, Agathe Snow, Emily Sunblad, "under the name Cicciolina," and Marianne Vit

THE BULLETIN BOARD

Mathew Sawyer

WHITE ROOM

Simon Bedwell

WHITE ROOM

Christopher Garrett

PROJECT

Dodie Bellamy - "Kathy Forest"

SPECIAL READING! Dodie Bellamy will read "Digging Through Kathy Acker's Stuff" on Wednesday, January 10 at 7.30pm in the gallery. Admission free.

JANUARY 9 - FEBRUARY 10, 2007

TUESDAY - SATURDAY 12 - 6 pm

WHITE COLUMNS

320 West 13th Street

New York, NY 10014

██████████ ph. ██████████ fx.

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

[↑ Contents](#)

81. **Lewis LaCook**

Ohio is warm and sick with winds - Xanax Pop - The Poetry of Lewis LaCook

Fri 5 Jan 2007

Ohio is warm and sick with winds.
Trains moan through winter evening dark,
memorializing distance. Explosions poppy,
woven from pixels from an abandoned game

in the woods; Alex found an arm there,
lying on the grass. It was grasping coughs.
This is what it means to be precious.

The War rouged over, grumpy, wearing your
sweater, won't cool if you blow on it.
We grew up in imagined engines, in graveyards
lying face-down among a pool of rhododendron.
We made honey. And all our lower levels flood.

Lewis LaCook, Senior Engineer
Abstract Outlooks Media

<http://www.abstractoutlooks.com>

Abstract Outlooks Media - Premium Web Hosting, Development, and Art
Photography

<http://www.lewislacook.org>

lewislacook.org - New Media Poetry and Poetics

<http://www.xanaxpop.org>

Xanax Pop - the poetry of Lewis LaCook

||<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 Bloge of Poemes

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<http://mail.yahoo.com>

[↑ Contents](#)

82. **Jeffrey Side**

**'Inside Dolphin Skull' -- essay on Michael McClure's poem at The
Argotist Online**

Fri 5 Jan 2007

'Inside Dolphin Skull' -- essay on Michael McClure's poem by Paul E. Nelson:

<http://www.argotistonline.co.uk/Nelson%20essay.htm>

[↑ Contents](#)

83. **Jeffrey Side**

Contribution by Anny Ballardini of Poet's Corner to The Argotist Online "Intreviews with Editors" feature.

Fri 5 Jan 2007

There is a contribution by Anny Ballardini of Poets' Corner to The Argotist Online "Intreviews with Editors" feature:

<http://www.argotistonline.co.uk/Anny%20Ballardini.htm>

[↑ Contents](#)

84. **Tim Peterson**

AKILAH OLIVER & JILL MAGI: Saturday Jan 6, 4-6 PM at BPC

Fri 5 Jan 2007

Poetry Reading--please come!

Akilah Oliver & Jill Magi

Saturday, January 6, 4-6 PM (please be punctual--we are starting on time!)

Segue Reading Series at The Bowery Poetry Club

308 Bowery, just north of Houston

New York, New York

Akilah Olver is the author of the she said dialogues:flesh memory and is core

faculty at the Jack Kerouac School of Disembodied Poetics, Naropa University.

She is the author of a chapbook/CD entitled An Arriving Guard of Angels, Thusly

Coming to Greet. Portable Press at Yo-Yo labs is publishing a chapbook to commemorate this reading.

Jill Magi is the author of Threads, forthcoming from Futurepoem Books in Feburary 07, and Cadastral Map, a chapbook from Portable Press at Yo-Yo Labs.

She is a writer in residence with the Lower Manhattan Cultural Council, she runs

Sona Books, and teaches at City College and the Eugene Lang College of the New School.

hosted by Brenda Iijima & Evelyn Reilly

[↑ Contents](#)

85. **Peter Ciccariello**

How language creates itself

Fri 5 Jan 2007

How language creates itself <<http://www.cgi7.com/peterimages/how.htm>>

-- Peter Ciccariello

Image - <http://invisiblenotes.blogspot.com/>

[↑ Contents](#)

86. **mIEKAL aND**

Re: longhouse press through time - 35 year bibliography

Sat 6 Jan 2007

Cralan

Thanks for posting this. The output here over 35 years is amazing & tho I'm familiar with some of the poets there's a lot here that I've never heard of before including the press. Projects that endure that long are rare.

~mIEKAL

On Jan 5, 2007, at 8:10 AM, cralan kelder wrote:

*this just came in,
(evolution of small press in pictures, anecdote, hand motions, and
behind
the scenes);*

*Longhouse Bibliography from 1971 - 2006 is now online, complete with
the editor Bob Arnold's annotations and a galaxy of title cover
images.*

Please visit!

Begin with the Longhouse Bibliography Part One 1971 - 1989

<http://www.LonghousePoetry.com/bibliography1.html>

And continue with Longhouse Bibliography Part Two 1990 - 2006

<http://www.LonghousePoetry.com/bibliography2.ht>

"The more technological our societies, the more our walls ooze ghosts." —Italo Calvino

[↑ Contents](#)

87. **Jim Andrews**

he said print is what people read deeply, not stuff on the internet

Sat 6 Jan 2007

he said print is what people read deeply, not stuff on the internet.

it *is* hard to read stuff on the internet deeply.

what we can do on the internet deeply is a bit different from read. or so i find, in my own reading of online work.

i think we start out not reading texts but watching videos or looking at pictures, or listening to audio, or playing games, or chatting, or playing with interactive works. that's what we're first attracted to in work, and then, if we're interested in that work and want to know more, we eventually get around to reading texts.

and from there it's a matter of going to and fro between and within media. not to the exclusion of texts, but within an integrated or at least related approach to various media. go fast and then go slow. go visual and then to the written word, use more of our senses and drive the computer like a mindbat.

ja

<http://vispo.com>

[↑ Contents](#)

88. **cris cheek**

Re: Poetry & the Arts in Communicatas

Sat 6 Jan 2007

HI Stephen,

yes, (blowing trumpet) ethical issues of social/cultural/public (ALL problematic terms) poetic practice are very much the nub of my book imminent from Pantarchy 'the church, the school, the beer'. The work was made 'live' on a street corner in a small english city, Norwich. It was talked and narrowcast (via CB radio) throughout, including conversations with passers-by, taxi drivers, witnesses etctera. (http://www.plantarchy.us/Plantarchy_3.html) Similar timeframe to the tnwk conversation piecsecs such as the 'mayday' project and subsequent Millennium Collection, which directly preface projects lilke post secrets. Also Radio Taxi . . . from tnwk.

I am still working in developments out of this vein.

Here in Oxford the question what is a social poem is in circulation?

love and love

cris

On 1/1/07, Stephen Vincent <[REDACTED]> wrote:

> <http://www.kqed.org/epArchive/R701010900>

> (Podcast/Archive)

>

> This morning Michael Krasny's Forum show featured a number of visual
> artists, performers and composers(no poets) essentially talking of
> innovative art programs involved in community works (engaging political
> issues, engaging citizens in the process), as well as some of the
> participants talking about ways in which the internet is impacting their
> works. The work of Joseph Beuys was one of the invoked. Larry Rinder at
> CCA and Richard Kamler (sculptor) at USF spoke of relatively new
> multidisciplinary art's programs in 'social practice' at each of their
> schools.

>

> Interesting that this morning's program did not invite or consider ways in
> which poets may be actively also involved 'social practice'. (Not a lot of
> names jump into my somewhat hung-over, partied out mind!) Apart from
poetry

> in the schools programs - which may or may not stir the larger social well -
> is any body (or group) on this list involved in teaching or non-teaching
> situations in which a poetry program actively engages exploring ways in
> which 'the word' (and its investigations) is re-contextualizing the way in
> which art (language) may reconfigure the experience and/or change of public
> and/or social space??

>

> Or can any one name poets whose work may actively fit into the frame of 'a
> social/public practice' - as say, maybe(?), different than a theoretical
> one? Or the artists in other media a leap ahead or a leap back here?

>

> Curious!

>

> Stephen V

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

>

[↑ Contents](#)

89. **cralan kelder**

Re: longhouse press through time - 35 year bibliography

Sat 6 Jan 2007

Hi mIEKAL,

yes, i have to admit that i find the process intriguing,
in terms of the ³art² of printing, and how its a lifestyle and an art as
much as writing itself.

Perhaps that's why its endured for 35 years, for example, I imagine that
most of the poets on this list will write for 35 years (hopefully more).

I like reading the bibliography because the longer i read & write, the more
people who i once idealised become real people, and i seek parallels, in terms of
the pursuit of writing and the interactions we all have with each other. The first
time i saw the writers¹ names they were just names amongst hundreds of poets,
these sort of mythological creatures who somehow made these small
compelling books, and over time they become more accessible and human.

It took me a while to think about the fact that the people who wrote the books
didn't actually make them.

we went and visited susan & bob arnold in vermont, where they live in an out of
the way place, on a river tucked in the trees.

trying to get my mind round how books are actually put together. Also visited
Erica van Horn & Simon Cutts of Coracle in Ireland, where they live near
tipperary and make books in a small stone workshop with a calming widescreen
view over green green fields.

I've never been to visit Buffalo, although Simon Cutts told me that there are
people there in the poetics program who practice the art of making books, etc.

of course, longhouse is different than large publishers who produce books, & i
think maybe a defining difference is that Longhouse corresponds with the
writers whose work they use, versus publishing house contracts, although I
have no idea how that world works.

another press that intrigues me is Jargon Society, whom I think of as the
original Gentlemen publishers. They've posted extensive writings by Jeffery
Beam on their website, detailing this process;

<http://jargonbooks.com/snowflake1.html>

in this case the bibliography of longhouse is so nice to read because it
illustratively explains step-by-step how small publications come into existence.

i think what i am getting at is that theres more than just the books & the form
here. There are stories behind the publications are half as interesting as the
books themselves, like listening to poets talk about stories behind poems.

On 1/6/07 6:43 AM, "mIEKAL aND" <[REDACTED]> wrote:

Cralan

Thanks for posting this. The output here over 35 years is amazing &

tho I'm familiar with some of the poets there's a lot here that I've never heard of before including the press. Projects that endure that long are rare.

~mIEKAL

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And continue with Longhouse Bibliography Part Two 1990 - 2006

<http://www.LonghousePoetry.com/bibliography2.ht>

*"The more technological our societies, the more our walls ooze ghosts."
◁Italo Calvino*

[↑ Contents](#)

90. **Jeffrey Side**

Contribution by Adam Fieled of P.F.S. Post to The Argotist Online "Intreviews with Editors" feature.

Sat 6 Jan 2007

There is a contribution by Adam Fieled of P.F.S. Post to The Argotist Online "Intreviews with Editors" feature:

<http://www.argotistonline.co.uk/Adam%20Fieled.htm>

[↑ Contents](#)

91. **sandra de 1913**
1913's happy new ears
Sat 6 Jan 2007

1913 is accepting entries through January 13, 2007 for
the 1913 PRIZE

for an unpublished selection of work
to be featured in 1913 a journal of forms, issue 3
with an introduction.

Submissions may be verbal, visual, or any combination (25 pages maximum).
\$10 entry fee

ALL entries will be considered for publication by 1913.

Multiple entries are acceptable.

1913 is not reading unsolicited submissions to the journal aside from the
contest at this time.

ALL contest entrants will receive a copy of 1913 a journal of forms, issue 3.

1913 Prize winner will receive \$100 and two copies of the journal.

To submit online, please visit:

<http://www.journal1913.org/prizes.html>

Or mail submissions (postmarked through January 13) to:

1913 a journal of forms
Box 9654
Hollins University
Roanoke, Virginia 24020

Please feel free to email the [REDACTED] with any questions.

And do check out the website & journal to get a sense of 1913's sensibility:

<http://www.journal1913.org>

1913 a journal of forms issue 3 will feature work by:

Shin Yu Pai
Fanny Howe
Alan Halsey
Tyrone Williams
Norma Cole
Dan Beachy Quick
Biswamit Dwibedy
Greta Wrolstad
& many more...

Many thanks for your work, & happy new y'ears to vous!

[↑ Contents](#)

92. **Simon DeDeo**

two years of rhubarb is susan

Sat 6 Jan 2007

This past Friday marked the two year anniversary of rhubarb is susan. With over one hundred and twenty reviews of contemporary poets, I'm still going strong. I'm not proud. Or tired.

Up this weekend are four reviews: of Kate Greenstreet's new(ish) book, Kristy Bowen in alicia blue, Roy Bentley in pavement saw, and Gordon Massman. Tune in, read some poems and enjoy the low-cal commentary thereafter.

<http://rhubarbissusan.blogspot.com>

<http://rhubarbissusan.blogspot.com/2007/01/kate-greenstreet-will-become-rock-hard.html> <http://rhubarbissusan.blogspot.com/2007/01/kristy-bowen-footnotes-to-history-of.html> <http://rhubarbissusan.blogspot.com/2007/01/roy-bentley-from-approximately.html> <http://rhubarbissusan.blogspot.com/2007/01/gordon-massman-573.html>

Also, please don't forget: absent magazine is soliciting for its second issue. You can read the first up at <http://absentmag.org/issue01/index.html> , and if you do want to send us material for April, please be sure to read the guidelines for proper submission format at <http://absentmag.org/guidelines.html>

Many thanks and a belated Happy New Year,

Simon

[↑ Contents](#)

93. **C. A. Conrad**

DEMOLICIOUS presents Gerrit Lansing and CAConrad TOMORROW @ 2:30pm

Sat 6 Jan 2007

Join us for open mic and poets Gerrit Lansing and CAConrad

SUNDAY, Jan. 7, 2:30 p.m.

2:00 P.M.

OUT OF THE BLUE GALLERY

106 Prospect St.

Cambridge, Mass.

GERRIT LANSING was born in Albany, New York in 1928. He grew up on farm in northern Ohio and was schooled in Ohio, Massachusetts and New York and

now lives in Gloucester, Mass. His poetry publications include *Heavenly Tree / Soluble Forest* (Talisman, 1995) and *A February Sheaf* (selected poetry and prose, Pressed Wafer, 2003). He edited SET, a poetry magazine with History and Magic as its axes. His interests include playing classical music on the piano, walking the woods, herbalism, Nath Yoga, qigong, mathesis, astrophysics.

CACONRAD's childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia the first chance he got, where he lives and writes today with the PhillySound poets (www.PhilllySound.blogspot.com). Soft Skull Press recently published his book *Deviant Propulsion*. He recently co-authored *The B. Franklin Basement Tapes* with Frank Sherlock for NEXUS Gallery in Philadelphia. For correspondence, please write to [REDACTED] (mailto:[REDACTED]).

Demolicious events are held the first Sunday of every month from September to June.

\$5

For further information go to our Web site, <http://www.demolicious.net> (<http://www.demolicious.net>), or email [REDACTED] (mailto:[REDACTED]).

[↑ Contents](#)

94. **Ian Randall Wilson**

88: A Journal of Contemporary American Poetry / Issue 6

Sat 6 Jan 2007

Issue 6 of 88: A Journal of Contemporary American Poetry has just been published. Many participants on the Poetics list responded to our call, and we were able to include on number of them in this latest issue.

88: A Journal of Contemporary

American Poetry / Issue 6

Ian Randall Wilson (editor)

\$13.95 paper

ISBN 13 978-0-9772298-6-4

ISBN 10 0-9772298-6-6.

140 pp. 6x9"

Available from Hollyridge Press

www.HollyridgePress.com

Contributors are:

Eric Brian Abbott

Cynthia Arrieu-King

Trina Baker

Dorothy Barresi

Cara Benson

Rebecca Brown
Scott Challener
Alan Clinton
Sean Thomas Dougherty
Susan Elbe
Bill Freind
Kathleen Hellen
Dan Howell
Cralan Kelder
Amy King
Lance Larsen
David Lawrence
Dawn Lonsinger
Thomas March
Tiffany Merriman-Preston
T.A. Noonan
Matthew Olzmann
Tom Orange
Kathleen Ossip
Amisha Patel
Marc Pietrzykowski
Dan Pinkerton
Derek Pollard
Donna Prinzmetal
Lee Rossi
Zach Savich
Rachel M. Simon
John E. Smelcer
Jessica Storm
Celina Su
Michelle Taransky
Sam Truitt
David Wagoner
Emily Watson
Kathleene West
Ian Randall Wilson
Terence Winch
Theodore Worozbyt
Gerald Yelle

[88 is now on hiatus and not considering new work. Please check the website at [_www.hollyridgepress.com_](http://www.hollyridgepress.com) (<http://www.hollyridgepress.com>) for status updates.]

[↑ Contents](#)

95. **Haas Bianchi**

Chicago Postmodernpoetry.com is updated for January with Interview of Durgin and Taransky

Sat 6 Jan 2007

Chicagopostmodernpoetry.com is updated for January with the Chicago Calendar for Jan-Feb-and March and poetic profiles of Patrick Durgin and Michelle Taransky

Note to Chicago Reading Series I need your updates asap for the calendar

Raymond L Bianchi

chicagopostmodernpoetry.com/

collagepoetchicago.blogspot.com/

[↑ Contents](#)

96. **Paul Hardacre**

papertiger: new world poetry #07 - poetry at the end of the world

Sun 7 Jan 2007

Hi List,

Just thought I should share this call for submissions with you ...

Cheers,

Paul.

papertiger: new world poetry #07 - poetry at the end of the world

Hot on the heels of its recent double issue, papertiger: new world poetry is open to submissions of poetry in its many guises for #07.

The first themed issue in papertiger: new world poetry's seven year history, #07 will explore 'the end of the world'.

Think: millennialism, comets, Twin Towers, lost job, the break-up, sea of glass, the Beast 666, 'troop surge', colonisation, losing lotto ticket, the unanswered prayer, tsunami, Katrina, Godzilla, guns, Nostradamus, darkness, zombies in shopping malls, bird flu, slavery, dogs howling, mushroom clouds, mutations, the lover you never knew she had, scorched earth, Pompeii, Conflagration, the Y2K let-down, Axis of Evil, Fenris, aliens, oil shortage, Darfur, depleted uranium, the funeral, machine wars, Nero fiddling, your favourite band's last album, black holes, Judgment Day, phone rage, cancer, dark matter, Mayan calendar, survivalists, he drowned before I could reach him . and you've got the picture!

Send your submissions of poetry - including multimedia (i.e. video, audio, Flash animated) poetry, poetry-related visual art and photography, and essays - to us by 01 March 2007, to be considered.

Check our submission guidelines at http://www.papertigermedia.com/guidelines/pt_guidelines.htm for all the details.

[↑ Contents](#)

97. **Peter Ciccariello**

Thought machine

Sun 7 Jan 2007

Thought

machine<<http://i5.pbbase.com/o6/06/512806/1/72713982.n1PKdot4.Thoughtmachine.jpg>>

-- Peter Ciccariello

Image - <http://invisiblenotes.blogspot.com/>

Word - <http://poemsfromprovidence.blogspot.com/>

[↑ Contents](#)

98. **Jeffrey Side**

No more male contributions to The Argotist Online "Interviews with Editors" feature needed.

Sun 7 Jan 2007

I have enough male editors for this feature, but I still need more women. Jeff

[↑ Contents](#)

99. **mIEKAL aND**

You've been Plutoed

Sun 7 Jan 2007

Pluto's revenge: 'Word of the Year' award

POSTED: 10:56 a.m. EST, January 7, 2007

(CNN) -- Pluto may no longer be a planet, but it has a new claim to fame: "Plutoed" has been chosen 2006 Word of the Year by the American Dialect Society.

The society defined "to pluto" as "to demote or devalue someone or something, as happened to the former planet Pluto when the General Assembly of the International Astronomical Union decided Pluto no longer met its definition of a planet."

The former planet had some tough competition in the voting, which took place Friday at the ADS' annual meeting, held in Anaheim, California.

"Plutoed" won in a runoff against "climate canary," defined as "an organism or species whose poor health or declining numbers hint at a larger environmental catastrophe on the horizon."

The runner-up was "macaca" or "macaca moment," defined as "treating an American citizen as an alien" -- a reference to a campaign remark by former Virginia Sen. George Allen that some say marked the beginning of the end for his re-election hopes.

Also in the running for Word of the Year were YouTube; surge (referring to a large, but brief, increase in troop strength); and flog ("a fake blog created by a corporation to promote a product or a television show").

Like any good awards show, the ADS meeting had multiple categories.

In the "Most Unnecessary" category, "SuriKat" (the supposed nickname of the baby girl of Tom Cruise and Katie Holmes) beat out "the decider," President Bush's description in April of his position in relation to whether Donald Rumsfeld kept his job as secretary of defense.

The "Most Outrageous" award went to "Cambodian accessory," defined as "Angelina Jolie's adopted child who is Cambodian."

In the "Most Euphemistic" category, the winner was "waterboarding," defined as "an interrogation technique in which the subject is immobilized and doused with water to simulate drowning."

The ADS has been choosing Words of the Year since 1990. The Word of the Year for 2005 was "truthiness," invented by Comedy Central's "The Colbert Report," and defined by the ADS as "what one wishes to be the truth regardless of the facts." (Read the full list of winners for 2006 and past years)

Winning words or phrases don't have to be brand new; what's important is that they gained new prominence in the past year. The society is dedicated to the study of the English language in North America, and includes academics, writers, and others.

[↑ Contents](#)

100. **Jeffrey Side**

Contribution by Alison Croggon of Masthead to The Argotist Online "Intreviews with Editors" feature.

Sun 7 Jan 2007

There is a contribution by Alison Croggon of Masthead to The Argotist Online "Intreviews with Editors" feature.

<http://www.argotistonline.co.uk/Alison%20Croggon.htm>

[↑ Contents](#)

101. **Adam Fieled**

Steve Halle, Jeff Crouch on PFS Post

Sun 7 Jan 2007

New work from Steve Halle & Jeff Crouch here:

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

Also: Videodrome, the Raincoats, Shanna Compton, everything else under the sun:

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

Do You Yahoo!?

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<http://mail.yahoo.com>

[↑ Contents](#)

102. **Eric Yost**

our tiny world

Sun 7 Jan 2007

http://www.bigskyastroclub.org/pale_blue_dot.htm

[↑ Contents](#)

103. **Anny Ballardini**

Re: You've been Plutoed

Sun 7 Jan 2007

Poor Pluto, indeed!

On 1/7/07, mIEKAL aND <[REDACTED]> wrote:

>

> Pluto's revenge: 'Word of the Year' award

> POSTED: 10:56 a.m. EST, January 7, 2007

>

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>

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> something, as happened to the former planet Pluto when the General

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- >
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- >
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- > larger environmental catastrophe on the horizon."
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- > an American citizen as an alien" -- a reference to a campaign remark
- > by former Virginia Sen. George Allen that some say marked the
- > beginning of the end for his re-election hopes.
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- >
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- > of the baby girl of Tom Cruise and Katie Holmes) beat out "the
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- > is that they gained new prominence in the past year.
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- >

[↑ Contents](#)

104. **Gabriel Gudding**
lisa jarnot email contact info
Sun 7 Jan 2007

cd someone please help me get in touch with lisa? i keep getting messages from her server bot that say my email isn't recognized by her server.

wd appreciate it.

gabe

--

<http://gabrielgudding.blogspot.com>

Gabriel Gudding
Department of English
Illinois State University
Normal, Illinois 61790
[REDACTED] (office)

[↑ Contents](#)

105. **Jesse Crockett**
Call for work --- Listenlight 06
Sun 7 Jan 2007

We could be the only journal to show you the cover before you send in your work. Can you judge a journal by its cover? No, of course not --- but right now, we wish...

Have a look at the new cover (3rd beta) for issue 06, <http://listenlight.net/06>, and send us your best, permanent web archive work, either textual or visual.

Listenlight.net averages between 120 & 200 visits per month, on steady rise since our July inception.

Best wishes for the new year from the Listenlight editors.

[↑ Contents](#)

106. **Alexander Jorgensen**

I love America

Sun 7 Jan 2007

I love America, I who can't say the national anthom.

Love it for its folksy, for all those mongrels and
tainted and tatty folk.

For the churches down South, where I, an angnostic,
can't help to cry...undersanding freedom is something
earned.

For clean brooks and forest...and lobster with
claws...
and canyons where gawds still live...

For whales breaching high tides...and we got our
sturgeons..used have what was considered the FINEST
caviar!

For Jewish delis and Italian immigrants who gave the
world a proper sandwhich (gawd damn those Americans
for thinking Jewish food was anything was EASTERN
EUROPEAN)

For transparency and gay rights, and environmentalist
movement, for the most diverse work force, the most
powerful women and people of color, for best
universities and most generous nation (that's gov't
and private folk) for a sign, he said, there was
globing warming...

For religious freedom and a gov't that is ACUTALLY
integrated - unliked everyone else...for a man who'd
press his hand on Jefferson's Islamic bible

For a bill of rights, and TOM PAINE...Tom Paine, who
the French'd jail..and who'd create Anglo-American
Liberalism

There aint nothin better, sorry George B., nothin
better...and I can say this drinking coffee and not
tea, although we created the tea bag, and dropped
boxes of it into the sea...no, we aint British, can't
claim that pose....but we a republic - at least!

And for Pan-Africanism....Ali, damn if you don't know...and even those Irish who lynched our brothers! - and who later sent home money for the IRA. Where is W.E.B?

It is so easy to hate, what is so beautiful...so easy to scorn, what ain't perfect...but I love it...ew!

I love Bruce Lee and Rep. Matsui, that fella from Hungry, that homo named Franks - that I can march on Washington - no guns - and claim to hate my country's leader - nowhere ELSE - and I HAVE SEEN NEARLY ELSE! Do you know Inouye? (How about that regiment most decorated during WWII - family's in detention camps!)

Soldiers sing songs cussing GOD, but I don't want to cry.

AJ

Do You Yahoo!?

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

[↑ Contents](#)

107. **Alexander Jorgensen**

Re: I love America

Mon 8 Jan 2007

And I love lots of place - be sure - love Holland, France, never been to SPain, love even (but its complicated) China - things 'about Russia - Scandinavia - everyone's got somethin' - India - India, so many temples so much about itself, be sure. But I don't need to hate - cetainly not, my home - sweet home!

AJ

--- Alexander Jorgensen <[REDACTED]> wrote:

I love America, I who can't say the national anthom.

Love it for its folksy, for all those mongrels and tainted and tatty folk.

*For the churches down South, where I, an angnostic,
can't help to cry...undersanding freedom is
something
earned.*

*For clean brooks and forest...and lobster with
claws...
and canyons where gawds still live...*

*For whales breaching high tides...and we got our
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and private folk) for a sign, he said, there was
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integrated - unliked everyone else...for a man who'd
press his hand on Jefferson's Islamic bible*

*For a bill of rights, and TOM PAINE...Tom Paine, who
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Liberalism*

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know...and even those Irish who lynched our
brothers!
- and who later sent home money for the IRA. Where
is
W.E.B?*

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to scorn, what aint perfect...but I love it...ew!*

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leader - nowhere ELSE - and I HAVE SEEN NEARLY ELSE!*

*Do you know Inouye? (How about that regiment most
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camps!)*

*Soldiers sing songs cussing G0d, but I don't want to
cry.*

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Do You Yahoo!?
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[↑ Contents](#)

108. **konrad**

SF Event: Neo-benshi at Poets Theater

Mon 8 Jan 2007

*** LIVE FILM NARRATION ***

Friday, January 26th, 7:30

Small Press Traffic Poets Theater Jamboree presents

Neo-Benshi Night: Muted & Mutated Movies

California College of Arts, Timken Hall

San Francisco Campus

1111 Eighth Street (at Irwin)

\$10 - a benefit for SPT

Just as no person is just a job title, no movie is what it seems to be. Anyway not once a benshi gets hold of it. The following neo-benshi film narrators premier their own re-interpretations of various genre scenes live with video. Our lawyers suggested that we only give you the letters of the films' titles. You can enjoy puzzling it out until the show:

Mary Burger (publisher) impresses with her FAVORITE HELL WILLING music video

Del Ray Cross (executive assistant) proves his ART HUNCK CRED 'frisco produced porn-mystery feature

Amanda Davidson (library technician) checks out REFER STRAIT pre-teen conspiracy drama

Jen Hofer (court interpreter) translates 1000 DEAD SMILEYS cold war detective story

Colter Jacobsen (caretaker) prescribes a 'LUDE seventies thriller

Jennifer Nellis (literature student) forks over I, SPOON fifties TV suspense

Wayne Smith (musician) decomposes the LAD RING cycle sixties English hipster society drama

Konrad Steiner (computer technician) releases LE PAPA GOTH MEME post-war sci fi

Curated by KS

^Z

[↑ Contents](#)

109. **sue walker**

Re: Call for work --- Listenlight 06

Mon 8 Jan 2007

Forgot to say that class will be in the Humanities building at school -- 2nd floor seminar room -- at least for now. Tuesday night is the first class.

Look forward to seeing you,

Sue

On Jan 7, 2007, at 8:10 PM, Jesse Crockett wrote:

We could be the only journal to show you the cover before you send in your work. Can you judge a journal by its cover? No, of course

not --- but right now, we wish...

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Best wishes for the new year from the Listenlight editors.

[↑ Contents](#)

110. **sue walker**

Re: Call for work --- Listenlight 06

Mon 8 Jan 2007

Message sent by mistake.

S

On Jan 8, 2007, at 12:10 AM, sue walker wrote:

Forgot to say that class will be in the Humanities building at school -- 2nd floor seminar room -- at least for now. Tuesday night is the first class.

Look forward to seeing you,

Sue

On Jan 7, 2007, at 8:10 PM, Jesse Crockett wrote:

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[↑ Contents](#)

111. **Laura Winton**

Re: Call for work --- Listenlight 06

Mon 8 Jan 2007

That is a beautiful cover.

I feel inadequate next to it.

=8-0

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

From: Jesse Crockett [mailto:]

Sent: Sunday, January 07, 2007 8:10 PM

Subject: Call for work --- Listenlight 06

We could be the only journal to show you the cover before you send in your work. Can you judge a journal by its cover? No, of course not --- but right now, we wish...

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[↑ Contents](#)

112. **Jesse Crockett**

Re: Call for work --- Listenlight 06

Mon 8 Jan 2007

Hey, thanks. I just threw it together.

Yes, please take a look: <http://listenlight.net/06>. All welcome to send work, especially work that relates somehow to the visual theme.

Best wishes,
Jesse Crockett

Laura Winton wrote:

> That is a beautiful cover.

>

> I feel inadequate next to it.

>

> =8-0

>

>

> -----Original Message-----
> From: Jesse Crockett [mailto:██████████]
> Sent: Sunday, January 07, 2007 8:10 PM
> Subject: Call for work --- Listenlight 06
>
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> your work. Can you judge a journal by its cover? No, of course not ---
> but right now, we wish...
>
> Have a look at the new cover (3rd beta) for issue 06,
> <http://listenlight.net/06>, and send us your best, permanent web archive
> work, either textual or visual.
>
> Listenlight.net averages between 120 & 200 visits per month, on steady
> rise since our July inception.
>
> Best wishes for the new year from the Listenlight editors.
>

[↑ Contents](#)

113. **Poetics List**

Fwd: [Msa-members] New OUP Book Series

Mon 8 Jan 2007

*Announcing a new book series from Oxford University Press:
Modernist Literature & Culture, edited by Kevin J. H. Dettmar and
Mark Wollaeger.*

*Seeking out the best new work in the rejuvenated field of modernist
studies, Modernist Literature & Culture (MLC) will explore the
cultural bearings of literary modernism across multiple fields,
geographies, symbolic forms, and media. The editors are currently
looking for book manuscripts that synthesize close attention to
literary texts with the kind of interdisciplinary cultural
approaches that have come to be associated with "the new modernist
studies." Beginning in Fall 2008, MLC will annually publish three
to four ground-breaking, innovative, and energetic books that
explore the breadth and depth of modernist studies.*

*Studies in modernism have for a long time recognized the importance
of cross-pollination among the traditional "sister arts"
(literature, painting, and music); but today, more media are being
drawn into the mix - film, radio, and phonography, among others -
and modernist studies is paying more attention to related work in
fields such as media history and theory, aural culture, visual*

culture, and sociology. At the same time, the cultural focus has broadened to include architecture, ethnography, and popular music. Rather than dissolve the rhetorical complexities of literature into an undifferentiated stew of cultural productions, MLC will maintain a primary focus on literature, while exploring its engagement with complementary and competing media.

Although traditional accounts of Anglo-American and European modernism typically assign it to a period ranging from 1850 to 1945 (or thereabouts), MLC recognizes that important forms of modernist production emerged later in other parts of the world, and the series is open to the full breadth of modernism, wherever and whenever it is found.

For more information, contact the editors, Kevin Dettmar ([REDACTED]) and Mark Wollaeger ([REDACTED]).

Mark Wollaeger
Associate Professor of English
Vanderbilt University
[REDACTED]

New Book: *Modernism, Media, and Propaganda*:
<http://www.pupress.princeton.edu/titles/8295.html>
Faculty Homepage:
<http://www.vanderbilt.edu/english/wollaeger>
Personal Homepage:
<http://www.vanderbilt.edu/AnS/english/mwollaeger/>

Msa-members mailing list
[REDACTED]

<http://chaos.press.jhu.edu/mailman/listinfo/msa-members>

via Maria Damon <[REDACTED]>

[↑ Contents](#)

114. **Dan Waber**

ars poetica

Mon 8 Jan 2007

Six days ago I started:

<http://www.logolalia.com/arspoetica/>

This is a themed blog (ars poetica, or, poems about poetry) that will lead to a print anthology.

I invited five of my favorite poets to send me an ars poetica they'd written along with the names and email addresses of five other poets. I then invited those twenty-five poets to do the same. I then invited those hundred and twenty-five poets to do the same. I then invited...you get the picture.

Every poem submitted will appear on the website, one per day, and be archived by author and date.

The print anthology will be published by Paper Kite Press when the editors (Jennifer Hill-Kaucher and Dan Waber) determine that a book length collection of the very best of these poems exists, which, at a poem a day, is likely to take a year or more.

Submissions are by connected chain of invitation only, this is NOT an open call, but anyone interested in reading poems about poetry is certainly invited to come visit every day for their daily dose.

The ripples are spreading outward in the most delightful ways. Keep watching and see.

Regards,
Dan

I'm at: <http://www.logolalia.com/>

The blog mentioned is at: <http://www.logolalia.com/arspoetica/>

Paper Kite Press is at:

<http://www.wordpainting.com/paperkitepress/pkpshop.html>

[↑ Contents](#)

115. **Small Press Traffic**

Poets Theater & Spring 2007 events

Mon 8 Jan 2007

Happy New Year! As is our habit, we are beginning this January with our annual Poets Theater Jamboree, our board's biggest fundraiser of the year. We hope to see you here!

All seats are \$10, we don't take reservations, so arrive promptly for best results!

FRIDAY, JANUARY 19, 2007 at 7:30 P.M.

"Tarantula" / Written & Directed by Marc Arthur.

"Orgasm" / Written by Dodie Bellamy / Directed by Margaret Tedesco

"Bowl, Cat and Broomstick" (1917) / Written by Wallace Stevens / Directed by Dana Teen Lomax & Danna Lomax

"The Haunted House" / Written & Directed by Brandon Downing

"Pig Angels of the Americlypse" & "Spine" Written by Rodrigo Toscano /
Directed by Stephanie Young

"The Party" / Written by Lisa Jarnot / Directed by Kevin Killian

Friday, January 26, 2007 at 7:30 P.M.

Neo-Benshi Night: Sound Off!??

Beyond the flotsam of YouTube, and exceeding the drunken sentiments of
karaoke, Neo-Benshi is live
narration and subversion of moving pictures.

In this evening's eight episodes??

Mary Burger reanimates Michel Gondry;
Del Ray Cross cracks Kurt McDowell;
Amanda Davidson pirates Pippi;
Jen Hofer x-rays Robert Aldrich;
Colter Jacobsen duels Stephen Spielberg;
Jen Nellis poisons Alfred Hitchcock;
Wayne Smith parties with John Schlesinger;
and Konrad Steiner hosts "The Gamma People"

Friday, FEBRUARY 2, 2007 at 7:30 P.M.

"Hooligan's Island," / Written & Directed by Scott MacLeod

"Self/Cell" / Text by Olivia E. Sears / Images by Aline Mare / Music by Craig
Bicknell

"The Deathperts" / Written & Directed by Chana Morgenstern

Selections from "James Joyce, Marcel Duchamp, Erik Satie: An Alphabet"
(1982) Written by John Cage / Directed by Marie Carbone / With Gillian
Conoley, Patricia Dienstfrey, Dale Going, Brenda Hillman, Denise Liddell
Lawson, Denise Newman, giovanni singleton and Carol Snow

"The Gunfight" / Written & Directed by Brent Cunningham

FEED / Written & directed by Juliana Spahr

& coming up later in the spring -- all events at 7:30, \$5:

Friday February 16

Vanessa Place & Christine Wertheim

Friday February 23

Noelle Kocot & Jill Magi

SATURDAY March 3

Sarah Ann Cox & Myung Mi Kim

Friday March 9

Stephen Ratcliffe & Stephen Rodefer

Friday March 16

Katie Degentesh & Drew Gardner

Friday March 23

Jack Kimball & Suzanne Stein

Friday April 13

Ed Roberson & Evie Shockley

Sunday April 22

Anne Boyer & William Moor

(co-sponsored by New Yipes, @ 21 Grand)

Friday May 18

Julie Carr & Andrew Joron

Friday May 25

Paul Hoover & Tenney Nathanson

Elizabeth Treadwell, Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

[↑ Contents](#)

116. **George Bowering**

Re: Patchen in color?

Mon 8 Jan 2007

I think that the originals are black on white.

The one I have is.

gb

On 31-Dec-06, at 5:23 PM, David Harrison Horton wrote:

> Hi all,

>

> Just a quick query to ask if there's an edition out there of Kenneth

> Patchen's "picture-poems" (ie. vispo) in color?

>

> I have b&w editions of *Wonderings* and *Hallelujah Anyway* and would

> like to these and more in color if they are available.
>
> Thanks.David Harrison Horton
> unionherald.blogspot.com
>
> _____
> Fixing up the home? Live Search can help.
> http://imagine-windowslive.com/search/kits/default.aspx?
> kit=improve&locale=en-US&source=wlmemailtaglinenov06
>

Giorgio H. Bowering
Does not kill snakes

[↑ Contents](#)

117. **mIEKAL aND**
Re: Patchen in color?

Mon 8 Jan 2007

I have this calendar which has some great examples in color... Highly recommend it.

Sure is One Peculiar Way to Run a Ballgame
Kenneth Patchen Calendar 1996

<http://www.connectotel.com/patchen/patcal.html>

~mIEKAL

On Jan 8, 2007, at 1:53 PM, George Bowering wrote:

*I think that the originals are black on white.
The one I have is.*

gb

On 31-Dec-06, at 5:23 PM, David Harrison Horton wrote:

Hi all,

*Just a quick query to ask if there's an edition out there of
Kenneth Patchen's "picture-poems" (ie. vispo) in color?*

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kit=improve&locale=en-US&source=wlmemailtaglinenov06

Giorgio H. Bowering
Does not kill snakes

[↑ Contents](#)

118. **George Bowering**

Re: Sell Outs? what obligation to the audience

Mon 8 Jan 2007

On 2-Jan-07, at 2:23 PM, cralan kelder wrote:

*Yes, granted, selling out is bad thing, is inauthentic, is disingenuous
somehow - is trying to sell you something, the beauty of poetry being
that
nobody is trying to sell you anything.*

*However that begs the question, should poetry not make you want to
"buy" it?*

I don't see.

How is that begging the question?

>

G.H. Bowering

His father's son.

Mother's, too.

[↑ Contents](#)

119. **Stephen Vincent**

Re: Patchen in color?

Mon 8 Jan 2007

Most of the originals I have seen are in color. Scrimshaw Press did a book of Patchen reproductions in the late sixties or early seventies. It is possible that Chronicle books did a reprint.

A little "Abebooks" (is it) research should bring up the title.

It's wonderful stuff - often - playful.

Patchen also typeset many of his early books. He liked to play with the page - typefaces, colors, etc. (Sleepers Awake, for example) It's too bad, if I recollect correctly, that his crippling back issues darkened his temperament and took him out of the public loop in the fifties and early sixties - when publications by

New Directions and City Lights could have brought him more attention (Ferlinghetti, in part, took of on Patchen's lyric, goofy surreal side, as did Richard Brautigan).

I have not looked at the prose work in a long time. I suspect Patchen is another sad case of getting thrown down the "Depression writer" sink hole that New Critics et al were elated to dig. Does anybody write about him??

Stephen V

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

Where currently, "Water Spilled From Source To Use"

A text piece on Greenwich near Canal (NY) by Lawrence Weiner is photographed and talked about.

*I think that the originals are black on white.
The one I have is.*

gb

On 31-Dec-06, at 5:23 PM, David Harrison Horton wrote:

Hi all,

Just a quick query to ask if there's an edition out there of Kenneth Patchen's "picture-poems" (ie. vispo) in color?

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kit=improve&locale=en-US&source=wlmemailtaglinenov06](http://imagine-windowslive.com/search/kits/default.aspx?kit=improve&locale=en-US&source=wlmemailtaglinenov06)*

*Giorgio H. Bowering
Does not kill snakes*

[↑ Contents](#)

120. **David-Baptiste Chirot**

Re: Patchen in color?

Mon 8 Jan 2007

Patchen did a huge number of color works. All you have to do is search the web and you'll find a great deal--also there are book editions of a great many of the

colors--some were originally printed in color---check yr library. Two sites I can think of off the top of my head with color paintings/poems by Patchen are Light and Dust and the Kenneth Patchen Home Site. Each one of these has twelve color pieces. And that's just for starters. The color works are beautiful!

*From: George Bowering <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Patchen in color?
Date: Mon, 8 Jan 2007 11:53:21 -0800*

*I think that the originals are black on white.
The one I have is.*

gb

On 31-Dec-06, at 5:23 PM, David Harrison Horton wrote:

Hi all,

*Just a quick query to ask if there's an edition out there of Kenneth
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[http://imagine-windowsslive.com/search/kits/default.aspx?
kit=improve&locale=en-US&source=wlmemailtaglinenov06](http://imagine-windowsslive.com/search/kits/default.aspx?kit=improve&locale=en-US&source=wlmemailtaglinenov06)*

*Giorgio H. Bowering
Does not kill snakes*

Get live scores
and news about your team: Add the Live.com Football Page [www.live.com/?
addtemplate=football&icid=T001MSN30A0701](http://www.live.com/?addtemplate=football&icid=T001MSN30A0701)

[↑ Contents](#)

121. **Skip Fox**

Re: Patchen in color?

Mon 8 Jan 2007

Perhaps more a book of paintings with words, which may be termed vis-po, Patchen's *What Shall We Do Without Us? The Voice and Vision of Kenneth Patchen* was published by my Sierra Club books of San Francisco in 1984. I have a paperback edition and it is passing beautiful.

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Stephen Vincent
Sent: Monday, January 08, 2007 2:47 PM
To: ██████████
Subject: Re: Patchen in color?

Most of the originals I have seen are in color. Scrimshaw Press did a book of Patchen reproductions in the late sixties or early seventies. It is possible that Chronicle books did a reprint.

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

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<http://imagine-windowslive.com/search/kits/default.aspx?kit=improve&locale=en-US&source=wlmemailtaglinenov06>

Giorgio H. Bowering
Does not kill snakes

[↑ Contents](#)

122. **Alan Sondheim**

My Best Times and Best Writing! At least I think so... :-)

Mon 8 Jan 2007

Please go to the blog below, and scroll down to M-D

Thanks, Alan

=====

===== Work on YouTube, blog at
<http://nikuko.blogspot.com> . Tel [REDACTED]. Webpage directory
<http://www.asondheim.org> . Email: [REDACTED].
<http://clc.as.wvu.edu:8080/clc/Members/sondheim> for theory; also check WVU
Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
=====

=====

[↑ Contents](#)

123. **Jesse Crockett**

Call for work --- Listenlight 06

Mon 8 Jan 2007

Thanks to all for sending in work for upcoming issue 06 at the listenlight poetry journal <<http://listenlight.net/06>>. The theme is, if you will, "putting out the fire on the water..." We're still looking for more good visual & textual work,

experimental or not. In fact, this editor appreciates a good narrative poem now and then. Ghosts, aliens, zombies, flowers --- all of it. Anyone here doing anything like that? I'm interested.

Best wishes for the new year,
Jesse Crockett

[↑ Contents](#)

124. **Eric Yost**
Re: Patchen in color?

Mon 8 Jan 2007

How about _The Journal of Albion Moonlight_ or _Sleepers
Awake!_ as animated color movies? Or is that too Ted Turner?

[↑ Contents](#)

125. **Barry Schwabsky**
Re: Patchen in color?

Mon 8 Jan 2007

Does someone know where the originals are now? Dispersed? Or in some collection?

David-Baptiste Chirot <[REDACTED]> wrote: Patchen did a huge number of color works. All you have to do is search the web and you'll find a great deal--also there are book editions of a great many of the colors--some were originally printed in color---check yr library. Two sites I can think of off the top of my head with color paintings/poems by Patchen are Light and Dust and the Kenneth Patchen Home Site. Each one of these has twelve color pieces. And that's just for starters. The color works are beautiful!

*From: George Bowering
Reply-To: UB Poetics discussion group*

*To: [REDACTED]
Subject: Re: Patchen in color?
Date: Mon, 8 Jan 2007 11:53:21 -0800*

*I think that the originals are black on white.
The one I have is.*

gb

On 31-Dec-06, at 5:23 PM, David Harrison Horton wrote:

Hi all,

Just a quick query to ask if there's an edition out there of Kenneth Patchen's "picture-poems" (ie. vispo) in color?

*I have b&w editions of *Wonderings* and *Hallelujah Anyway* and would like to these and more in color if they are available.*

*Thanks.David Harrison Horton
unionherald.blogspot.com*

*Fixing up the home? Live Search can help.
[http://imagine-windowslive.com/search/kits/default.aspx?
kit=improve&locale=en-US&source=wlmemailtaglinenov06](http://imagine-windowslive.com/search/kits/default.aspx?kit=improve&locale=en-US&source=wlmemailtaglinenov06)*

*Giorgio H. Bowering
Does not kill snakes*

Get live scores
and news about your team: Add the Live.com Football Page [www.live.com/?
addtemplate=football&icid=T001MSN30A0701](http://www.live.com/?addtemplate=football&icid=T001MSN30A0701)

[↑ Contents](#)

126. **Slaughter, William**

Notice: Mudlark

Mon 8 Jan 2007

New and On View: Mudlark Flash No. 41 (2007)

Recap and Other Poems by Mark Dow

Mark Dow has been a finalist in the Yale Younger Poets and Colorado Prize competitions. His work has appeared in Threepenny Review, Chicago Review, Boston Review, Pequod, Salmagundi, Southern Review, Big City Lit, and poesia.com. His translations of Manno Charlemagne's songs from Haitian Creole are in Conjunctions, and an introduction to translations of Laura Wittner's poems from Spanish is in Green Integer. He is the author of American Gulag: Inside Us Immigration Prisons (California 2004) and co-editor of Machinery Of Death: The Reality Of America's Death Penalty Regime (Routledge 2002).

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: [REDACTED]

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

[↑ Contents](#)

127. **Sarah Mangold**

Bird Dog Issue #8

Mon 8 Jan 2007

Bird Dog is pleased to announce the release of issue #8.

New work from:

Abraham Smith, Barbara Maloutas, Bruce Covey, Catherine Theis, Chad Sweeney, Curtis Bonney, Deborah Wardlaw Pattillo, Elizabeth Treadwell, Jennifer Karmin, Joshua Beckman, Julie Choffel, Kevin Magee, Kristi Maxwell, Michelle Greenblatt & Sheila E. Murphy, Nico Vassilakis, Nicole Burgund, Raymond Farr, Roberta Olson, Sandy Florian, Shonni Enelow, Thomas Kane, Tomaz Salamun, Tyrone Williams reviews *_Meteoric Flowers_*, collages from Chad Horn and cover design by Kate Greenstreet

ISSN 1546-0479

7 x 9, perfect-bound, tipped-in art

Subscriptions \$15 for two issues. Individual copies \$8.

(International shipping, please add \$8)

Checks payable to Sarah Mangold or via PayPal

Deadline for Issue 9: June 1, 2007

Submissions, Subscriptions, Queries:

Bird Dog

c/o Sarah Mangold

1535 32nd Ave, Apt. C

Seattle, WA 98122

www.birddogmagazine.com

Bird Dog: A dog used to retrieve game birds. To follow a subject of interest with persistent attention. A scout...

Seeking innovative writing and art: collaborations, interviews, long poems, reviews, collage, poetry, poetics, graphs, charts, non-fiction, cross genre...

[↑ Contents](#)

128. **David Baratier**

Re: patchen

Tue 9 Jan 2007

"What shall we do without us" published by Sierra Books. As DBC mentioned the Patchen website has a calendar. There is a set of color postcards made but I am not sure if they had much distribution.

My memory is faulty but the paintings are all archived in one primary spot, a bit before Miriam died we were making arrangements, for some reason I think it was SFSU, but things became unstable in terms of rights and whatnot and I dropped it as I have experienced that nightmare once already. Larry Smith would know.

To mention, tho there are no color photos in it, a new journal by Doug Manson that is all about Patchen called Celery Flute is well worth a look, they are in Buffalo--

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

129. **Desmond Swords**

Bardic Bulletin

Tue 9 Jan 2007

Happy New Year

I have just joined the list and am writing out of Dublin. My specialised area of research is the history of Irish poetry - the 7C touchstone poetic of which can be read in translation here -

<http://www.thunderpaw.com/neocelt/poesy.htm>

~

I am a cronic versaholic, full time dreamer, minor quantum linguist, competitive bore and host of an ad hoc gathering at - and voluntary Poetry Director of - the Monster Truck Art Gallery in the city centre; where I live in a dream on twenty euros a day, and which will be the venue hosting the Leinster heats of this years inaugural All Ireland Live Literature Championships - the final of which will

occur in Limerick at the Cuisle International Poetry Festival this October and is open to all seeking to claim a laurel tiara and title of Ard Bard.

To stay updated of this, other events, ramblings the occasional poem and what passes for intellectual outpourings from the blather academy here at poesy-flame HQ of my bedsit, bookmark my blogspot.

You can also engage in supportive textual exchange and listen to Mp3 files of some excellent poets - recorded at the Art Gallery - by following the link to the "Poetry Talk Forum" from this site.

www.irishpoetry.blogspot

The next live event is this Thursday 11 January, upstairs at the Carnival Pub on Wexford Street - a neon goth-pit in the city centre where the flame of art sounds to all who all who hear beauty in a song.

~

Surrender a mystery a day
to what clear light switches
on God from within.

[↑ Contents](#)

130. **Jim Andrews**
mel blanc's tombstone
Tue 9 Jan 2007

check out mel blanc's tombstone at http://en.wikipedia.org/wiki/Mel_Blanc

ja
<http://vispo.com>

[↑ Contents](#)

131. **Lewis Warsh**
New UNITED ARTISTS website
Tue 9 Jan 2007

UNITED ARTISTS BOOKS has a new website

www.unitedartistsbooks.com

New Years sale -- all current titles 25% discount

[↑ Contents](#)

132. **susan maurer**

Re: Bardic Bulletin

Tue 9 Jan 2007

say hi to sean carey for me susan maurer

*From: Desmond Swords <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Bardic Bulletin
Date: Tue, 9 Jan 2007 03:34:11 -0500*

Happy New Year

I have just joined the list and am writing out of Dublin. My specialised area of research is the history of Irish poetry - the 7C touchstone poetic of which can be read in translation here -

<http://www.thunderpaw.com/neocelt/poesy.htm>

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You can also engage in supportive textual exchange and listen to Mp3 files of some excellant poets - recorded at the Art Gallery - by following the link to the "Poetry Talk Forum" from this site.

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The next live event is this Thursday 11 January, upstairs at the Carnival Pub on Wexford Street - a neon goth-pit in the city centre where the flame of art sounds to all who all who hear beauty in a song.

~

*Surrender a mystery a day
to what clear light switches
on God from within.*

From photos to predictions, The MSN Entertainment Guide to Golden Globes has it all.
<http://tv.msn.com/tv/globes2007/?icid=nctagline1>

[↑ Contents](#)

133. **cralan kelder**

Re: Sell Outs? what obligation to the audience

Tue 9 Jan 2007

It is begging the question in the sense that I am assuming that we want people to ³buy² poetry.

Also that there appears a contradiction there in that poetry doesn't try to sell anything, but that we want people to buy it.

Perhaps I am using the phrase incorrectly.

I mean that when we perform to a room of people, they should be enthusiastic, as opposed to indifferent, or even turned off to the point of wishing it were over.

They should ³believe² and be moved somehow and want to buy it, and it's our obligation as performers to deliver, or at least work towards this.

Present strong work, accessible, try and reach the audience, talk to them in some way, acknowledge their presence & role for example.

On 1/8/07 9:04 PM, "George Bowering" <[REDACTED]> wrote:

On 2-Jan-07, at 2:23 PM, cralan kelder wrote:

Yes, granted, selling out is bad thing, is inauthentic, is disingenuous somehow is trying to sell you something, the beauty of poetry being that nobody is trying to sell you anything.

However that begs the question, should poetry not make you want to ³buy² it?

*I don't see.
How is that begging the question?*

G.H. Bowering

His father's son.
Mother's, too.

[↑ Contents](#)

134. **J Kuszai**

the way backward: factory school audio

Tue 9 Jan 2007

Since late 2000, Factory School has kept a digital audio archive online for teachers and students who wanted to access poetry and literature informally without download ability. I mean, the files were there to be downloaded, but not everyone figured out how to get them. A few years ago a double-cd was offered containing all of the literary audio stored on the Factory School site--many many hours of listening--hundreds of files. In a gradual redeployment of resources at Factory School, last year the links to the site were removed. Only people who bookmarked the site or asked were given the link, and mostly those who asked were educators.

Since its founding a couple of years ago, all of the files for which permission could be and was given were integrated into the PennSound project at the University of Pennsylvania. What remained distinct about the Factory School collection was the un-authorized nature of many of our recordings--and, I suppose, the impish delight we took in flouting the law. However, this past December, due to a variety of factors, the server which stored that audio is no longer extant, and without financial support we will be unable to make that component of the Factory School project available again.

While we are sorry if this causes any inconveniences, this is purely a financial decision. The audio was never to be considered to be a public accommodation, but rather an instructional aid within a very particular learning situation--but we realize that many people had a use for it. Indeed, while the logs showed that many people retained access even after the links were removed, and that many people from many countries still visited our site. The last announcements over the last couple years predicting the end of this virtual library, drew diminishing response.

But if there is someone out there who needs this collection, and is willing to make a contribution to Factory School (ahem), we'll be happy to send out the disks. Sales of FS books totaling more than \$50 will include the disks gratis, but only when requested by the person ordering.

Happy New Year to everyone in Poeticsland!

[↑ Contents](#)

135. **David-Baptiste Chirot**

FW: Sollicitation - Solicitud--Important Cultural Invitation from Clemente Padín

Tue 9 Jan 2007

From: Clemente Padín <[REDACTED]>
To: Clemente Padín <[REDACTED]>

Dear friends and colleagues:

Clemente Padín is

writting you with a sollicitation. We are arming a space of performance and alternating arts in the Cultural Center of Ministry of Culture of our country, Uruguay.

Appealing your generosity, we are solliciting you to send publications, pamphlets, catalogs, DVD, booklets and all type of concerning material to performance and to alternating arts in order to arm our own file - library in order to satisfy the necessities of young practitioners of these disciplines in our country. This service that we are being organized will distribute for all our country and, periodically, it will be published a list of publications and reviews of received shipments that will be sent to all the contributors.

We solicited, if it is possible, the shipment of 2 (two) copies of each sending at following postal address:

Clemente Padín
C.Correo C. 1211
11000 Montevideo
URUGUAY

Thanks in advance, fraternal greetings,

Estimados amigos y colegas:

les escribe Clemente

Padín con una solicitud. Estamos armando un espacio de performance y artes alternativas en el Centro Cultural del Ministerio de Cultura de nuestro país, Uruguay.

Apelando a su generosidad estamos solicitando nos envíen publicaciones, folletos, catálogos, DVD, booklets y todo tipo de material concernientes a esos rubros: performance y artes alternativas para armar nuestro propio archivo - biblioteca para satisfacer las necesidades propias de los jóvenes adeptos a estos nuevos géneros artísticos en nuestro país. Este servicio que estamos organizando se distribuirá por todo nuestro país y, periódicamente, se publicará una lista de disponibilidades y reseña de los

envíos recibidos que será enviado a todos los contribuyentes.

Solicitamos, si es posible, el envío de 2 (dos) ejemplares de cada item a la siguiente dirección postal:

*Clemente Padín
C. Correo C. 1211
11000 Montevideo
URUGUAY*

Gracias de antemano, saludos fraternos,

Get live scores
and news about your team: Add the Live.com Football Page www.live.com/?addtemplate=football&icid=T001MSN30A0701

[↑ Contents](#)

136. **mIEKAL aND**

Think twice before jaywalking—ouch!

Tue 9 Jan 2007

On Thursday, just after noon, the Tufts historian Felipe Fernandez- Armesto was arrested by Atlanta police as he crossed the middle of the street between the Hilton and Hyatt hotels. After being thrown on the ground and handcuffed, the former Oxford don was formally arrested, his hands cuffed behind his back. Several policemen pressed hard on his neck and chest, leaving the mild-mannered scholar, who's never gotten so much as a parking ticket, bruised and in pain. He was then taken to the city detention center along with other accused felons and thrown into a filthy jail cell filled with prisoners. He remained incarcerated for eight hours. Officials demanded bail of over a thousand dollars. To come up with the money Fernandez- Armesto, the author of nineteen books, had to make an arrangement with a bail bondsman. In court even the prosecutors seemed embarrassed by the incident, which got out of hand when Fernandez- Armesto requested to see the policeman's identification (the policeman was wearing a bomber jacket; to Fernandez- Armesto, a foreigner unfamiliar with American culture, the officer did not look like an officer). The prosecutors asked the professor to plead nolo contendere. He refused, concerned that the stain on his record might put his green card status in jeopardy. Officials finally agreed to drop all charges. The judge expressed his approval. The professor says he has no plans to sue. But the AHA council is considering lodging a complaint with the city.

<http://hnn.us/articles/33409.html#Day3>

[↑ Contents](#)

137. **linda norton**

Re: New UNITED ARTISTS website

Tue 9 Jan 2007

It's beautiful, Lewis.

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

>From: Lewis Warsh <[REDACTED]>

>Sent: Jan 9, 2007 4:43 AM

>To: [REDACTED]

>Subject: New UNITED ARTISTS website

>

>UNITED ARTISTS BOOKS has a new website

>

>www.unitedartistsbooks.com

>

>New Years sale -- all current titles 25% discount

"Fascism should more properly
be called corporatism,since it is the
merger of state and corporate power."

â€” Benito Mussolini

[↑ Contents](#)

138. **Frank Sherlock**

This Saturday @ BPC- Frank Sherlock & Mark Lamoureux

Tue 9 Jan 2007

Segue Reading Series presents

Frank Sherlock & Mark Lamoureux

Saturday January 13 @ 4pm

The Bowery Poetry Club

308 Bowery @ Bleecker, right across from CBGB's

F train to Second Ave | 6 train to Bleecker | [REDACTED]

Frank Sherlock is the author of *Spring Diet of Flowers at Night*, *ISO*, and *13*, and has engaged in collaborative projects with CAConrad, Jennifer Coleman, Brett Evans and sound artist/DJ Alex Welsh. He is a contributing editor for *XConnect: Writers for the Information Age*.

Mark Lamoureux's first full-length book of poems, *Astrometry Organon*, is due out from Spuyten Duyvil/Meeting Eyes Bindery in late 2006. He is the editor of *Cy Gist Press*, a micropress focusing on ekphrastic poetry, and teaches English at Kingsborough Community College.

See you there.

Get live scores
and news about your team: Add the Live.com Football Page [www.live.com/?
addtemplate=football&icid=T001MSN30A0701](http://www.live.com/?addtemplate=football&icid=T001MSN30A0701)

[↑ Contents](#)

139. **vulture protein**

Re: Think twice before jaywalking—ouch!

Tue 9 Jan 2007

Actually . . . I'm just going to think twice before going to Atlanta.

On 1/9/07, mIEKAL aND <[REDACTED]> wrote:

> On Thursday, just after noon, the Tufts historian Felipe Fernandez-
> Armesto was arrested by Atlanta police as he crossed the middle of
> the street between the Hilton and Hyatt hotels. After being thrown on
> the ground and handcuffed, the former Oxford don was formally
> arrested, his hands cuffed behind his back. Several policemen pressed
> hard on his neck and chest, leaving the mild-mannered scholar, who's
> never gotten so much as a parking ticket, bruised and in pain. He was
> then taken to the city detention center along with other accused
> felons and thrown into a filthy jail cell filled with prisoners. He
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> over a thousand dollars. To come up with the money Fernandez-
> Armesto, the author of nineteen books, had to make an arrangement
> with a bail bondsman. In court even the prosecutors seemed
> embarrassed by the incident, which got out of hand when Fernandez-
> Armesto requested to see the policeman's identification (the
> policeman was wearing a bomber jacket; to Fernandez-Armesto, a
> foreigner unfamiliar with American culture, the officer did not look
> like an officer). The prosecutors asked the professor to plead nolo
> contendere. He refused, concerned that the stain on his record might
> put his green card status in jeopardy. Officials finally agreed to
> drop all charges. The judge expressed his approval. The professor
> says he has no plans to sue. But the AHA council is considering
> lodging a complaint with the city.
>
> <http://hnn.us/articles/33409.html#Day3>
>

[↑ Contents](#)

140. **Thomas savage**

Re: New UNITED ARTISTS website

Tue 9 Jan 2007

Hi Lewis, I looked at the new website for United Artists books. It looks great.
Regards, Tom Savage

Lewis Warsh <[REDACTED]> wrote: UNITED ARTISTS BOOKS has a new website
www.unitedartistsbooks.com

New Years sale -- all current titles 25% discount

Do You Yahoo!?

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

[↑ Contents](#)

141. **David A. Kirschenbaum**

****Advertise in Boog City 39****

Tue 9 Jan 2007

please forward

Advertise in

Boog City 39

*Deadline

--Wed. Jan. 24-Ad copy to editor

--Sat. Jan. 27-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 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](#)

142. **Raymond Bianchi**

Istanbul Poets

Tue 9 Jan 2007

All:

I am going to be in Istanbul at the end of March/April and I would like to hook up with some poets there anyone have any suggestions on contacts?

Thanks

Ray

[↑ Contents](#)

143. **Jill Jones**

Re: Think twice before jaywalking—ouch!

Tue 9 Jan 2007

I am going to Quebec later this year to read at a festival and I was thinking of visiting the USA as well, having never been there. Maybe it's not a good idea.

Cheers,

Jill

On Wednesday, January 10, 2007, at 03:01 AM, mIEKAL aND wrote:

- > On Thursday, just after noon, the Tufts historian Felipe
- > Fernandez-Armesto was arrested by Atlanta police as he crossed the
- > middle of the street between the Hilton and Hyatt hotels. After being

> thrown on the ground and handcuffed, the former Oxford don was
> formally arrested, his hands cuffed behind his back. Several policemen
> pressed hard on his neck and chest, leaving the mild-mannered scholar,
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> complaint with the city.
>
> <http://hnn.us/articles/33409.html#Day3>
>
>

Jill Jones

Latest books:

Broken/Open. Available from Salt Publishing

<http://www.saltpublishing.com/books/smp/1844710416.htm>

Where the Sea Burns. Wagtail Series. Picaro Press

PO Box 853, Warners Bay, NSW, 2282. [REDACTED]

Struggle and radiance: ten commentaries (Wild Honey Press)

<http://www.wildhoneypress.com>

web site 1: <http://homepages.ihug.com.au/~jpjones>

off the street: <http://jillesjon.googlepages.com/home>

blog1: Ruby Street <http://rubystreet.blogspot.com/>

blog2: Latitudes <http://itudes.blogspot.com/>

[↑ Contents](#)

144. **Tom W. Lewis**

Re: Think twice before jaywalking-ouch!

Tue 9 Jan 2007

oh, come on! we haven't become a police state (yet)!!

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

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

On Behalf Of Jill Jones

Sent: Tuesday, January 09, 2007 15:28

To: ██████████

Subject: Re: Think twice before jaywalking-ouch!

I am going to Quebec later this year to read at a festival and I was thinking of visiting the USA as well, having never been there. Maybe it's not a good idea.

Cheers,

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Jill Jones

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<http://www.saltpublishing.com/books/smp/1844710416.htm>

Where the Sea Burns. Wagtail Series. Picaro Press

PO Box 853, Warners Bay, NSW, 2282. [REDACTED]

Struggle and radiance: ten commentaries (Wild Honey Press)

<http://www.wildhoneypress.com>

web site 1: <http://homepages.ihug.com.au/~jpjones>

off the street: <http://jillesjon.googlepages.com/home>

blog1: Ruby Street <http://rubystreet.blogspot.com/>

blog2: Latitudes <http://itudes.blogspot.com/>

[↑ Contents](#)

145. **JT Chan**

Call for submissions

Tue 9 Jan 2007

Hi,

Poetry Sz:demystifying mental illness (<http://poetrysz.blogspot.com>) is calling for submissions.

Send 4-6 poems and a short bio in the body of your email to [REDACTED] .

Thanks.

regards

J Chan

editor

Do You Yahoo!?

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

<http://mail.yahoo.com>

[↑ Contents](#)

146. **George Bowering**

Re: Think twice before jaywalking-ouch!

Tue 9 Jan 2007

Ho ho. Have you been to Guantanamo lately?

On 9-Jan-07, at 2:30 PM, Tom W. Lewis wrote:

> oh, come on! we haven't become a police state (yet)!!

>

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

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

> On Behalf Of Jill Jones

> Sent: Tuesday, January 09, 2007 15:28

> To: ██████████

> Subject: Re: Think twice before jaywalking-ouch!

>

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> it's not a good idea.

>

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> Jill

>

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>> contendere. He refused, concerned that the stain on his record might
>> put his green card status in jeopardy. Officials finally agreed to
>> drop all charges. The judge expressed his approval. The professor says
>
>> he has no plans to sue. But the AHA council is considering lodging a
>> complaint with the city.

>>
>> <http://hnn.us/articles/33409.html#Day3>

>>
>>

>
> _____
> Jill Jones

>

> Latest books:

> Broken/Open. Available from Salt Publishing

> <http://www.saltpublishing.com/books/smp/1844710416.htm>

>

> Where the Sea Burns. Wagtail Series. Picaro Press

> PO Box 853, Warners Bay, NSW, 2282. [REDACTED]

>

> Struggle and radiance: ten commentaries (Wild Honey Press)

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

>

> web site 1: <http://homepages.ihug.com.au/~jppjones>

> off the street: <http://jillesjon.googlepages.com/home>

> blog1: Ruby Street <http://rubystreet.blogspot.com/>

> blog2: Latitudes <http://itudes.blogspot.com/>

>

>

George B.

Author of his own misfortunes.

[↑ Contents](#)

147. **Mark Prejsnar**

big Georgia event

Tue 9 Jan 2007

...in one week:

Every other month the Atlanta Poets Group
presents: Language Harm

this month's theme:

Data ! the enigmatic substance of science , computation, government
reports, and your own much-beloved dept. of human resources ... the APG and
friends weave a wondrous spell of poetry & performance out of the stuff that
digital and bureaucratic dreams are made of !

at: Eyedrum

290 Martin Luther King Jr. Drive

\$4

8:00 pm

Wednesday January 17

--mark

"take some sort of leap into your dreams"

--zzac denton

[↑ Contents](#)

148. **Mark Prejsnar**

request for addresses

Tue 9 Jan 2007

I'm assisting the organizers of a major reading, to be held in Atlanta in March.

We're trying to contact the following poets, and I do not have e-mails for them.

If any of you folks listed below read this, could you please contact me by back-channel?

If anyone else can give me the e-mail address for one of them, could you please back-channel that info to me?

Strict confidentiality will be observed.

Thanx ! Mark

Eileen Myles

Joshua Beckman

Matvei Yankelvich

Nick Carbo
Norma Cole
Diane Wakoski
Mei-mei Berssenbrugge

[↑ Contents](#)

149. **Jesse Crockett**
email for Caleb Puckett
Tue 9 Jan 2007

I have lost all my local emails due to computer malfunction. I need to contact Caleb Puckett. Please backchannel with his current email address.

[↑ Contents](#)

150. **Ron Silliman**
Silliman's Blog
Tue 9 Jan 2007

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

RECENT POSTS

Beat notes

Redefining the NY School
for the 21st century

New bookstores
and what they mean
for the preservation of an
independent book market

Poetry and depression
Poetry and community

69 job openings
60,000 recipients of the magazine
Poets and Writers
- what's wrong with this picture?

Impressions of the MLA

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

[↑ Contents](#)

151. **Alan Sondheim**

Brakhage and blurb announcements

Tue 9 Jan 2007

Two Subjects

Subject: homage to Brakhage, little-seen footage from 1958

<http://www.asondheim.org/brakhagebreakage.mp4> (scraps)

Subject: blurb for our upcoming show at Millennium in New York

(date to be announced)

Crepuscle (Twilight) explores the exigencies of dance, eroticism, cultural restriction, and arousal; it was edited from over a dozen segments in Geneva. The work tenders the null-point of language, a point where words stutter, where the body takes over, where cultural tropes are transformed and lost. It's the deliberate creation of repressed memories. It challenges the conventions of dance - turning dance inside-out. For the three of us, it's the culmination of an erotic element in our work that has all been lost in contemporary culture. Crepuscle rides the muscle of the body and jouissance, opening a territory which remains virtual, haunting.

A number of short works with Foofwa, shot in Geneva, Gruyeres, and the Aletsch Glacier in the Swiss Alps, will also be shown.

[↑ Contents](#)

152. **Murat Nemet-Nejat**

Re: mel blanc's tombstone

Wed 10 Jan 2007

Jim,

To be "a man of a thousand voices" sounds so much better than to be the "man of a thousand faces." Do you remember the movie in which James Kagney plays Lon Cheney's father?

Murat

On 1/9/07, Jim Andrews <[REDACTED]> wrote:

>

> check out mel blanc's tombstone at http://en.wikipedia.org/wiki/Mel_Blanc

>

> ja

> <http://vispo.com>

>

[↑ Contents](#)

153. **David-Baptiste Chirot**

Re: mel blanc's tombstone/"Land of a Thousand Dances"

Wed 10 Jan 2007

Then there was "Land of a Thousand Dances"--first done by Cannibal and the Headhunters--a big hit for Wilson Pickett-- (There's "Land of a Thousand Dunces" a compilation of truly stupid Sixties frat rock songs, too--)

i met Mel Blanc at the 1978 Zagreb International Festival of Animation--even more amazing was the woman who did the Roadrunner (as i recall;--she gave great final night speech in a myriad voices all accompanied by vodka shots) and others--and people from various countries who could do it seemed about two thousand voices--Warren Fishbach who was the last to do the voice of Popeye and also many Disney characters lives here in Milwaukee--very good story teller about Hollywood days and years in the air force flying sorties over Germany--mimics movie stars and generals alike--

Lon Chaney made some incredible films--a great contortionist--not only with his face--played many roles where he became armless, or legless--he and Tod Browning made some masterpieces of mutilated bodies and souls together--

*From: Murat Nemet-Nejat <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: mel blanc's tombstone
Date: Wed, 10 Jan 2007 00:38:01 -0500*

Jim,

To be "a man of a thousand voices" sounds so much better than to be the "man of a thousand faces." Do you remember the movie in which James Kagney plays Lon Cheney's father?

Murat

On 1/9/07, Jim Andrews <[REDACTED]> wrote:

check out mel blanc's tombstone at http://en.wikipedia.org/wiki/Mel_Blanc

*ja
<http://vispo.com>*

Get live scores and news about your team: Add the Live.com Football Page www.live.com/?addtemplate=football&icid=T001MSN30A0701

[↑ Contents](#)

154. **cralan kelder**

Re: Sell Outs? what obligation to the audience

Wed 10 Jan 2007

who has a good example of ³begging the question² ?

On 1/8/07 9:04 PM, "George Bowering" <[REDACTED]> wrote:

On 2-Jan-07, at 2:23 PM, cralan kelder wrote:

*Yes, granted, selling out is bad thing, is inauthentic, is disingenuous
somehow is trying to sell you something, the beauty of poetry being
that
nobody is trying to sell you anything.*

*However that begs the question, should poetry not make you want to
³buy² it?*

*I don't see.
How is that begging the question?*

*G.H. Bowering
His father's son.
Mother's, too.*

[↑ Contents](#)

155. **John Tanner**

Re: Sell Outs? what obligation to the audience

Wed 10 Jan 2007

Hi

Selling out? I would have thought that this was so far down the list of poetry's concerns as to be invisible. Almost no-one can make a living directly from writing poetry, however much they try to "sell out". Most small UK mags won't even pay you. It follows that if you want to make a living out of writing then you'll write something else. Ourselves and respected peers and mentors are the audience. So it's down to our own taste in poetry, in mentors and in peers.

John Tanner

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

From: "cralan kelder" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, January 10, 2007 11:54 AM

Subject: Re: Sell Outs? what obligation to the audience

who has a good example of ³begging the question² ?

On 1/8/07 9:04 PM, "George Bowering" <[REDACTED]> wrote:

On 2-Jan-07, at 2:23 PM, cralan kelder wrote:

*Yes, granted, selling out is bad thing, is inauthentic, is disingenuous
somehow is trying to sell you something, the beauty of poetry being
that
nobody is trying to sell you anything.*

*However that begs the question, should poetry not make you want to
³buy² it?*

*I don't see.
How is that begging the question?*

*G.H. Bowering
His father's son.
Mother's, too.*

[↑ Contents](#)

156. **Adam Fieled**

Bill Allegrezza on PFS Post

Wed 10 Jan 2007

New on PFS Post: five poems from Chicago's Bill Allegrezza, a new poem from Susan Wallack, new work from Jeff Crouch & Steve Halle:
<http://www.artrecess.blogspot.com>.

New on Stoning the Devil: Brice Marden, Jeff Koons, David Bowie, David Prater, Videodrome, Argotist Interview, "skicka", lots more:
<http://www.adamfieled.blogspot.com>

Do You Yahoo!?

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

[↑ Contents](#)

157. **Ann Bogle**

Trio: Simultaneous broadcast of 3 poetry sets

Wed 10 Jan 2007

Dear all,

It seems that I do each inadvisable thing three times: I sheared my own head thrice; I returned to Houston to try to marry MSS thrice; I earned degrees in English thrice, and I'm sending you a notice about my audio tapings thrice. (This is why my life seems to take longer than everyone else's.)

"Trio" is the fourth mini-recorder on the left-hand side of my weblog (<http://annbogle.blogspot.com> (<http://annbogle.blogspot.com/>)). It turned out to be an interesting experiment in "performance" -- one not possible for a live audience without the use of audio equipment. It might take half an hour to listen to all three recordings plus the trio, if you do it that way -- of course, it's up to you -- your way or not at all. It is my first "reading" since 1998 at Ruthless Grip in D.C.

Blessings & tschüss (kiss),

Ann Bogle

[↑ Contents](#)

158. **Nick Piombino**

Re: **Advertise in Boog City 39**

Wed 10 Jan 2007

Coming soon to Boog City.

An ad from Nick P.

On 1/9/07 1:18 PM, "David A. Kirschenbaum" <[REDACTED]> wrote:

please forward

Advertise in

Boog City 39

**Deadline*

--Wed. Jan. 24-Ad copy to editor

--Sat. Jan. 27-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 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*

[↑ Contents](#)

159. **Mark Melnicove**

Re: Patchen in color?

Wed 10 Jan 2007

The originals of Patchen's painted poems are in the Special Collections, University of California at Santa Cruz. Rita Bottoms was the Head of Special Collections until her retirement in 2003. I'm not sure who is in charge now. I met Rita (and Miriam Patchen) at the Kenneth Patchen Festival in Warren Ohio in 1990. I think Miriam donated or sold everything of Patchen's that she had, including the painted poems, to the UCSC library. There's lots besides Patchen's work at UCSC. To find out more about what Bottoms brought to this collection see:

library.ucsc.edu/reg-hist/bottoms.final.pdf

Mark Melnicove

From: Eric Yost [mailto:[REDACTED]]

To: [REDACTED]

Sent: Mon, 08 Jan 2007 17:07:40 -0500

Subject: Re: Patchen in color?

How about _The Journal of Albion Moonlight_ or _Sleepers Awake!_ as animated color movies? Or is that too Ted Turner?

[↑ Contents](#)

160. **Eric Yost**

Think twice about jaywalking

Wed 10 Jan 2007

| *Ho ho. Have you been to Guantanamo lately?*

No. Have you?

So much depends on how one tells a story:

The former Oxford don was thrown on the ground, and several policemen pressed hard on his neck and chest.

His hands cuffed behind his back, Fernandez-Armesto felt the warmth of the gritty sidewalk and the sweaty odor of the police on top of him. He felt their calloused hands searching his body. "Plead no contest" the police breathed in his ear, "jaywalker!" A tongue trailed against his face.

Seized with desire, Felipe Fernandez-Armesto murmured "yes, oh yes," as the tall uniformed officers pressed their hard bodies against his yielding flesh. Not since Oxford had the scholar felt such joy and release in the company of men.

The professor says he has no plans to sue.

[↑ Contents](#)

161. **Mark Lamoureux**

Frank Sherlock & Mark Lamoureux @ The Bowery Poetry Club 1/13

Wed 10 Jan 2007

Frank Sherlock & Mark Lamoureux

Saturday, January 13th, 4-6 PM (please be punctual--we are starting on time!)
Segue Reading Series at The Bowery Poetry Club
308 Bowery, just north of Houston
New York, New York

Frank Sherlock is the author of *Spring Diet of Flowers at Night*, *ISO*, and *13*, and has engaged in collaborative projects with CA Conrad, Jennifer Coleman and sound artist/DJ Alex Welsh. He is a contributing editor for *XConnect: Writers for the Information Age*.

Mark Lamoureux's first full-length book of poems, *Astrometry Organon*, is due out from Spuyten Duyvil/Meeting Eyes Bindery in early 2007. He is the editor of *Cy Gist Press*, a micropress focusing on ekphrastic poetry, and teaches English at Kingsborough Community College.

curated by Brenda Iijima & Evelyn Reilly

[↑ Contents](#)

162. **Tim Peterson**

Frank Sherlock and Mark Lamoureux at BPC, Sat Jan 13 at 4 PM

Wed 10 Jan 2007

Poetry Reading--please come!

Frank Sherlock & Mark Lamoureux

Saturday, January 13th, 4-6 PM (please be punctual--we are starting on time!)

Segue Reading Series at The Bowery Poetry Club

308 Bowery, just north of Houston

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curated by Brenda Iijima & Evelyn Reilly

[↑ Contents](#)

163. **Anslem Berrigan**

Camille Guthrie/Susan Wheeler tonite at 8pm

Wed 10 Jan 2007

Hello, the Poetry Project is unable to send out its normal e-mail broadcasts this week, so below is just a note about a reading tonight.

thanks.

Camille Guthrie & Susan Wheeler

Wednesday, 8:00 pm

Camille Guthrie is the author of *In Captivity* (2006) and *The Master Thief* (2000), both published by Subpress. She also has a chapbook, *Defending Oneself*, from Beardofbees.com. Recent poems have appeared in *Bird Dog*, *The Gig*, and *Radical Society*. She grew up in Seattle and Pittsburgh, was schooled in Poughkeepsie and Providence, and now lives in Brooklyn with her husband and son.

Susan Wheeler is the author of four collections of poetry, *Bag of Dreams* (1993, University of Georgia Press), *Smokes* (1998, Four Way Books), *Source Codes* (2001, Salt Publishing), and *Ledger* (2005, U of Iowa Press); and of *Record Palace*, a novel (2005, Graywolf Press). Her work has appeared in *The Paris Review*, *London Review of Books*, *Verse*, *Talisman*, *The New Yorker* and many other journals. On the creative writing faculties at Princeton University and the New School's graduate program, she has also taught at Columbia University, the University of Iowa, Rutgers, and New York University.

All events are \$8, \$7 for students and seniors, \$5 for members and begin at 8pm unless otherwise noted. The Poetry Project is wheelchair accessible with assistance and advance notice. Schedule subject to change. The Poetry Project is located in St. Mark's Church at the corner of 2nd Ave and 10th St in Manhattan.

Call [REDACTED] for more information.

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](#)

164. **Denise Enck**

Michael McClure and Michael Rothenberg at The Word Temple Friday

Wed 10 Jan 2007

The WordTemple Poetry Series will celebrate the beginning of its second year on Friday, January 12, 2007 by featuring Michael McClure and Michael Rothenberg. Refreshments will be provided as part of the celebration so come early, and please spread the word!

Michael McClure and Michael Rothenberg

Friday, January 12, 2007 - 7 p.m.

Copperfield's Books, 2316 Montgomery Dr., Santa Rosa

Michael McClure is famous for his dynamic poetry performances. Author of *Rain Mirror*, *Touching the Edge: Dharma Devotions from the Hummingbird*

Sangha, and Huge Dreams, McClure has given hundreds of readings from the legendary Six Gallery in San Francisco (with Allen Ginsberg) to the Library of Congress. Recently, McClure joined with composer Terry Riley to create a CD titled *I Like Your Eyes Liberty*, a stunning exploration of music and voice. A musician and playwright, as well as a poet -- McClure's songs include "Mercedes Benz" popularized by Janis Joplin.

Michael Rothenberg's books include *The Paris Journals*, *Monk Daddy* and *Unhurried Vision*. He is editor and publisher of *Big Bridge* (www.bigbridge.org), the editor of *Overtime*, *Selected Poems by Philip Whalen*, *As Ever*, *Selected Poems by Joanne Kyger*, and *David's Copy*, *Selected Poems by David Meltzer*. Rothenberg's readings are stunning for their wide range of experience and emotion. David Meltzer calls *Unhurried Vision* a "deeply stirred & stirring affirmation of poetry's centrality in realizing mundane & profound instances in the everyday extraordinary."

[↑ Contents](#)

165. **Mark Weiss**

Re: Think twice about jaywalking

Wed 10 Jan 2007

Good going. This is a public forum. You've turned a distressing news story into libel against the victim. In a just world Fernandez would hear of this and sue your ass.

It might be smart to remember that people aren't fictions to be played with as we wish.

Mark

At 10:57 AM 1/10/2007, you wrote:

> >>Ho ho. Have you been to Guantanamo lately?

>

>No. Have you?

>

>_____

>

>So much depends on how one tells a story:

>

>

>The former Oxford don was thrown on the ground, and several
>policemen pressed hard on his neck and chest.

>

>His hands cuffed behind his back, Fernandez-Armesto felt the
> warmth of the gritty sidewalk and the sweaty odor of the

>police on top of him. He felt their calloused hands searching his
>body. "Plead no contest" the police breathed in his ear,
>"jaywalker!" A tongue trailed against his face.
>
>Seized with desire, Felipe Fernandez-Armesto murmured
>"yes, oh yes," as the tall uniformed officers pressed their
>hard bodies against his yielding flesh. Not since Oxford had
>the scholar felt such joy and release in the company of men.
>
>The professor says he has no plans to sue.

[↑ Contents](#)

166. **Eric Yost**

Re: Think twice about jaywalking

Wed 10 Jan 2007

>>Good going. This is a public forum. You've turned a
distressing news story into libel against the victim. In a
just world Fernandez would hear of this and sue your ass.

Cheery of you to write that, Mr. Grouchy Pants. In a just
world, you'd have a sense of humor.

Maybe Wallace Stevens' estate will sue me for this
child-molesting reworking of "The Idea of Order at Key West"?

Ramon Fernandez

The lights by the harbor tremble my tears.
Soon sand feels my shoes for clouds,
the sunrise a red flare of hangover,
the gibelike whistle of dawn gulls
huffing swells of salt whiskey lulls.

My tooth-cut tongue ingests wan aerosol,
the mirage of her aria like a slap of surf,
a tide hauled back from Key West, Florida
on a warm night sixty-five boat years ago.

That woman was no mirage.

Hangovers belong to everyone with history.
Also the motive to clasp too hard or
end gripping in a clumsy tumble.

"Wacked. Club fungus. Rocky bald heads."

She called us that because she wasn't born yet.
Teenagers on special K stare down at
two hundred dollar sneakers and know.
The false tide of whiskey crashing red
as he talked motif and imagination.
We loved each other like two land mines.
He became a woman and wanted to live forever.
Small Ramon did nothing but hold his breath
so that inelegant ages off, the ruse will show
and mortal gods rush to shut the books of yearning.
I'll be registered as the nobody in particular, the tell-me.
varium et mutabile semper femina

As the ocean ignites the lanterns in its chambers,
As the boats knock together like lonely drunks,
As she sings to the sea that made her whole thing.

(c) 1998 Eric Yost

[↑ Contents](#)

167. **Gabrielle Welford**

Re: Think twice before jaywalking-ouch!

Wed 10 Jan 2007

depends what color you are and how poor... gabe

On Tue, 9 Jan 2007, Tom W. Lewis wrote:

oh, come on! we haven't become a police state (yet)!!

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

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

On Behalf Of Jill Jones

Sent: Tuesday, January 09, 2007 15:28

To: ██████████

Subject: Re: Think twice before jaywalking-ouch!

I am going to Quebec later this year to read at a festival and I was thinking of visiting the USA as well, having never been there. Maybe it's not a good idea.

*Cheers,
Jill*

On Wednesday, January 10, 2007, at 03:01 AM, mIEKAL aND wrote:

On Thursday, just after noon, the Tufts historian Felipe Fernandez-Armesto was arrested by Atlanta police as he crossed the middle of the street between the Hilton and Hyatt hotels. After being thrown on the ground and handcuffed, the former Oxford don was formally arrested, his hands cuffed behind his back. Several policemen pressed hard on his neck and chest, leaving the mild-mannered scholar, who's never gotten so much as a parking ticket, bruised and in pain. He was then taken to the city detention center along with other accused felons and thrown into a filthy jail cell filled with prisoners. He remained incarcerated for eight hours. Officials demanded bail of over a thousand dollars. To come up with the money Fernandez-Armesto, the author of nineteen books, had to make an arrangement with a bail bondsman. In court even the prosecutors seemed embarrassed by the incident, which got out of hand when Fernandez-Armesto requested to see the policeman's identification (the policeman was wearing a bomber jacket; to Fernandez-Armesto, a foreigner unfamiliar with American culture, the officer did not look like an officer). The prosecutors asked the professor to plead nolo contendere. He refused, concerned that the stain on his record might put his green card status in jeopardy. Officials finally agreed to drop all charges. The judge expressed his approval. The professor says he has no plans to sue. But the AHA council is considering lodging a complaint with the city.

<http://hnn.us/articles/33409.html#Day3>

Jill Jones

Latest books:

Broken/Open. Available from Salt Publishing

<http://www.saltpublishing.com/books/smp/1844710416.htm>

Where the Sea Burns. Wagtail Series. Picaro Press

PO Box 853, Warners Bay, NSW, 2282. [REDACTED]

Struggle and radiance: ten commentaries (Wild Honey Press)

<http://www.wildhoneypress.com>

web site 1: <http://homepages.ihug.com.au/~jppjones>

off the street: <http://jillesjon.googlepages.com/home>

blog1: Ruby Street <http://rubystreet.blogspot.com/>

blog2: Latitudes <http://itudes.blogspot.com/>

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](#)

168. **Christopher Leland Winks**

Re: Think twice about jaywalking

Wed 10 Jan 2007

Ah, Mister Yost has returned, brandishing his diploma from kindergarten against all humorless challengers, and compounding his puerility with an appropriately infantile parody! "But," he whines, sucking on his lollipop (or is it a billyclub?), "why can't I make fun of some guy with a silly Spanish-type foreign name? It's my right as a Murican! Hey, wanna see my Abu Ghraib ode, 'In Praise of Charles Graner'? Dana Gioia thought it was like so cool and wants to give me an NEA grant. And really, like, it's a joke anyway -- like Abu Ghraib was, you know, frat-boy stuff, the kind of thing I wanna do when I maybe like grow up or something."

[↑ Contents](#)

169. **Mark Weiss**

Re: Think twice about jaywalking

Wed 10 Jan 2007

Do I really have to explain the difference? Both ethics and the law differentiate between rubbing a private citizen's face in the mud and artistic satire. The Stevens estate couldn't even sue successfully for violation of copyright, because it's a satire. A public figure also loses a lot of protection--the persona can be satirized, attacked, and even to an extent lied about. But no one is allowed to assert in print that for instance you get a sexual kick out of being assaulted.

It's really not a question of whether I think what you did is funny (I don't, but tastes differ--some people may think that using rough homoerotic sex as a way to make fun of a stranger is a real hoot). It's a question of whether your victim thinks it's funny.

That's my second, therefore last, post for the day.

Mark

At 02:46 PM 1/10/2007, you wrote:

> >>Good going. This is a public forum. You've turned a distressing
> news story into libel against the victim. In a just world Fernandez
> would hear of this and sue your ass.

>

>Cheery of you to write that, Mr. Grouchy Pants. In a just world,
>you'd have a sense of humor.

>

>

>

>

>

>Maybe Wallace Stevens' estate will sue me for this child-molesting
>reworking of "The Idea of Order at Key West"?

>

>

>Ramon Fernandez

>

>The lights by the harbor tremble my tears.
>Soon sand feels my shoes for clouds,
>the sunrise a red flare of hangover,
>the gibelike whistle of dawn gulls
>huffing swells of salt whiskey lulls.

>

>My tooth-cut tongue ingests wan aerosol,
>the mirage of her aria like a slap of surf,
>a tide hauled back from Key West, Florida
>on a warm night sixty-five boat years ago.

>

>That woman was no mirage.

>

>Hangovers belong to everyone with history.
>Also the motive to clasp too hard or
>end gripping in a clumsy tumble.

>

>"Wacked. Club fungus. Rocky bald heads."

>

>She called us that because she wasn't born yet.
>Teenagers on special K stare down at

>two hundred dollar sneakers and know.
>The false tide of whiskey crashing red
>as he talked motif and imagination.
>We loved each other like two land mines.
>He became a woman and wanted to live forever.
>Small Ramon did nothing but hold his breath
>so that inelegant ages off, the ruse will show
>and mortal gods rush to shut the books of yearning.
>I'll be registered as the nobody in particular, the tell-me.
>
>varium et mutabile semper femina
>
>As the ocean ignites the lanterns in its chambers,
>As the boats knock together like lonely drunks,
>As she sings to the sea that made her whole thing.
>
>
>(c) 1998 Eric Yost

[↑ Contents](#)

170. **George Bowering**

Re: Sell Outs? what obligation to the audience

Wed 10 Jan 2007

On 10-Jan-07, at 3:54 AM, cralan kelder wrote:

> who has a good example of "begging the question" ?

>

We know God exists because we can see the perfect order of His Creation, an order which demonstrates supernatural intelligence in its design.

>

>

> On 1/8/07 9:04 PM, "George Bowering" <[REDACTED]> wrote:

>

>> On 2-Jan-07, at 2:23 PM, cralan kelder wrote:

>>

>>>> Yes, granted, selling out is bad thing, is inauthentic, is

>>>> disingenuous

>>>> somehow - is trying to sell you something, the beauty of poetry

>>>> being

>>>> that

>>>> nobody is trying to sell you anything.

>>>>
>>>> However that begs the question, should poetry not make you want to
>>>> “buy” it?
>>
>> I don't see.
>> How is that begging the question?
>>
>>
>>
>>>>
>> G.H. Bowering
>> His father's son.
>> Mother's, too.
>
>
Mr. G. Bowering
Faster than a speeding pullet.

[↑ Contents](#)

171. **George Bowering**

Re: Patchen in color?

Wed 10 Jan 2007

On 10-Jan-07, at 7:46 AM, Mark Melnicove wrote:

| *The originals of Patchen's painted poems are in the Special*
| *Collections, University of California at Santa Cruz.*

Some of them.

>
>

G. Harry Bowering,
Born to hit opposite-field singles.

[↑ Contents](#)

172. **Tim Peterson**

***CHAX Press Book Party and Reading in NYC, with special guest
Junction Press***

Wed 10 Jan 2007

You're invited to a

CHAX Press Book Party and Reading, with special guest Junction Press
this Sunday, January 14 at 2 PM

Bowery Poetry Club

308 Bowery (just North of Houston)

\$2 at the door

Come see the writers, meet the books, relax and talk at the BPC bar, and enjoy a few readings.

Celebrating the publication of:

CERTAIN SLANTS, by Charles Alexander (Junction)

SWOON NOIR, by Bruce Andrews (Chax)

AFTER IMAGE, by Charles Borkhuis (Chax)

BORN 2, by Alison Cobb (Chax)

ANALECTS ON A CHINESE SCREEN, by Glenn Mott (Chax)

SINCE I MOVED IN, by Tim Peterson (Chax)

MIRTH, by Linda V. Russo (Chax)

http://mappemunde.typepad.com/photos/uncategorized/chax_event_2.jpg

[↑ Contents](#)

173. **Alison Croggon**

Re: Think twice about jaywalking

Wed 10 Jan 2007

On 1/11/07, Eric Yost <[REDACTED]> wrote:

> >>Good going. This is a public forum. You've turned a
> distressing news story into libel against the victim. In a
> just world Fernandez would hear of this and sue your ass.

>

> Cheery of you to write that, Mr. Grouchy Pants. In a just
> world, you'd have a sense of humor.

>

>

It's difficult to think of anything more thigh-slappingly hilarious than rape. Oh, of course; raping children.

--

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

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

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

[↑ Contents](#)

174. **Julie Kizershot**

Memorial Reading for kari edwards in Denver- help?

Wed 10 Jan 2007

A call for poetic community organizing--

Edge Gallery in Denver is putting together a memorial show for kari edwards, visual artist, writer, and gender activist, who passed away suddenly last month.

kari's partner Fran Blau has asked me to put out a call for anyone who might be in the area (or not) who would be able to coordinate a reading during that time. kari's show will be up from March 2 to the end of that month and they wish to have the reading at the gallery to pay tribute. Below is the contact for Mark Brasuell who is putting on the show. If anyone is able to help, please contact him directly or email me and I will pass word along to Fran.

If you were a friend or fan of kari's, this is a good time to honor her. Sadly, 'm not able to coordinate it, or I would myself!

Mark Brasuell

[Redacted]
[Redacted]

Thanks to one and all!

Julie Kizershot

[Redacted]

[↑ Contents](#)

175. **Desmond Swords**

Tink twice King Jah way out bla

Wed 10 Jan 2007

I won't reveal the identity of this now defunct list, but this text was deposited on it about 15 years ago

"In my communications with you since your arrival on this list, there has been the feeling that you are careless of how you behave, and therefore, I must ask if you recognise that you are performing repeated antisocial acts that amount to 'cyber-rape'"

That someone can consider themselves as having been raped in a literary context shows the workings of a powerful imagination.

The 7C Amergin poem and touchstone text of the Irish tradition, which explains exactly what the poetic gift is, how it works and which heads the Auraicept Na N-eces, whose literal translation is along the lines of

"The working methods/practices/processes of knowing ones."

describes one of the four human "joys," it lists, as

"The joy of fitting poetic frenzy," which comes when the mind is "grinding away for the fair nuts on the nine hazels at the Well of Seigas." This is analogous to the mental fizz one has when in the throes of composition.

The Well of Seigas is the mythological source of poetry in the Irish tradition, ringed by nine hazel trees, whose nuts are a bit like the fruit in the garden of Eden, but guiltless and shame-free. It is a poetical myth with no reptilian anti-Christ whispering Armageddon or eternal spiritual torture by burning, a total absence of Adam and a much more sophisticated Eve, in the form of Fin, who finds Nirvanic wisdom in a Salmon rather than terminal depression and eternal shame in a Granny Smith.

The "knowing ones" refer to Irish poets in the bardic tradition, which evolved in an unbroken line and ran from pre-Jesus era druids to early 17C filidh who ran these native secular universities - and which abruptly ended during the scorched earth and famine policies implemented by Elizabethan courtiers carving out their careers in those brutal times.

Manus O'Duignan - the Ollamh/head-poet of Tonnaltagh McDonaghis compiled the Auraicept Na N-eces section of the book from other manuscripts and it charts the history and evolution of writing in Ireland from it's earliest form of Ogham - used between 4-6C AD - up till his own time.

It lists the numerous grammatical rules and meters, which evolved in the - at that point in the 14C - 900 year old written tradition of his country. The meters are probably the most complex in any written tradition on earth and the whole subject is fascinating - and mostly unknown - to the serious linguistic bores of this world.

It is only now with the advent of the net that the texts are being widely disseminated and translated so that more than a handful of historians can access the information and knowledge residing on these pages time - and certainly the wider poetic community - has, somewhat ironically, all but forgotten. It is one of the few recorded traditions which offers an alternative poetic to the Greco-Roman one and this touchstone text one can use as a trusty critical shield when in printed exchange and/or combat at the cyber-grove and can even work when interacting with belligerent forces of law and order, as I will demonstrate in my next post, when I will reveal how I took on two cops armed only with one poem.

~

Surrender a mystery a day
to what clear light switches
On God from within

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

[↑ Contents](#)

176. **Ricejunk2**

Re: ars poetica

Wed 10 Jan 2007

Dan, Very cool. Creativity is important when you are putting a collection of writing together. It will be interesting to see where you draw the most writers from... T F Rice

Quoting Dan Waber <[REDACTED]>:

Six days ago I started:

<http://www.logolalia.com/arspoetica/>

This is a themed blog (ars poetica, or, poems about poetry) that will lead to a print anthology.

I invited five of my favorite poets to send me an ars poetica they'd written along with the names and email addresses of five other poets. I then invited those twenty-five poets to do the same. I then invited those hundred and twenty-five poets to do the same. I then invited...you get the picture.

Every poem submitted will appear on the website, one per day, and be archived by author and date.

The print anthology will be published by Paper Kite Press when the editors (Jennifer Hill-Kaucher and Dan Waber) determine that a book length collection of the very best of these poems exists, which, at a poem a day, is likely to take a year or more.

Submissions are by connected chain of invitation only, this is NOT an open call, but anyone interested in reading poems about poetry is certainly invited to come visit every day for their daily dose.

The ripples are spreading outward in the most delightful ways. Keep watching and see.

Regards,

Dan

I'm at: <http://www.logolalia.com/>

The blog mentioned is at: <http://www.logolalia.com/arspoetica/>

Paper Kite Press is at:

<http://www.wordpainting.com/paperkitepress/pkpshop.html>

[↑ Contents](#)

177. **Ricejunk2**

Re: our tiny world

Wed 10 Jan 2007

Quoting Eric Yost <[REDACTED]>:

| http://www.bigskyastroclub.org/pale_blue_dot.htm

Eric,

Thanks for sharing ... perfect for the start of a new year... isn't perspective "everything" in how all of us view our current circumstances...

Be well,

T F Rice

[↑ Contents](#)

178. **mIEKAL aND**

Re: Patchen in color?

Wed 10 Jan 2007

Has anyone read "Kenneth Patchen: Rebel Poet in America" by Larry R. Smith ... It's my time of the year to read literary biographies & I've been wanting to read this. I see that a review on Amazon calls it a "self-published socio-political diatribe" among other things.

~mIEKAL

On Jan 10, 2007, at 2:42 PM, George Bowering wrote:

| On 10-Jan-07, at 7:46 AM, Mark Melnicove wrote:

| The originals of Patchen's painted poems are in the Special Collections, University of California at Santa Cruz.

| Some of them.

The covers of this book are too far apart. -- Ambrose Bierce

[↑ Contents](#)

179. **David Baratier**

Re: patchen

Thu 11 Jan 2007

miekal--

I read the Rebel Poet in America book, it is excellent, great info, well researched, but the number of mistakes, misspellings, grammar and so on really made me blush with embarrassment; it was difficult to read through.

By the way, Rita Bottoms was who I was thinking of and, George is right, not all the paintings are at Santa Cruz.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

180. **Peter Ciccariello**

Cave of what you meant to say

Thu 11 Jan 2007

Cave of what you meant to say <<http://www.cgi7.com/peterimages/cave.htm>>

-- Peter Ciccariello

Image - <http://invisiblenotes.blogspot.com/>

[↑ Contents](#)

181. **George Bowering**

Re: patchen

Thu 11 Jan 2007

That's right. One is on my wall.

I bought it in the summer of 1964.

gb

On 10-Jan-07, at 9:19 PM, David Baratier wrote:

> miekal--

>

> I read the Rebel Poet in America book, it is excellent, great info,

> well researched, but the number of mistakes, misspellings, grammar and

> so on really made me blush with embarrassment; it was difficult to read
> through.
>
> By the way, Rita Bottoms was who I was thinking of and, George is
> right, not all the paintings are at Santa Cruz.
>
>
> Be well
>
> David Baratier, Editor
>
> Pavement Saw Press
> PO Box 6291
> Columbus, OH 43206
> <http://pavementsaw.org>
>
>
G. Bowering, DLitt.
I still haven't opened it.

[↑ Contents](#)

182. **Alan Sondheim**
2 videos recitations at Rilke's grave
Thu 11 Jan 2007

memories of rilke, articulated, segmented, a grave condition

<http://www.asondheim.org/gravetalkerl.mp4>

hello maud, when you read this, rilke will be dead
rilke he cleansed hands of the killing-fields
foofwa, he cleansed hands of the killing floor
see them both

<http://www.youtube.com/watch?v=O1K34-UmJQE>
ianother version on YouTube made especially for YouTube
therefore no avatar nudity
therefore no avatar nudity
therefore no avatar nudity

a grave condition, a clean break

[↑ Contents](#)

183. **Tom Beckett**

New at e-x-c-h-a-n-g-e-a-l-u-e-s

Thu 11 Jan 2007

My interview with Jordan Stempleman is up at e-x-c-h-a-n-g-e-a-l-u-e-s.

[_http://willtoexchange.blogspot.com/2007/01/interview-with-jordan-stempleman.h](http://willtoexchange.blogspot.com/2007/01/interview-with-jordan-stempleman.html)

[tml_](http://willtoexchange.blogspot.com/2007/01/interview-with-jordan-stempleman.html)

(<http://willtoexchange.blogspot.com/2007/01/interview-with-jordan-stempleman.html>)

[↑ Contents](#)

184. **Patrick Dillon**

Re: Sell Outs? what obligation to the audience

Thu 11 Jan 2007

I am hesitant to point out the obvious here, but for an example of "begging the question", check out the wikipedia entry<http://en.wikipedia.org/wiki/Begging_the_question>.

I have been conscious of this phrase and its misuse since a long diatribe by one of my professors. He referred to its misuse as one of his pet peeves. It seems people often say "begs the question" when they mean "raises the question."

Patrick Dillon

[↑ Contents](#)

185. **vulture protein**

Re: Sell Outs? what obligation to the audience

Thu 11 Jan 2007

Every morning I'm amazed that people are still contributing to this thread.

On 1/11/07, Patrick Dillon <[REDACTED]> wrote:

> I am hesitant to point out the obvious here, but for an example of "begging
> the question", check out the wikipedia
> entry<http://en.wikipedia.org/wiki/Begging_the_question>.

>

>

> I have been conscious of this phrase and its misuse since a long diatribe by
> one of my professors. He referred to its misuse as one of his pet peeves. It
> seems people often say "begs the question" when they mean "raises the
> question."

>

> Patrick Dillon

>

[↑ Contents](#)

186. **Wanda Phipps**

Wanda Phipps and Jeffrey Cyphers Wright Reading at Perch Cafe

Thu 11 Jan 2007

Hey:

Here's a copy of the Perch Reading Series announcement. It's a cozy little spot in Park Slope, Brooklyn. Hope you can make it!

READING SERIES AT PERCH CAFE

Poets:

Jeffrey Cyphers Wright and Wanda Phipps

reading on Tuesday, January 16th, 2007

7:30pm, followed by Open Mic

at The Perch Cafe

365 5th Avenue

Park Slope, Brooklyn

(between 5th and 6th Streets)



R Train to 4th Avenue at 9th Street

or F Train to 7th Avenue at 9th Street

Curated by: Pam Laskin

Jeffrey Cyphers Wright is a New Romantic known for sonnets, performance and politics. His tenth book, *THE NAME POEMS*, was published recently by Sisyphus. His work has been included in anthologies from Faber and Faber, Crown, Black Sparrow, Granary and Henry Holt. In addition to poetry, he also writes art criticism and writes for poetry magazines. Recent work can be seen online at www.toolamagazine.com.

Wanda Phipps is a writer living in Brooklyn and author of *Wake Up Calls: 66 Morning Poems*, *Your Last Illusion or Break Up Sonnets* and *Lunch Poems*, among others. Her poetry has been published over a hundred times in numerous journals, among them: *Agni*, *The World*, *Hanging Loose*, *Long Shot* etc. She has curated several reading and performance series at the Poetry Project at St. Mark's Church as well as other venues, and has done arts writing for publications such as: *Time Out New York*, *Paper Magazine*, and *About.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](#)

187. **Kazim Ali**

Book Party for Fanny Howe-- NYC

Thu 11 Jan 2007

Hi all, if you are NYC-based, I hope you will join
Nightboat Books at the event below:

**

BOOK RELEASE for

Radical Love: 5 Novels by Fanny Howe

Saturday January 20, 6pm-8pm

Poets House

72 Spring Street, 2nd Floor,

SoHo, NYC

This landmark publication by Nightboat Books includes
Howe's novels Nod, The Deep North, Famous Questions,
Saving History, and Indivisible.

Books will be available for purchase at the event.

=====

www.kazimali.com

www.alicejamesbooks.org/far_mosque.html

WAR IS OVER (if you want it): visit www.moveon.org

Have a burning question?

Go to www.Answers.yahoo.com and get answers from real people who know.

[↑ Contents](#)

188. **Eric Yost**

Re: Think twice about jaywalking

Thu 11 Jan 2007

Alison ecrit: It's difficult to think of anything more thigh-slappingly hilarious than rape. Oh, of course; raping children.

Keep your thighs slap-free. That poem wasn't meant to be funny. Just an extreme defamiliarization posted for its potential to be offensive to Wallace Stevens mavens.

Compounding your example, maybe "funny" is a leper raping dead children and eating them during a nuclear war? Or maybe "funny" obliges serious standards to avoid disturbing people's finer feelings ... whether they have them or not? De gustibus.

People are people -- you, me, the purportedly victimized scholar, all of us the center of the universe trapped in our skin suits. Words about people are stories, and the truth about stories, as Proust maintained, is a point of view.

I advanced this notion in a vulgar and offensive way. My apologies to all who were offended ... whether they should have been or not.

Chastened,
Eric

[↑ Contents](#)

189. **Brian Stefans**

Poets BRIAN KIM STEFANS & SUEYEUN JULIETTE LEE at the Writers House -- 1/16

Thu 11 Jan 2007

The Kelly Writers House
welcomes

poets BRIAN KIM STEFANS &
SUEYEUN JULIETTE LEE

-- for a reading & conversation --

Tuesday, 1/16 at 6 PM

3805 Locust Walk

This event is free & open to the public

BRIAN KIM STEFANS has published several books of poetry including "Free Space Comix" (Roof Books, 1998), "Gulf" (Object Editions, 1998, downloadable at ubu.com) and "Angry Penguins" (Harry Tankoos, 2000), along with several chapbooks, most recently "What Does It Matter?" from Barque Press.

"Fashionable Noise: On Digital Poetics," a collection of essays, poetry and interviews, appeared in 2003 from Atelos. His newest books are "What Is Said to the Poet Concerning Flowers" (Factory School, 2006), collecting over six years of poetry, and "Before Starting Over: Selected Writings and Interviews 1994-2005," to be published in September, 2006, by Salt Publishing. He is the editor of the /ubu (slash ubu) series of e-books at www.ubu.com/ubu and the creator of arras.net, devoted to new media poetry and poetics, where most of his work, including his own series of Arras e-books, can be found. His internet art and digital poems, such as "The Truth Interview (with Kim Rosenfield)" and the "Flash Polaroids" appear at Ubu, Rhizome, How2, Jacket and Turbulence. "The Dreamlife of Letters" was published by Coach House Books. These and many other works can all be found at arras.net.

SUEYEUN JULIETTE LEE grew up three miles from the CIA. Her poetry has appeared in journals such as Chain, The Columbia Poetry Review, 26, and Glitterpony. Her online chapbook "Trespass Slightly In" is available from Coconut Press (www.coconutpoetry.org) and her latest chapbook "Perfect Villagers" (Octopus Books) is due out in December of 2006. She edits Corollary Press, a small chapbook series of innovative work by writers of color (www.corollarypress.blogspot.com), and her first book "Underground National" should be out in late 2007. She received her MFA in poetry from the University of Massachusetts at Amherst and is currently at work on a Ph.D. in English Literature at Temple University.

Blowzy with age, Matta Fact
contemplated testicular
violence; festoons of frankness
had ways. Pale as seeds,
going gone laughter on the chill
chance of recovery, stuck in
the effigy, instilled more
confidence in hype. Ape
a penny, do things that matter
when purchasing oranges (hot

or cold), lacquered tribute.
Connecticut as Kearny, polaroid
as a cheap thrill in Hoboken.
Nobody talks of development, anymore.

-- "Storm Fields," Brian Kim Stefans

Lit up inside, of several generations.
By being tangerine, I was also olive beneath my skirts,
made of bamboo inside the bones and
frayed cheesecloth at the fingertips.
By being a girl and not a color and made up of pencils,
curly fries and shot by a man on horseback somewhere.
By being joined together at the hips with starlight or jackfruit,
now bowed at the knees inside an oceans spray.
Lacking a lisp in consonants.
The pith of a fig, inside a honeydew.
Keeping time inside the mouth, counting sugar grains,
arriving at the ph of a jackals tear.
Neither color nor thing, a slice of jade.
The color of before a tree.
Tucked into a catacomb, tied together with poison ivy or twine.
The skin peels without sunlight or shade.
I bleed silk curtains and cinnamon sticks,
words being both perfume and
antipathy, built to last.

-- "I was tangerine inside the mosque," Sueyeun Juliette Lee

The Kelly Writers House 
3805 Locust Walk 215-573-WRIT
Philadelphia, PA 19104 <http://www.writing.upenn.edu/~wh>

[↑ Contents](#)

190. **Stephen Vincent**
Moral Equivalent of War/ Show
Thu 11 Jan 2007

The Moral Equivalent of War

If you are in the Bay Area this weekend, this is a great, intense small show of a century of anti-war, pro-peace documents and public works/actions that emerged from or in relation to William James' famous essay, one that was delivered as a talk at Stanford University 100 years ago this month. In addition

to much else, the exhibit is a great demonstration of the various historic uses of Typography in the service of a political and moral conviction. The show is spare - not overcrowded with documents - and to the point. In the context of much of today's 'sell-sell' gallery shows, the exhibit is also a refreshing experience in re-contextualizing the public power and function of language and image. And, needless to say, a real counterpoint to the current Bush madness.

The Bonnifont Gallery
946a Greenwich St.
San Francisco CA 94113

Saturday and Sunday
2 - 5

The show formally closes this Sunday - but will remain open by appointment until January 26. Call the Curator, Hope Kingsley, (██████████) to set up a special visit, if necessary.

[↑ Contents](#)

191. **Eireene Nealand**

rhythm 'n meter in poetry--a basic teaching/learning question

Thu 11 Jan 2007

does anyone have any advice about how to teach or learn about rhythm and meter? i tried all of that scansion business, pacing up and down in front of the class beating out rhythms and such and it was quite a disaster last year so i'm hoping to find something better--and ways for myself to learn more about this too. i've read and read about the subject, but does anyone have any good activities around the ideas of rhythm and poetry?

[↑ Contents](#)

192. **Stephen Vincent**

Blogger outs Talk Radio racists, etc.

Thu 11 Jan 2007

<http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2007/01/11/MNGHLNGH2N1.DTL>

This story in today's San Francisco Chronicle may not be about poetry, but it is about language; an amazing story of Spocko, a small blogger's success in short circuiting corporate advertising in support of local racist, and hate mongering talk show radio hosts on the local conservative KSFO radio station. The tactic is simple: "For the past year, Spocko has been e-mailing advertisers of KSFO-AM with audio clips from its shows and asking sponsors to examine what they're supporting. Some sponsors have pulled their ads, after hearing clips like one of

KSFO's Lee Rodgers suggesting that a protester be "stomped to death right there. Just stomp their bleeping guts out."...

As a consequence, the station has been losing advertisings. And, of course, KSFO is threatening Spocko with legal action, etc., etc. - saying that Spocko is interfering with Freedom of Speech! ACLU is stepping in to support Spocko, etc.

Anyway, off to an instant demonstration at the SF City Hall in response to King George's 'my way or screw you' speech last night! If you cannot go today, Saturday promises more across the country.

How much blood can cross this guy's hands?

Stephen V

[↑ Contents](#)

193. **Christopher Leland Winks**
Re: Blogger outs Talk Radio racists, etc.

Thu 11 Jan 2007

This is my kind of media terrorism. As for Bush, let's recall Macbeth's lines (spoken not long before he gets his comeuppance): "I am in blood / Stepp'd in so far that, should I wade no more / Returning were as tedious as go o'er."

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

From: Stephen Vincent <[REDACTED]>

Date: Thursday, January 11, 2007 2:18 pm

Subject: Blogger outs Talk Radio racists, etc.

> <http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2007/01/11/MNGHLNGH2N1.DTL>
> This story in today's San Francisco Chronicle may not be about
> poetry, but
> it is about language; an amazing story of Spocko, a small
> blogger's success
> in short circuiting corporate advertising in support of local
> racist, and
> hate mongering talk show radio hosts on the local conservative
> KSFO radio
> station.
> The tactic is simple:
> "For the past year, Spocko has been e-mailing advertisers of KSFO-
> AM with
> audio clips from its shows and asking sponsors to examine what
they're

- > supporting. Some sponsors have pulled their ads, after hearing
- > clips like
- > one of KSFO's Lee Rodgers suggesting that a protester be "stomped
- > to death
- > right there. Just stomp their bleeping guts out."...
- >
- > As a consequence, the station has been losing advertisings. And,
- > of course,
- > KSFO is threatening Spocko with legal action, etc., etc. - saying
- that
- > Spocko is interfering with Freedom of Speech! ACLU is stepping in
- > to support
- > Spocko, etc.
- >
- > Anyway, off to an instant demonstration at the SF City Hall in
- > response to
- > King George's 'my way or screw you' speech last night! If you
- > cannot go
- > today, Saturday promises more across the country.
- >
- > How much blood can cross this guy's hands?
- >
- > Stephen V
- >

[↑ Contents](#)

194. **Skip Fox**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Thu 11 Jan 2007

Don't some taping devices have a needle that goes into the red when the voice is being picked up too loudly? Maybe seeing the needle jump on accented syllable will help them hear the kettle drum beneath our language.

I scan anything on the board. Including the students' complaints that they can't hear it.

"I can't hear it"

- - / -

Say aloud "Don't put the emphasis on the wrong syllable" by mispronouncing "emphasis" and "syllable" (putting the emphasis on the second syllables) and see how many understand you. Most will, but they'll see the joke. That if you

switch emphases, even with the sounds being exactly the same, the words becomes almost unrecognizable.

Of course they can't use a dictionary for multi-syllable words, but you can switch the emphases of these as well to show them.

I share the frustration. Some won't hear it. Most will. (That's with college freshmen.)

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

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

Behalf Of Eireene Nealand

Sent: Thursday, January 11, 2007 1:03 PM

To: ██████████

Subject: rhythm 'n meter in poetry--a basic teaching/learning question

does anyone have any advice about how to teach or learn about rhythm and meter? i tried all of that scansion business, pacing up and down in front of the class beating out rhythms and such and it was quite a disaster last year so i'm hoping to find something better--and ways for myself to learn more about this too. i've read and read about the subject, but does anyone have any good activities around the ideas of rhythm and poetry?

[↑ Contents](#)

195. **Jesse Crockett**

Listenlight --- new issue 06

Thu 11 Jan 2007

"Fire on the water" --- listenlight 06 <<http://listenlight.net>>

Poetry ---

Frank Lima, Dawn Pendergast, Antonia Cima, William Allegrezza, Tom W. Lewis, Maurice Oliver, Jill Jones, Jordan Stempleman, Hugh Behm-Steinberg

Letters to Poets ---

Dana Teen Lomax and Clair Braz-Valentine

<http://listenlight.net>

Editors: Jesse Crockett, Guillermo Parra

[↑ Contents](#)

196. **Murat Nemet-Nejat**

Re: Sell Outs? what obligation to the audience

Thu 11 Jan 2007

John,

Paul Auster's book about becoming a writer ("Making It"?) starts with Auster's intention to make his living out of his poetry. By the end of the book, he "makes it" alright, but first as I think detective novelist, and then he goes from there. Auster never confronts this subtle transformation his plan undergoes.

Ciao,

Murat

On 1/10/07, John Tanner <[REDACTED]> wrote:

>

> Hi

> Selling out? I would have thought that this was so far down the list of

> poetry's concerns as to be invisible. Almost no-one can make a living

> directly from writing poetry, however much they try to "sell out". Most

> small

> UK mags won't even pay you. It follows that if you want to make a living

> out

> of writing then you'll write something else. Ourselves and respected peers

> and mentors are the audience. So it's down to our own taste in poetry, in

> mentors and in peers.

> John Tanner

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

> From: "cralan kelder" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Wednesday, January 10, 2007 11:54 AM

> Subject: Re: Sell Outs? what obligation to the audience

>

>

> who has a good example of ³begging the question² ?

>

>

>

> On 1/8/07 9:04 PM, "George Bowering" <[REDACTED]> wrote:

>

> > On 2-Jan-07, at 2:23 PM, cralan kelder wrote:

> >

> > > Yes, granted, selling out is bad thing, is inauthentic, is

> > > > disingenuous

> > > somehow is trying to sell you something, the beauty of poetry being
> > > that
> > > nobody is trying to sell you anything.
> > >
> > > However that begs the question, should poetry not make you want to
> > > ³buy² it?
> >
> > I don't see.
> > How is that begging the question?
> >
> >
> >
> > >
> > G.H. Bowering
> > His father's son.
> > Mother's, too.
>

[↑ Contents](#)

197. **Ann Bogle**

Peace Rally

Thu 11 Jan 2007

In a message dated 1/11/2007 1:21:24 P.M. Central Standard Time, [REDACTED] writes:

Anyway, off to an instant demonstration at the SF City Hall in response to King George's 'my way or screw you' speech last night! If you cannot go today, Saturday promises more across the country.

This is very weird. The UU church just popped me an email and moveon.org sent an email to tell me that there will be an anti-war protest right here in Minnetonka at 6 p.m. (This is a favorite stomping grounds for Bush/Cheney, who close the freeway when they're headed out to the Lake.) We'll be meeting at Lakewinds, a food-coop, also right here in Minnetonka. You know I was complaining so much a few months ago, but now that I have a few dollars in my pocket, I can actually go to the food coop and hold my head up. And now go to a peace rally. I can't believe this. It made me cry to think I can go to a peace rally in my hometown.

Has anyone who would like to discuss it read Orwell's Down and Out in Paris and London? I've just started it; it's terrific -- anecdotal and based on tiny portraits of people who live in the ghetto and their poverty.

A

[↑ Contents](#)

198. **Simon DeDeo**

rhubarb is susan

Thu 11 Jan 2007

A midweek update to rhubarb is susan, with two reviews -- one of Marc Gaba in the Boston Review, and one of Stephen Burt in the Harvard review:

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

<http://rhubarbissusan.blogspot.com/2007/01/stephen-burt-tarmac-with-soundtrack.html>

<http://rhubarbissusan.blogspot.com/2007/01/marc-gaba-study-of-linearity.html>

Do drop by and join the discussion.

Thanks for tuning in,

Simon

[↑ Contents](#)

199. **Maria Damon**

Re: Peace Rally

Thu 11 Jan 2007

why is is so weird that there's a peace rally in mpls? this area has a strong history of politically progressive (if socially conservative) populism. i read down n out in p and l in high school and absolutely adored it, but the only thing i remember clearly is about the parisian restaurant workers wringing out a dirty dishcloth (or was it a rag they used to wipe the floor) into a really fancy soup before serving the bourgeois clientele! that's stayed with me, for better or worse. cheers, homegirl! xo, md

At 5:52 PM -0500 1/11/07, Ann Bogle wrote:

>

>In a message dated 1/11/2007 1:21:24 P.M. Central Standard Time,

> [REDACTED] writes:

>

>Anyway, off to an instant demonstration at the SF City Hall in response to

>King George's 'my way or screw you' speech last night! If you cannot go

>today, Saturday promises more across the country.

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>

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>Minnetonka at 6 p.m. (This is a favorite stomping grounds for Bush/Cheney,
>who close the freeway when they're headed out to the Lake.) We'll be
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>at Lakewinds, a food-coop, also right here in Minnetonka. You know I was
>complaining so much a few months ago, but now that I have a few dollars in
my
>pocket, I can actually go to the food coop and hold my head up.
>And now go to a
>peace rally. I can't believe this. It made me cry to think I can go to a
>peace rally in my hometown.
>
>Has anyone who would like to discuss it read Orwell's Down and Out in Paris
>and London? I've just started it; it's terrific -- anecdotal and based on
>tiny portraits of people who live in the ghetto and their poverty.
>
>A

[↑ Contents](#)

200. **Tom W. Lewis**

Re: Peace Rally

Thu 11 Jan 2007

Prince moved to Canada?? why was I not informed?!! this means I'll have to
change my Paisley Park / Eckankar World Headquarters tour of Chanhassan
next time the folks are visiting...

peace to you all...

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

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

On Behalf Of Maria Damon

Sent: Thursday, January 11, 2007 17:30

To: ██████████

Subject: Re: Peace Rally

oh, i get it. minnetonka! yes that is, er, unusual. but good for you
minnetonkans. now that prince has moved to canada, it's time for a new source
of sparkle!

At 5:21 PM -0600 1/11/07, Maria Damon wrote:

>why is is so weird that there's a peace rally in mpls? this area has
>a strong history of politically progressive (if socially
>conservative) populism. i read down n out in p and l in high school
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>about the parisian restaurant workers wringing out a dirty dishcloth

>(or was it a rag they used to wipe the floor) into a really fancy
>soup before serving the bourgeois clientele! that's stayed with me,
>for better or worse. cheers, homegirl!
>xo, md
>
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>>today, Saturday promises more across the country.
>>
>>
>>
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>>sent an email to tell me that there will be an anti-war protest
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>>Minnetonka at 6 p.m. (This is a favorite stomping grounds for
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>>who close the freeway when they're headed out to the Lake.) We'll
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>>at Lakewinds, a food-coop, also right here in Minnetonka. You know I
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>>complaining so much a few months ago, but now that I have a few
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>>pocket, I can actually go to the food coop and hold my head up.
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>>peace rally. I can't believe this. It made me cry to think I can go
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>>peace rally in my hometown.
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>>Has anyone who would like to discuss it read Orwell's Down and Out in
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>>and London? I've just started it; it's terrific -- anecdotal and
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>>tiny portraits of people who live in the ghetto and their poverty.

>>

>>A

[↑ Contents](#)

201. **Maria Damon**

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Thu 11 Jan 2007

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>soup before serving the bourgeois clientele! that's stayed with me,
>for better or worse. cheers, homegirl!
>xo, md

>

>At 5:52 PM -0500 1/11/07, Ann Bogle wrote:

>>

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>>

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>>today, Saturday promises more across the country.

>>

>>

>>

>>This is very weird. The UU church just popped me an email and
moveon.org

>>sent an email to tell me that there will be an anti-war protest
>>right here in

>>Minnetonka at 6 p.m. (This is a favorite stomping grounds for
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>>who close the freeway when they're headed out to the Lake.) We'll
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>>at Lakewinds, a food-coop, also right here in Minnetonka. You know I was

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>>dollars in my
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>>peace rally. I can't believe this. It made me cry to think I can go to a
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>>
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Paris
>>and London? I've just started it; it's terrific -- anecdotal and based on
>>tiny portraits of people who live in the ghetto and their poverty.
>>
>>A

[↑ Contents](#)

202. **mIEKAL aND**

Fwd: Bob is Dead! Long live Bob! Robert Anton Wilson (1932-2007)

Thu 11 Jan 2007

Begin forwarded message:

*From: e <[REDACTED]>
Date: January 11, 2007 5:32:39 PM CST
To: [REDACTED]
Subject: Bob is Dead! Long live Bob! Robert Anton Wilson (1932-2007)*

*Robert Anton Wilson Defies Medical Experts and leaves his body @4:50
AM on binary date 01/11.
All Hail Eris!*

*On behalf of his children and those who cared for him, deepest love
and gratitude for the tremendous support and lovingness bestowed upon
us.*

(that's it from Bob's bedside at his fnord by the sea)

*RAW Memorial February 07
date to be announced*

<http://www.10zenmonkeys.com/2007/01/11/robert-anton-wilson-1932-2007/>

[↑ Contents](#)

203. **holsapple1**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Thu 11 Jan 2007

You say you've read & read about the subject . . . Have you read The Rhythms of English Poetry by Derek Attridge? That's the most compelling account I've encountered & would certainly recommend it, if you haven't. Bruce

[↑ Contents](#)

204. **Bob Marcacci**

Re: patchen

Thu 11 Jan 2007

I thought Canads were prohibited from such activity...

--

Bob Marcacci

Love: a temporary insanity, curable by marriage.

- Ambrose Bierce

*From: George Bowering <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Wed, 10 Jan 2007 23:12:16 -0800
To: <[REDACTED]>
Subject: Re: patchen*

*That's right. One is on my wall.
I bought it in the summer of 1964.*

gb

On 10-Jan-07, at 9:19 PM, David Baratier wrote:

miekal--

I read the Rebel Poet in America book, it is excellent, great info, well researched, but the number of mistakes, misspellings, grammar and so on really made me blush with embarrassment; it was difficult to read through.

By the way, Rita Bottoms was who I was thinking of and, George is right, not all the paintings are at Santa Cruz.

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
<http://pavementsaw.org>

G. Bowering, DLitt.
I still haven't opened it.

[↑ Contents](#)

205. **Jason Quackenbush**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Thu 11 Jan 2007

no doubt i'll catch all sorts of flack for this, but being of the (it seems minority in poetry circles) opinion that there are multiple levels of stress in English, I think part of the problem a lot of people have in hearing meter is that when you tell them all syllables are stressed or unstressed and they get confused because you then have to tell them that syllables that sound stressed to them are actually unstressed, and that syllables that don't sound as stressed as others actually are stressed.

which is what you get when you cling to archaic notions about the sounds of language that are borrowed from largely dead languages like Ancient Greek, Latin, and Anglo Saxon. I just don't see much purpose in trying to shoe-horn as complex a language as English into such a simple rhythmic framework as is offered by the traditional foot and two value scansion of classical prosody.

On Thu, 11 Jan 2007, Eireene Nealand wrote:

does anyone have any advice about how to teach or learn about rhythm and meter? i tried all of that scansion business, pacing up and down in front of the class beating out rhythms and such and it was quite a disaster last year so i'm hoping to find something better--and ways for myself to learn more about this too. i've read and read about the subject, but does anyone have any good activities around the ideas of rhythm and poetry?

[↑ Contents](#)

206. **Poetry Project**

Events at the Poetry Project: 1/12 - 1/17

Thu 11 Jan 2007

Dears,

It's a new year and with that comes a new hard drive. Like many good things, one of our very important office computer hard drives died a quick and sudden death on New Year's Eve. Thusly, any and all emails sent to the [REDACTED] account between 12/31/06 and yesterday were received today, and we apologize for the major delay in informative communication.

Please join us for three terrific upcoming nights, details follow below.

Also, scroll down for descriptions of the soon-to-commence Spring Workshops. This season's classes will be led by Dgls. Rothschild, Akilah Oliver, Joanna Fuhrman and Thomas Savage. We are currently accepting reservations, and the classes will begin the second week of February.

Thanks to all who supported the New Year's Day Marathon in every capacity; we had a great time, 'twas a roaring success, and we & the hard drive feel fully recovered.

Love,

The Poetry Project

Friday, January 12, 10:30 pm

This is the Bike Ride to Work: Prose Poems & Super 8: Stephanie Gray

An evening of poems and super 8 shorts. Poems read live with films and a keyboard. Work will tackle Joan of Arc, Buffalo, Metallica, grain elevators, a bike ride to work, and will include a film set to the words of Eileen Myles' "School of Fish." Stephanie Gray is a poet and an experimental filmmaker whose films often incorporate poetry. Her poems have appeared in the on-line poetry journals Can We Have Our Ball Back?, Unpleasant Event Schedule, and Lodestar Quarterly. She has a book forthcoming, of mostly prose poems, entitled Heart Stoner Bingo from Straw Gate Books in 2007. Her film Dear Joan (about Joan of Arc) which has a poem voiceover, has screened internationally, and is distributed by Frameline Lesbian & Gay Film Distribution. Her super 8 films often deal with themes of the city, pop culture, class, queerness, feminism and hearing loss, but not always in that order or at the same time. Her super 8 films are often hand-processed and edited in camera. She has received funding from NYFA (in film), NYSCA and the Experimental Television Center. Her work has been featured in NYC in one-woman screenings at Millennium Film Workshop and the Mix Fest @ Collective Unconscious. Her films have shown in film festivals and venues such as Exit Art (NY), Oberhausen (Germany), Viennale (Austria), VIDEOEX (Switzerland), Cinematexas (Austin), Antimatter (Canada), Chicago Underground Film Fest, Free Speech TV, Inside Out Lesbian and Gay Film Fest (Toronto), and Madcat Women's Intl. Film Fest (San Francisco). She has performed her poetry with films at fests and venues such as Splice This! Super 8 Film Fest (Toronto) and Squeaky Wheel/Buffalo Media

Resources, among others. Images from her film *Kristy* are in the LTTR¹s (Lesbians To The Rescue) Fall 2005 issue. Formerly of Buffalo, where she worked at Squeaky Wheel, a media arts center, she moved to NYC in 2004 and currently works at Anthology Film Archives.

Monday, January 15, 8:00 pm

Charles Alexander & Tim Peterson

* Please note, this reading will be held directly next door to the church, in the Rectory on E. 11th St

Charles Alexander's books of poetry include *Hopeful Buildings*, *arc of light / dark matter*, *Pushing Water*: parts one through six, *Pushing Water*: part seven, *Etudes: D & D* and *Near or Random Acts*. *Certain Slants* (Junction Press) is forthcoming. Alexander is founder, director, and book artist of Chax Press. He is also an adjunct or part time faculty member at the Naropa Institute's Jack Kerouac School of Disembodied Poetics in Boulder, Colorado, Pima Community College and the University of Arizona Poetry Center. He teaches independent courses to the community in creative writing, literature, and the book arts. Tim Peterson's book *Since I Moved In* is forthcoming from Chax Press. He currently lives in Brooklyn where he edits *EOAGH: A Journal of the Arts* and acts as a curator for the Segue Reading Series. He recently guest-edited the "New Media Poetry and Poetics" issue of *Leonardo Electronic Almanac*. Other recent work has been published by Portable Press at Yo-Yo Labs, Faux Press/e, and *Transgender Tapestry*.

Wednesday, January 17, 8:00 pm

Kamau Brathwaite & Susan Howe

Kamau Brathwaite, born in Barbados in 1930, is an internationally celebrated poet, performer, and cultural theorist. Co-founder of the Caribbean Artists Movement, he was educated at Pembroke College, Cambridge and has a Ph.D. from the University of Sussex in the U.K. He has served on the board of directors of UNESCO's History of Mankind project since 1979, and as cultural advisor to the government of Barbados from 1975-1979 and since 1990. His book *The Zebra Mexican Diary* (1993) was the Village Voice Book of the Year. Some of his many works include *Middle Passages* (1994), *Ancestors* (2001), *The Development of Creole Society, 1770-1820* (2005). Brathwaite is currently a professor of comparative literature at New York University, and shares his time between CowPastor, Barbados, and New York City. His latest book is *Born to Slow Horses*, published by Wesleyan in 2005 and winner of the International Griffin Poetry Prize in 2006. Susan Howe's most recent books are *The Midnight* published by New Directions, and *Kidnapped* from Coracle Books. She is also the author of two books of criticism, *My Emily Dickinson*, and *The Birth-Mark: unsettling the wilderness in American literary expression*. A CD called *Thieft*

in collaboration with the musician/ composer David Grubbs was released from Blue Chopsticks in 2005 and Souls of the Labadie Tract, another collaboration with Grubbs will be released this February. She holds the Samuel P. Capen Chair in Poetry and the Humanities at the State University New York at Buffalo.

Spring Workshops at the Poetry Project

The Poetry School Of Poetry Douglas Rothschild
Tuesdays at 7 Pm: 10 Sessions Begin February 13th

Writing poetry is difficult; writing good poetry, more difficult still. In this workshop, we will focus on exactly what we think is good in a poem & determine how our senses of aesthetics inform our responses to this question. Working within our own aesthetic notions we will then begin to refine our writing, & help each other to write the best poems that we can. The workshop will conduct a number of actual experiments with writing that will allow us to step outside the world of id, which wants to keep all the beautiful words, & into the artistic self, which understands which pieces fit & which belong elsewhere. We will also engage the basic Poetry School of Poetry premise that the poet's first job is to learn how to edit. Dgls N. Rthschld has been behind the foods table at the New Years Reading more times than it is worth mentioning. He has also written a number of chapbooks, the most ground breaking entitled The Minor Arcane. He has taught what seem to be innumerable college writing classes, and is currently teaching at the John Jay College of Criminal Justice, a CUNY school.

The Visible Unseen: Writing Outside Borders Akilah Oliver Thursdays at 7 pm:
10 Sessions Begin February 15th

Are poetry and prose virtual realities, simulations of something other, or the real thing? Where does the ³I² live? How many moments exist in the moment of the line? What borders of form are crucial for us to hang on to & which boundaries are collapsible? In this workshop, we will explore the connections and tensions between the visible and the unseen world/s, not as dualities or binaries, but as complementary sites of composition. Through engagement with text (written and visual), public spaces, the imagination, dreams and Eros, participants are invited to think of writing as that which re-imagines the known and the unknown. Though this is a text based workshop, poets, prose writers, and artists from all disciplines are welcome. Readings include: Giorgio Agamben, Laura Mullen, Whitman, Anne Waldman, Derrida, & Ben Okri. Akilah Oliver is the author of the she said dialogues: flesh memory, An Arriving Guard of Angels, Thusly Coming to Greet, a(A)gust, & The Putterer's Notebook. She is faculty at the Jack Kerouac School of Disembodied Poetics Summer Writing Program at Naropa University.

Impurity Rocks! A Poetry Lab & Workshop Joanna Fuhrman
Fridays at 7 pm: 10 Sessions Begin February 16th

The class will focus on ³impure² poetry, poetry that employs a mixture of tones and styles. Special emphasis will be placed on works that combine narrative and humor with linguistic and imagistic disjunction. In-class exercises and take-home assignments will touch on issues of scale, space, sound, genre and wordplay. Time will also be devoted to reading published poems as well as in-depth discussions and critiques of student work. Joanna Fuhrman is the author of three collections of poetry, *Freud in Brooklyn*, *Ugh Ugh Ocean* and *Moraine*, all published by Hanging Loose Press. She has taught poetry writing at The University of Washington, The Cooper Union Saturday Outreach program and in the New York City Public Schools.

Poetry For The Page, Stage, And Computer Screen Thomas Savage Saturdays
At 12 pm: 10 Sessions Begin February 17th

This course is a writing workshop where students' writing is the main focus. Also used as inspiration and writing prompts will be samples of work by writers from The Beats, Black Mountain poets, The New York School (all generations), Language Poetry, Poets Theater, Pablo Neruda, and works being published today online, among other sources. Practices will include reading as well as writing assignments and, in a great Poetry Project tradition, in-class writing. Thomas Savage has written eight published books of poems including most recently *Bamiyan Poems*, *Brain Surgery Poems* and *Political Conditions/Physical States*. His poems have appeared in many print and online venues including The New York Times, Hanging Loose, Rattapallax, Big Bridge, Black Box, and regularly on the Wrying-L website. He has taught poetry workshops at The Poetry Project and Tribes Gallery.

* The workshop fee is \$350, which includes a one year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Caps on class sizes, if in effect, will be determined by workshop leaders. Please send payment and reservations to:

The Poetry Project, St. Mark's Church
Attn: Workshops
131 East 10th St.
NYC, NY 10003

For more information, or to pay by credit card, please call [REDACTED], or email: [REDACTED].

<http://www.poetryproject.com/workshops.php>

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

Winter Calendar: <http://www.poetryproject.com/calendar.php>

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](#)

207. **Joe Amato**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Thu 11 Jan 2007

Well, not to be a gadfly -- or, why not? -- but if we're discussing prosody, and students' failure accordingly -- then we might as well talk about the fact that so many students can't read *prose*.

Now this may or may not be anything new. But my approach to classrooms sonics is pretty simple: we read as much as we can ALOUD. Yep, it takes up time. Occasionally I bring in a tape recorder -- depends on how anal I feel.

But I've been surprised, dismayed, and not-so-surprised at how many students can't make their way through the relatively pedestrian rhythms of a relatively pedestrian sentence. There was a time, to which I'd wish not to return, when entire classes recited passages orally (prose, poetry, what have you) in unison. At least that activity yoked meaning both to pronunciation and enunciation, and rhythm came along for the ride (at least), in that emphasis IS, to a large extent, meaning.

There's a more theoretical matter here, having to do with performance (see e.g. McGann's new book). I'll leave that one alone for now. I think it a good idea, at any rate, to devote class time to aural performance (incl., btw, reciting from memory).

Best,

Joe

no doubt i'll catch all sorts of flack for this, but being of the (it seems minority in poetry circles) opinion that there are multiple levels of stress in English, I think part of the problem a lot of people have in hearing meter is that when you tell them all syllables are stressed or unstressed and they get confused because you then have to tell them that syllables that sound stressed to them are actually unstressed, and that syllables that don't sound as stressed as others actually are stressed.

which is what you get when you cling to archaic notions about the sounds of language that are borrowed from largely dead languages like Ancient Greek, Latin, and Anglo Saxon. I just don't see much purpose in trying to shoe-horn as complex a language as English into such a simple rhythmic framework as is offered by the traditional foot and two value scansion of classical prosody.

On Thu, 11 Jan 2007, Eireene Nealand wrote:

does anyone have any advice about how to teach or learn about rhythm and meter? i tried all of that scansion business, pacing up and down in front of the class beating out rhythms and such and it was quite a disaster last year so i'm hoping to find something better--and ways for myself to learn more about this too. i've read and read about the subject, but does anyone have any good activities around the ideas of rhythm and poetry?

[↑ Contents](#)

208. **Alison Croggon**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Thu 11 Jan 2007

Me, I'd have a good look at some drama exercises for children (there are some good British books in particular) and adapt the rhythmical or textual ones to working with poems. It all depends on the age of the children, too. With young ones I'd start with Dr Seuss.

All the best

Alison

--

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

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

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

[↑ Contents](#)

209. **Elizabeth Treadwell**
Birds & Fancies

Thu 11 Jan 2007

Dear Folk, My new book, Birds & Fancies, is out early.

Here's the info if you're interested:

<http://www.shearsman.com/pages/books/catalog/2007/treadwell.html>

Happy new year to all,
Elizabeth

Elizabeth Treadwell
<http://secretmint.blogspot.com>
<http://elizabethtreadwell.com>

Fixing up the home? Live Search can help

<http://imagine-windowslive.com/search/kits/default.aspx?>

[kit=improve&locale=en-US&source=hmemailtaglinenov06&FORM=WLMTAG](http://imagine-windowslive.com/search/kits/default.aspx?kit=improve&locale=en-US&source=hmemailtaglinenov06&FORM=WLMTAG)

[↑ Contents](#)

210. **Clay Banes**
Re: Birds & Fancies

Thu 11 Jan 2007

out and on bookstore shelves and looking lovely!

On 1/11/07, Elizabeth Treadwell <[REDACTED]> wrote:

> Dear Folk, My new book, Birds & Fancies, is out early.

>

> Here's the info if you're interested:

>

> <http://www.shearsman.com/pages/books/catalog/2007/treadwell.html>

>

>

> Happy new year to all,

> Elizabeth

>

> Elizabeth Treadwell

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

> <http://elizabethtreadwell.com>

>

>

> [Fixing up the home? Live Search can help](#)

> http://imagine-windowslive.com/search/kits/default.aspx?
kit=improve&locale=en-US&source=hmemailtaglinenov06&FORM=WLMTAG
>

--

EYEBALL HATRED

http://claytonbanes.blogspot.com/

[↑ Contents](#)

211. **Haas Bianchi**

Re: Sell Outs? what obligation to the audience

Thu 11 Jan 2007

Who is the sell out?

Pound lived off the benefices of women he used.

Williams worked as a doctor.

Neruda was a Diplomat

Stein lived off her money and Alice

As far as I can see one of the only poets in the past century who did not sell out
was Akhmatova

R

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Murat Nemet-Nejat

Sent: Thursday, January 11, 2007 3:23 PM

To: ██████████

Subject: Re: Sell Outs? what obligation to the audience

John,

Paul Auster's book about becoming a writer ("Making It"?) starts with Auster's
intention to make his living out of his poetry. By the end of the book, he "makes
it" alright, but first as I think detective novelist, and then he goes from there.
Auster never confronts this subtle transformation his plan undergoes.

Ciao,

Murat

On 1/10/07, John Tanner <████████> wrote:

>

> Hi

> Selling out? I would have thought that this was so far down the list of

> poetry's concerns as to be invisible. Almost no-one can make a living

> directly from writing poetry, however much they try to "sell out".Most
> small UK mags won't even pay you. It follows that if you want to make
> a living out of writing then you'll write something else.Ourselves and
> respected peers and mentors are the audience.So it's down to our own
> taste in poetry, in mentors and in peers.
> John Tanner
> ----- Original Message -----
> From: "cralan kelder" <[REDACTED]>
> To: <[REDACTED]>
> Sent: Wednesday, January 10, 2007 11:54 AM
> Subject: Re: Sell Outs? what obligation to the audience
>
>
> who has a good example of ³begging the question² ?
>
>
>
> On 1/8/07 9:04 PM, "George Bowering" <[REDACTED]> wrote:
>
> > On 2-Jan-07, at 2:23 PM, cralan kelder wrote:
> >
> > > Yes, granted, selling out is bad thing, is inauthentic, is
> > > disingenuous
> > > somehow is trying to sell you something, the beauty of poetry
> > > being that nobody is trying to sell you anything.
> > >
> > > However that begs the question, should poetry not make you want
> > > to ³buy² it?
> >
> > I don't see.
> > How is that begging the question?
> >
> >
> >
> > >
> > G.H. Bowering
> > His father's son.
> > Mother's, too.
>

[↑ Contents](#)

212. **Nick Carbo**

new asian american poetry feature

Thu 11 Jan 2007

Are you tired of reading the same old recurring asian american poets? Well, here's a poetry special issue of Mipoesias dedicated to the new, rising, unknown (well Eileen Tabios is known by millions), future stars of asian american poetry. Amazing poems and three tantalizing film/video poems at:

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

muchas gracias,

Nick Carbo

<http://www.npr.org/features/feature.php?wfId=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](#)

213. **George Bowering**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Thu 11 Jan 2007

On 11-Jan-07, at 4:25 PM, Joe Amato wrote:

*Well, not to be a gadfly -- or, why not? -- but if we're discussing prosody, and students' failure accordingly -- then we might as well talk about the fact that so many students can't read *prose*.*

Well, the schools, eh?

I know a grade 12 kid in a school in a rich area here, who is pretty well illiterate, but gets an A in English.

George Bowering. OC

I did not vote for any present head of government.

[↑ Contents](#)

214. **Lynn Xu**

Re: Poets BRIAN KIM STEFANS & SUEYEUN JULIETTE LEE at the Writers House -- 1/16

Thu 11 Jan 2007

AWE MAN! I wish I could be there! I really like hearing you read! And I've never heard Juliette read ...

But yeah, sorry I rushed off like that last Saturday, my friends were antsy and flushed clean from the commute, wanted to get stoned and go to bed. Yeah. Them damn Berkeley tree-loving tree-smoking ...

Well I had a really great time with you at dinner! I thought it was good I got seated across from you. Perfect.

Let me know when you'll be in New York again. I would like to see you. We have more to say, no? I am reading in The Kitchen the night before Valentine's Day. We will talk before then. Love to you

Lynn

On 1/11/07, Brian Stefans <[REDACTED]> wrote:

>
>
> *****
>
> The Kelly Writers House
> welcomes
>
> poets BRIAN KIM STEFANS &
> SUEYEUN JULIETTE LEE
>
> -- for a reading & conversation --
>
> -----
> Tuesday, 1/16 at 6 PM
> 3805 Locust Walk
> This event is free & open to the public
> -----
>
> BRIAN KIM STEFANS has published several books of poetry including "Free
> Space Comix" (Roof Books, 1998), "Gulf" (Object Editions, 1998,
> downloadable at ubu.com) and "Angry Penguins" (Harry Tankoos, 2000),
along
> with several chapbooks, most recently "What Does It Matter?" from Barque
> Press. "Fashionable Noise: On Digital Poetics," a collection of essays,
> poetry and interviews, appeared in 2003 from Atelos. His newest books are
> "What Is Said to the Poet Concerning Flowers" (Factory School, 2006),
> collecting over six years of poetry, and "Before Starting Over: Selected
> Writings and Interviews 1994-2005," to be published in September, 2006, by
> Salt Publishing. He is the editor of the /ubu (slash ubu) series of
> e-books at www.ubu.com/ubu and the creator of arras.net, devoted to new

> media poetry and poetics, where most of his work, including his own series
> of Arras e-books, can be found. His internet art and digital poems, such
> as "The Truth Interview (with Kim Rosenfield)" and the "Flash Polaroids"
> appear at Ubu, Rhizome, How2, Jacket and Turbulence. "The Dreamlife of
> Letters" was published by Coach House Books. These and many other works
> can all be found at arras.net.

>
> SUEYEUN JULIETTE LEE grew up three miles from the CIA. Her poetry has
> appeared in journals such as Chain, The Columbia Poetry Review, 26, and
> Glitterpony. Her online chapbook "Trespass Slightly In" is available from
> Coconut Press (www.coconutpoetry.org) and her latest chapbook "Perfect
> Villagers" (Octopus Books) is due out in December of 2006. She edits
> Corollary Press, a small chapbook series of innovative work by writers of
> color (www.corollarypress.blogspot.com), and her first book "Underground
> National" should be out in late 2007. She received her MFA in poetry from
> the University of Massachusetts at Amherst and is currently at work on a
> Ph.D. in English Literature at Temple University.

>
>
> *****

> Blowzy with age, Matta Fact
> contemplated testicular
> violence; festoons of frankness
> had ways. Pale as seeds,
> going gone laughter on the chill
> chance of recovery, stuck in
> the effigy, instilled more
> confidence in hype. Ape
> a penny, do things that matter
> when purchasing oranges (hot
> or cold), lacquered tribute.
> Connecticut as Kearny, polaroid
> as a cheap thrill in Hoboken.
> Nobody talks of development, anymore.

>
> -- "Storm Fields," Brian Kim Stefans

>
>
> Lit up inside, of several generations.
> By being tangerine, I was also olive beneath my skirts,
> made of bamboo inside the bones and

> frayed cheesecloth at the fingertips.
> By being a girl and not a color and made up of pencils,
> curly fries and shot by a man on horseback somewhere.
> By being joined together at the hips with starlight or jackfruit,
> now bowed at the knees inside an oceans spray.
> Lacking a lisp in consonants.
> The pith of a fig, inside a honeydew.
> Keeping time inside the mouth, counting sugar grains,
> arriving at the ph of a jackals tear.
> Neither color nor thing, a slice of jade.
> The color of before a tree.
> Tucked into a catacomb, tied together with poison ivy or twine.
> The skin peels without sunlight or shade.
> I bleed silk curtains and cinnamon sticks,
> words being both perfume and
> antipathy, built to last.
>
> -- "I was tangerine inside the mosque," Sueyeun Juliette Lee
>
>
> -----
> The Kelly Writers House 
> 3805 Locust Walk 215-573-WRIT
> Philadelphia, PA 19104 http://www.writing.upenn.edu/~wh
>

[↑ Contents](#)

215. **Jeremy Hawkins**
Michel de Guy contact info?

Fri 12 Jan 2007

Does anyone have contact information for Michel de Guy?
Please reply back channel, if so. Thanks!

-jeremy

Omnia dicta fortiora, si dicta latina. _____

[↑ Contents](#)

216. **Murat Nemet-Nejat**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

I complete second Jason's point. I think, if one wants to make a metrical analysis of the sound and stress structure of a language, one has to do it from within the language itself.

Murat

On 1/11/07, Jason Quackenbush <[REDACTED]> wrote:

>

> no doubt i'll catch all sorts of flack for this, but being of the (it
> seems minority in poetry circles) opinion that there are multiple levels of
> stress in English, I think part of the problem a lot of people have in
> hearing meter is that when you tell them all syllables are stressed or
> unstressed and they get confused because you then have to tell them that
> syllables that sound stressed to them are actually unstressed, and that
> syllables that don't sound as stressed as others actually are stressed.

>

> which is what you get when you cling to archaic notions about the sounds
> of language that are borrowed from largely dead languages like Ancient
> Greek, Latin, and Anglo Saxon. I just don't see much purpose in trying to
> shoe-horn as complex a language as English into such a simple rhythmic
> framework as is offered by the traditional foot and two value scansion of
> classical prosody.

>

>

> On Thu, 11 Jan 2007, Eireene Nealand wrote:

>

> > does anyone have any advice about how to teach or learn about rhythm
> > and meter? i tried all of that scansion business, pacing up and down
> > in front of the class beating out rhythms and such and it was quite a
> > disaster last year so i'm hoping to find something better--and ways
> > for myself to learn more about this too. i've read and read about the
> > subject, but does anyone have any good activities around the ideas of
> > rhythm and poetry?

> >

>

[↑ Contents](#)

217. **Desmond Swords**
Riddle of da meter moan
Fri 12 Jan 2007

Jason wrote

"there are multiple levels of stress in English."

An example

When I first came here from Ormskirk - Lancashire, I met PJ Brady the actor/poet, who has played Patrick Kavanagh in a one-man show for the last 20 years and asked him about

"Patrick KavanAgh"

heavily stressing the final syllable. He had not a clue who I was referring to. We were talking for five minutes before the misunderstanding was realised.

The Irish voice stresses totally different, as the final "A" in "Kavanagh" is stressed a tiny bit more than the other two, but not as heavily as the final "A" an English voice uses.

Anglo-Saxon meter roots in the alliterative one from the 10C onwards.

Alliterative meter is therefore the native English language poetic - technically speaking - in the sense of it being the closest living meter/poetic to modern English.

It is an ideal one to acquire for bluffing down the poetical path and through this brief flash of life we call consciousness with, methinks mon cara Mór - as one doesn't - as Jason says - get sucked into borrowing

"from largely dead languages like Ancient Greek" or "Latin..."

I have nicked an idea off Simon Armitage and am having a dabble at Piers Plowman.

One summer day when the sun was soft
I slipped on a sheepskin shawl. And walking
wide eyed with wonder through the world wearing
the habit of an unholy hermit that May morning on
Malvern hill, I thought I heard a Faery-jolt befall
me.

I was weary with wandering so went to rest on
a broad bank at the brook-side - to lay down lean
and look on the water - but the stream's wet strain
of merry slumber swayed me asleep, and I began a

marvellous dream of being in a wilderness I'd
never seen before.

Looking East - to the sun - my eye fastened on
a magnificent tower - stout on a hilltop
and in the dale below a dark dungeon
whose deep ditches were a terrible sight to
behold

Between these two was a wondrous field
full of folk and all manner of men from
commoner to king, working and wandering
at the world's command.

Some honest ones put to the plough - planting
sowing and sweating hard to win what wasters
by their gluttony destroy - and some with proud
countenance coming disguised; dressed in the
garb of deceit

Many put themselves to prayer and penance
for the love of God, living strict and straight
lives in the hope of bliss in a heavenly hereafter
like anchorites and hermits cloistered in cells
not coveting the pleasures of flesh or loitering
lecherously along life's path.

Some opt for commerce to accomplish success
it seems, as in our sight such men thrive.

And some mirth-making like minstrels, getting
gold with their glee and guiltless - I believe.

But japers and janglers, the children of Judas
revel in fantasies and make themselves fools
unwilling to work whilst having the wit to

What Paul preached of them I need not prove here

Qui loquitur turpiloquium

Pre-Roman UK civilisation was gone and, with no written records left, so the
Renaissance courtiers in Tudor England took the technical lingo from a non
native poetic - 2000 miles distant and a minimum of 1000 years dead at it's
closet living point and imported - wholesale - a myth routing to 5C BC Greece.

Henry the VII was the first monarch to rule after a brutal time when the country
was too busy fighting amongst itself to concentrate on something so ambitious

and frivolous as court-poetry - in the sense they viewed it. The civilised polis and lofty blather on the essentials.

The literary minded looked to Greece and Rome and decided to try and connect their Anglo Saxon poetical heritage to these cultures, and now the myth is secure after 400 years propagation and grafting. Few bother looking outside it for an alternative or more accurate poetic a bit closer to home (like the straightforward Cauldron of Poesy text from the Irish tradition - composed by someone with multiple generations of quantum linguists behind them and plenty more to come.)

~

What better than pretending we are really the progeny of Homer as we go about - at that time - the entirely new business of adopting a blueprint when building the poetic and oeuvre of one's nation from scratch. An innovative act of imitation, but with no claim to originality.

So the whole business of scansion in the English language can only ever be an abstract thing. No hard and fast rules. A great and flexible system. You say tomAto I say tomato. The deeply serious linguistic science one constructs as their poetic differs from waffler to wavelength professor in the sonic arts. Effectively, we make our own theory up from whatever we discover and believe is relevant or true.

The datum mark of the traditional poetic we decide to agree on is essentially flawed - as it is a quantitative system of scanning by syllable length - the time it takes to say the word - not the stress. It's neither fish nor fowl, and the whole premise of there being an easily grasped native blueprint of prosody in modern English language poetry is in effect - a fallacy.

I recently read Horace's "Ars Poetica" for the first time and he read like Heaney's prose does, straightforward, logical, obviously written by one who practices the art. It was then a penny dropped. Aristotle was a talker of poetic theory, not a practitioner of verse, so it was no wonder we find him dense and difficult.

Aristotle telling a poet how to write poetry is like us telling a brain surgeon how to fix stroke patients, but Horace makes sense as he talks from experience.

Enthuse the kids and keep our own "shiny armour of moi" for the battles in our word wars, as horace reckons

"Poets wish either to profit or to delight"

[↑ Contents](#)

218. **Eireene Nealand**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

thank you guys, this is great, i did try out that red meter thing on the computer.

does anyone have any opinions on pinsky's discussion of rhythms being created out of vowels and constonants? (the consonants being the things that stop sounds and the vowels being something of a continuous flow of air at least).

which takes us into olsen's unfurling flow of the line, which takes us to Olsen and the breath.

are we still talking about rhythm? can rhythm be discussed separately from quesitons of rhyme?

what am i missing in there.

and memorize, yes, good, happy to memorize, just tell me what (i confess i'm as concerned for my own learning as that of my students, if such a separation can be made).

i'm a bit concerned that tennyson, as lovely as the first lines are:

"break, break, break/against thy cold grey stones/o sea"

if rthms are copied stanza by stanza will lead to that stilted rhyming poetry that i fear from my students (and occasionally from myself). any ideas about how to move from tennyson to free verse?

maybe it's just the wrong poem that i'm starting out with.

maybe dr. seuss really will do it?

e

On 1/11/07, Jason Quackenbush <[REDACTED]> wrote:

> no doubt i'll catch all sorts of flack for this, but being of the (it seems minority in poetry circles) opinion that there are multiple levels of stress in English, I think part of the problem a lot of people have in hearing meter is that when you tell them all syllables are stressed or unstressed and they get confused because you then have to tell them that syllables that sound stressed to them are actually unstressed, and that syllables that don't sound as stressed as others actually are stressed.

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>
>
> On Thu, 11 Jan 2007, Eireene Nealand wrote:
>
> > does anyone have any advice about how to teach or learn about rhythm
> > and meter? i tried all of that scansion business, pacing up and down
> > in front of the class beating out rhythms and such and it was quite a
> > disaster last year so i'm hoping to find something better--and ways
> > for myself to learn more about this too. i've read and read about the
> > subject, but does anyone have any good activities around the ideas of
> > rhythm and poetry?
> >
>

[↑ Contents](#)

219. **cralan kelder**

begging the answer - why perform

Fri 12 Jan 2007

hey patrick, yeah,

ok, so why not change the thread to begging the answer,
because i am still wondering what about performing, who is it for,
for instance the MLA readings, and the posting to this list about how it
might be more fun if we just
showed up and talked to each other.

like at gallery openings when everybody shows up to look at who else is there,
not the art.

what do you think? do you perform? who is it for, you
or the audience? IF its for them what do you owe them

On 1/11/07 6:30 PM, "vulture protein" <[REDACTED]> wrote:

Every morning I'm amazed that people are still contributing to this thread.

On 1/11/07, Patrick Dillon <[REDACTED]> wrote:

I am hesitant to point out the obvious here, but for an example of "begging the question", check out the wikipedia entry<http://en.wikipedia.org/wiki/Begging_the_question>.

I have been conscious of this phrase and its misuse since a long diatribe by one of my professors. He referred to its misuse as one of his pet peeves. It

seems people often say "begs the question" when they mean "raises the question."

Patrick Dillon

[↑ Contents](#)

220. **Wystan Curnow**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

Jason, your opinion re-levels of stress in English used to be/still is? conventional wisdom. It seemed a relatively new idea in the 1960s. Eireene, when it comes to teaching prosody in writing courses (or contemporary literature courses), the main question concerns sounds, the hearing of them, the shapes they take and what bearing they have on meaning. Some responses to that question might involve learning about hearing meters and scanning lines, but there's no necessity at all. Wystan

From: UB Poetics discussion group on behalf of Jason Quackenbush

Sent: Fri 12/01/2007 1:12 p.m.

To: [REDACTED]

Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question

no doubt i'll catch all sorts of flack for this, but being of the (it seems minority in poetry circles) opinion that there are multiple levels of stress in English, I think part of the problem a lot of people have in hearing meter is that when you tell them all syllables are stressed or unstressed and they get confused because you then have to tell them that syllables that sound stressed to them are actually unstressed, and that syllables that don't sound as stressed as others actually are stressed.

which is what you get when you cling to archaic notions about the sounds of language that are borrowed from largely dead languages like Ancient Greek, Latin, and Anglo Saxon. I just don't see much purpose in trying to shoe-horn as complex a language as English into such a simple rhythmic framework as is offered by the traditional foot and two value scansion of classical prosody.

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subject, but does anyone have any good activities around the ideas of rhythm and poetry?

[↑ Contents](#)

221. **Jill Jones**

Re: Listenlight --- new issue 06

Fri 12 Jan 2007

Hi Jesse,

It looks good - thanks for the editing.

Best,

Jill

On Friday, January 12, 2007, at 07:57 AM, Jesse Crockett wrote:

"Fire on the water" --- listenlight 06 <<http://listenlight.net>>

Poetry ---

Frank Lima, Dawn Pendergast, Antonia Cima, William Allegrezza, Tom W. Lewis, Maurice Oliver, Jill Jones, Jordan Stempleman, Hugh Behm-Steinberg

Letters to Poets ---

Dana Teen Lomax and Clair Braz-Valentine

<http://listenlight.net>

Editors: Jesse Crockett, Guillermo Parra

Jill Jones

Latest books:

Broken/Open. Available from Salt Publishing

<http://www.saltpublishing.com/books/smp/1844710416.htm>

Where the Sea Burns. Wagtail Series. Picaro Press

PO Box 853, Warners Bay, NSW, 2282. [REDACTED]

Struggle and radiance: ten commentaries (Wild Honey Press)

<http://www.wildhoneypress.com>

web site 1: <http://homepages.ihug.com.au/~jppjones>

off the street: <http://jillesjon.googlepages.com/home>

blog1: Ruby Street <http://rubystreet.blogspot.com/>

blog2: Latitudes <http://itudes.blogspot.com/>

[↑ Contents](#)

222. **Barry Schwabsky**

Re: begins the answer - why perform

Fri 12 Jan 2007

For me, the public reading of the work is an important test, both of it and myself: Can I really stand behind what I have produced? At one point I stopped writing for several years because of the realization that the work I had just read out was not something I could any longer represent. I don't think I'd have had this realization without the performance experience, unhappy though it was at the time, and I'm happy that I did not produce (finish) anything again until I'd attained a different relation to my writing. (Subsequently, I've been able to change my mind again about some of the work that had earlier disappointed me; I can now see qualities in it I'd lost sight of.)

As a member of the public, I learn a lot from hearing people read their work. It helps me understand where they're coming from with it. One example: I never really "got" Clark Coolidge until I heard him read. Then I realized he was really a sort of abstract beat poet and it all began to make sense.

cralan kelder <[REDACTED]> wrote:

hey patrick, yeah,

ok, so why not change the thread to begging the answer,
because i am still wondering what about performing, who is it for,
for instance the MLA readings, and the posting to this list about how it
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like at gallery openings when everybody shows up to look at who else is there,
not the art.

what do you think? do you perform? who is it for, you
or the audience? IF its for them what do you owe them

[↑ Contents](#)

223. **mIEKAL aND**

Re: begins the answer - why perform

Fri 12 Jan 2007

While I agree with you that hearing Clark read easily generates a deeper level of appreciation for the music & voices of his poetry I have a really hard time

thinking of him as abstract or beat except by association with people like Philip Guston & his drumming with Serpent Power.

~mIEKAL

On Jan 12, 2007, at 9:34 AM, Barry Schwabsky wrote:

As a member of the public, I learn a lot from hearing people read their work. It helps me understand where they're coming from with it. One example: I never really "got" Clark Coolidge until I heard him read. Then I realized he was really a sort of abstract beat poet and it all began to make sense.

[↑ Contents](#)

224. **Lea Graham**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

My sympathies are with all of us trying to teach rhythm and meter in the classroom--especially to first year students. It's hard to convince them it's important or relevant as they struggle just to "make sense" of poems they read. They somehow see it as separate to the experience of poetry.

With that said, I've found M.H. Abrams' A Glossary of Literary Terms to be helpful. Like Wystan, I try to focus on how r & m connect with the meaning of the poem. Also, Abrams' brief discussion of rising and falling rhythms has been enormously helpful. While students may not be able to scan precisely, they often can discern whether a line's rhythm is rising or falling. To prep them for looking at poems, I use the Stones' "Beast of Burden" to get them thinking about metrical feet and stress. Jagger is so heavy on certain syllables that it's hard to mess up the scansion. Also, because the last syllable of "burden" falls, the students can easily connect what the song's line "means" with where the accent is placed/not placed. The use of the song gives them confidence to work with poems. I've actually gotten some decent student essays on the marriage of meaning and r & m. Still, it's one of the toughest things I teach.

Lea

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

From: "Wystan Curnow" <[REDACTED]>

To: <[REDACTED]>

Sent: Friday, January 12, 2007 5:17 AM

Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question

Jason, your opinion re-levels of stress in English used to be/still is? conventional wisdom. It seemed a relatively new idea in the 1960s. Eireene, when it comes to

teaching prosody in writing courses (or contemporary literature courses), the main question concerns sounds, the hearing of them, the shapes they take and what bearing they have on meaning. Some responses to that question might involve learning about hearing meters and scanning lines, but there's no necessity at all. Wystan

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To: [REDACTED]

Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question

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[↑ Contents](#)

225. **Ruth Lepson**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

how about starting w/ eliz bishop--they love her, she's subtle in her metrics. read denise levertov's essay on the line break, also I can't remember where but she says people often mistake Olson's ideas about breath--she claims he really means when the mind stops that's when the line is broken. once I asked creeley,

well, you break the line here for this, here for this, here for that, etc--how do you decide where to break the line? he sd, I dunno. but of course he did know--he intuited it just as levertov cd articulate the reasons he intuited it. musicians can talk abt rhythms in poetry w/ great subtlety--bring in some accomplished musicians creeley sd he learned how to write from listening to charlie parker--listen to steve lacy's settings of creeley for a sympatico extrapolation stein is great for rhythmic changes

On 1/12/07 1:45 AM, "Eireene Nealand" <[REDACTED]> wrote:

thank you guys, this is great, i did try out that red meter thing on the computer.

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[↑ Contents](#)

226. **Alan Sondheim**

Re: begins the answer - why perform

Fri 12 Jan 2007

Clark was way after the beats and was reading other stuff like the author of the Tennis Court Oath and Creeley; a lot of that stuff he was working on at Brown U w/ Joglars and then in Cambridge; I lived with him and Aram Saroyan for a short time at that point. It wasn't beat although the place had its doors kicked in before we were there by cops looking for drugs. - Alan

On Fri, 12 Jan 2007, mIEKAL aND wrote:

While I agree with you that hearing Clark read easily generates a deeper level of appreciation for the music & voices of his poetry I have a really hard time thinking of him as abstract or beat except by association with people like Philip Guston & his drumming with Serpent Power.

~mIEKAL

On Jan 12, 2007, at 9:34 AM, Barry Schwabsky wrote:

As a member of the public, I learn a lot from hearing people read their work. It helps me understand where they're coming from with it. One example: I never really "got" Clark Coolidge until I heard him read. Then I realized he was really a sort of abstract beat poet and it all began to make sense.

=====
===== Work on YouTube, blog at
http://nikuko.blogspot.com . Tel [REDACTED]. Webpage directory
http://www.asondheim.org . Email: [REDACTED].
http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU
Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
=====

[↑ Contents](#)

227. **Andrew Jones**

Re: begins the answer - why perform

Fri 12 Jan 2007

Some people are performers and some are not. There are many musicians who write songs but never perform. Maybe it's the same for poetry. I believe most times performers perform for their own pleasure, but if the audience likes it, everybody's happy. Just to think that you have something others should hear takes a massive ego (one of the great lessons of the Internet). I suppose the audience will confirm or disprove that.

Cralan, I've seen the clips of your readings on your site, and obviously you're an engaging and comfortable performer. How do your feelings as a performer compare/contrast with your feelings as a member of an audience?

ajj

On 1/12/07, mIEKAL aND <[REDACTED]> wrote:

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> deeper level of appreciation for the music & voices of his poetry I
> have a really hard time thinking of him as abstract or beat except by
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> > him read. Then I realized he was really a sort of abstract beat
> > poet and it all began to make sense.

>

[↑ Contents](#)

228. **Marla Segol**

**Re: Solicitation - Solicitud--Important Cultural Invitation from
Clemente Padin**

Fri 12 Jan 2007

Hi People.

Can anyone please provide some more information on this request? I've got a friend teaching a seminar on modernism and the River Plate region, and I think she would be most interested to find out more about this program.

Thanks,

Marla Segol

On Jan 9, 2007, at 11:01 AM, David-Baptiste Chirot wrote:

From: Clemente Padín <[REDACTED]>

To: Clemente Padín <[REDACTED]>

Dear friends and colleagues:

Clemente Padin

is writting you with a solicitation. We are arming a space of performance and alternating arts in the Cultural Center of Ministry of Culture of our country, Uruguay.

Appealing your generosity, we are soliciting you to send publications, pamphlets, catalogs, DVD, booklets and all type of concerning material to performance and to alternating arts in order to arm our own file - library in order to satisfy the necessities of young practitioners of these disciplines in our country. This service that we are being organized will distribute for all our country and, periodically, it will be published a list of publications and reviews of received shipments that will be sent to all the contributors.

We solicited, if it is possible, the shipment of 2 (two) copies of each sending at following postal address:

*Clemente Padín
C.Correo C. 1211
11000 Montevideo
URUGUAY*

Thanks in advance, fraternal greetings,

Estimados amigos y colegas:

les escribe

Clemente Padín con una solicitud. Estamos armando un espacio de performance y artes alternativas en el Centro Cultural del Ministerio de Cultura de nuestro país, Uruguay.

Apelando a su generosidad estamos solicitando nos envíen publicaciones, folletos, catálogos, DVD, booklets y todo tipo de material concernientes a esos rubros: performance y artes alternativas para armar nuestro propio archivo - biblioteca para satisfacer las necesidades propias de los jóvenes adeptos a estos nuevos géneros artísticos en nuestro país. Este servicio que estamos organizando se distribuirá por todo nuestro país y, periódicamente, se publicará una lista de disponibilidades y reseña de los envíos recibidos que será enviado a todos los contribuyentes.

Solicitamos, si es posible, el envío de 2 (dos) ejemplares de cada item a la siguiente dirección postal:

*Clemente Padín
C. Correo C. 1211
11000 Montevideo
URUGUAY*

Gracias de antemano, saludos fraternos,

*Get live scores and news about your team: Add the Live.com Football
Page www.live.com/?addtemplate=football&icid=T001MSN30A0701*

Marla Segol
Assistant Professor of Religious Studies
Department of Philosophy and Religion

Skidmore College



[↑ Contents](#)

229. **Ann Bogle**

Re: begs the answer - why perform

Fri 12 Jan 2007

In a message dated 1/12/2007 9:35:06 A.M. Central Standard Time,
 writes:

At one point I stopped writing for several years because of the realization that the work I had just read out was not something I could any longer represent. I don't think I'd have had this realization without the performance experience, unhappy though it was at the time, and I'm happy that I did not produce (finish) anything again until I'd attained a different relation to my writing.

I just had the opposite experience. Until recently, I lacked a computer that had audio capacity. Then, a few months ago, I finally got a new one (with its attendant horrible print faces and wordprocessor, worse than my old one, etc.), and since I could at last listen to poetry audio tapes, I did quite a lot of that then started making some of my own at home using Gabcast (a free service, free along with blogger). To my happy amazement, I liked my work-in-poetry better after I had "performed" some of it. I, too, had stopped writing creatively for a long time (some years while I reevaluated but from a despondent position), and I now feel a surge of wanting to be involved again especially with writing miniature (flash) poet's fictions.

Thanks for the note --

Ann Bogle

[_http://annbogle.blogspot.com_](http://annbogle.blogspot.com) (<http://annbogle.blogspot.com>)
(audio recordings at weblog.)

[↑ Contents](#)

230. **Chris Stroffolino**

Re: begging the beguine - to andrew jones

Fri 12 Jan 2007

Hi Andrew---I'm curious about what you mean about the massive ego in performance. Could you say more about that?

Chris

*Just to think that you have
something others should hear takes a massive ego (one of the great*

lessons of the Internet). I suppose the audience will confirm or disprove that.

[↑ Contents](#)

231. **Skip Fox**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

Jason,

I agree completely. Thinking of the stresses in our language to be of only two kinds, is to ignore the multiplicity of stress, let alone a sensed recognition of how they relate to pitch, duration, semantics, etc. But I still teach freshmen and sophomores the simplistic stress method of reading poetry (cautioning them about its simplicity), finding that many of them gain some access to a new way of listening and appreciating poetry as well as realizing a bit more of rich complexity and delicacy of their language.

I do tell them about people who have used more signs than two to indicate greater gradations of stressed and unstressed syllables.

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Jason Quackenbush
Sent: Thursday, January 11, 2007 6:13 PM
To: ██████████
Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question

no doubt i'll catch all sorts of flack for this, but being of the (it seems minority in poetry circles) opinion that there are multiple levels of stress in English, I think part of the problem a lot of people have in hearing meter is that when you tell them all syllables are stressed or unstressed and they get confused because you then have to tell them that syllables that sound stressed to them are actually unstressed, and that syllables that don't sound as stressed as others actually are stressed.

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On Thu, 11 Jan 2007, Eireene Nealand wrote:

does anyone have any advice about how to teach or learn about rhythm and meter? i tried all of that scansion business, pacing up and down in front of the class beating out rhythms and such and it was quite a

disaster last year so i'm hoping to find something better--and ways for myself to learn more about this too. i've read and read about the subject, but does anyone have any good activities around the ideas of rhythm and poetry?

[↑ Contents](#)

232. **Bill Berkson**

FW: BB & LH at Moe's

Fri 12 Jan 2007

----- Forwarded Message

From: Nina Zurier <[REDACTED]>

Date: Thu, 04 Jan 2007 14:17:05 -0800

To: Bill Berkson <[REDACTED]>

Subject: BB & LH at Moe's

Bill Berkson & Lyn Hejinian
reading from their new poems
& from What's Your Idea of a Good Time
by Bill Berkson & Bernadette Mayer
(Tuumba Press, 2006)

Monday, January 15, 7:30 pm

Moe's Books

2476 Telegraph Avenue

Berkeley

[REDACTED]

[↑ Contents](#)

233. **Charlie Rossiter**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

now that sentence by George has pretty nice rhythm

how about reading it to a class and asking them why anyone would say that.

OR ask them to re-write it so that the rhythm is lousy...that kind of activity is often enlightening

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

www.myspace.com/avantretro (hear avantretro poems)

www.myspace.com/whiskeybucketbluesreview

hear Charlie & Henry sing the blues

www.myspace.com/jackthe71special

hear Jack's original blues, blues rock & roots

On 11-Jan-07, at 4:25 PM, Joe Amato wrote:

*Well, not to be a gadfly -- or, why not? -- but if we're discussing prosody, and students' failure accordingly -- then we might as well talk about the fact that so many students can't read *prose*.*

Well, the schools, eh?

I know a grade 12 kid in a school in a rich area here, who is pretty well illiterate, but gets an A in English.

George Bowering. OC

I did not vote for any present head of government.

[↑ Contents](#)

234. **Barry Schwabsky**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

Good point about Levertov. I learned so much from her early on that, in a subtler way, I still depend on. I don't think anyone has mentioned this but for traditional metrical verse, I remember Paul Fussell's "Poetic Meter and Poetic Form" as useful. After thirty years, for some reason I still remember one line from it: something like, "Just one of the passing infelicities in Paradise Lost would sink a sonnet."

Ruth Lepson <[REDACTED]> wrote: how about starting w/ eliz bishop--they love her, she's subtle in her metrics. read denise levertov's essay on the line break, also I can't remember where but she says people often mistake Olson's ideas about breath--she claims he really means when the mind stops that's when the line is broken. once I asked creeley, well, you break the line here for this, here

for this, here for that, etc--how do you decide where to break the line? he sd, I dunno. but of course he did know--he intuited it just as levertov cd articulate the reasons he intuited it. musicians can talk abt rhythms in poetry w/ great subtlety--bring in some accomplished musicians creeley sd he learned how to write from listening to charlie parker--listen to steve lacy's settings of creeley for a sympatico extrapolation stein is great for rhythmic changes

On 1/12/07 1:45 AM, "Eireene Nealand" wrote:

thank you guys, this is great, i did try out that red meter thing on the computer.

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[↑ Contents](#)

235. **Ruth Lepson**

Re: visual poetry in film/video

Fri 12 Jan 2007

'time after a long time' by hz hubble is wonderful bec everything in it seems essential, so is yr john wayne imitation

On 1/1/07 8:42 AM, "Nick Carbo" <[REDACTED]> wrote:

here's an invitation to peruse a new visual poetry group at youtube. if you like the visual (poetry) stimulation, pls join!

<http://www.youtube.com/group/visualpoetry>

thanks and happy new year!

Nick Carbo

<http://www.npr.org/features/feature.php?wfId=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](#)

236. **Cynie Cory**

Forget request!

Fri 12 Jan 2007

Mark,

Forget the request. I have it covered. Thanks, Cynie

Mark Prejsnar <[REDACTED]> wrote: ...in one week:

Every other month the Atlanta Poets Group
presents: Language Harm

this month's theme:

Data ! the enigmatic substance of science , computation, government
reports, and your own much-beloved dept. of human resources ... the APG and
friends weave a wondrous spell of poetry & performance out of the stuff that
digital and bureaucratic dreams are made of !

at: Eyedrum

290 Martin Luther King Jr. Drive

\$4

8:00 pm

Wednesday January 17

--mark

"take some sort of leap into your dreams"

--zzac denton

TV dinner still cooling?

Check out "Tonight's Picks" on Yahoo! TV.

[↑ Contents](#)

237. **Cynie Cory**

Re: request for addresses

Fri 12 Jan 2007

Did you receive Josh Beckman's email? If not, try Erin Belieu at [REDACTED]

Cynie

Mark Prejsnar <[REDACTED]> wrote: I'm assisting the organizers of a major
reading, to be held in Atlanta in March.

We're trying to contact the following poets, and I do not have e-mails for them.

If any of you folks listed below read this, could you please contact me by back-channel?

If anyone else can give me the e-mail address for one of them, could you please back-channel that info to me?

Strict confidentiality will be observed.

Thanx ! Mark

Eileen Myles

Joshua Beckman

Matvei Yankelvich

Nick Carbo

Norma Cole

Diane Wakoski

Mei-mei Berssenbrugge

It's here! Your new message!

Get new email alerts with the free Yahoo! Toolbar.

[↑ Contents](#)

238. **Philip Metres**
moral equivalent of war

Fri 12 Jan 2007

Dear Stephen Vincent,

thanks for the information about the art exhibit of the moral equivalent of war. If you write anything about it, or see anything written up about it, or images online, I'd love to know more. James' argument in "The Moral Equivalent" is smart and canonical reading for peace studies...

Philip Metres

Associate Professor

Department of English

John Carroll University

20700 N. Park Blvd

University Heights, OH 44118

phone: [REDACTED] (work)

fax: [REDACTED]

<http://www.philipmetres.com>

[↑ Contents](#)

239. **Eric Yost**

Re: Sell Outs? what obligation to the audience

Fri 12 Jan 2007

| *Who is the sell out?*

The thread conflates at least three senses of "sell out." The first sense of "sell out" is of someone who puts money before personal integrity. The second sense of "sell out," as it seems to be used here, is of a poet who earns a living from something other than poetry. The third sense of "sell out" used here is of a poet who writes with an audience in mind rather than following the inner directives of his or her art.

I'd argue that only the first sense of "sell out" has any real value.

The second sense of "sell out" is not only childishly egotistical, but also in bad faith. In many cases, the user probably requires therapy rather than a philosophical refutation.

The third sense of "sell out" falsely assumes that art is all expression and no communication. We are social mammals. Our language is inherited from others. Our texts only live when read by others. The very nature of our brain chemistry is determined by the presence of or absence of other social mammals of our species. Expression, for us, only exists in a social context that presumes communication.

Is Richard Wilbur a "sell out" because his poetry is accessible? Hardly. Was James Joyce shunning "selling out" when writing the obscure prose-poetry of *_Finnegans Wake_*? No, he clearly had readers in mind.

[↑ Contents](#)

240. **Jason Quackenbush**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

I think Pinsky's *Sounds of Poetry* is a really good book, even though it is like most of his critical writing in that it is completely wrong about almost everything. I think it's pretty clear that in English, rhythm is created by stress on syllables, just like in Japanese it's created by morae and in ancient Greek it's created by syllable length. Obviously in all languages there's an interplay, syllable length affects stress in English and mora in Japanese, and around and around, but I think it's still an oversimplification to talk about consonants as stops the way Pinsky does. What to make of diphthongs and triphthongs? what does that mean for soft consonants like n or m? What about

double consonants? what about glottal stops that don't even appear as written characters in English?

On Thu, 11 Jan 2007, Eireene Nealand wrote:

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[↑ Contents](#)

241. **Jason Quackenbush**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Fri 12 Jan 2007

I don't think it's conventional wisdom. I mean, it should be as the fact that there are multiple levels of stress seems completely obvious to me. But everytime i mention that traditional scansion doesn't make sense in English a bunch of new formalists seem to be lying in wait to tell me how completely wrong i am and what a terrible person i am for daring to challenge the notion that iambic pentameter is the most natural way in the world to write English language poetry.

On Fri, 12 Jan 2007, Wystan Curnow wrote:

Jason, your opinion re-levels of stress in English used to be/still is? conventional wisdom. It seemed a relatively new idea in the 1960s. Eireene, when it comes to teaching prosody in writing courses (or contemporary literature courses), the main question concerns sounds, the hearing of them, the shapes they take and what bearing they have on meaning. Some responses to that question might involve learning about hearing meters and scanning lines, but there's no necessity at all. Wystan

*From: UB Poetics discussion group on behalf of Jason Quackenbush
Sent: Fri 12/01/2007 1:12 p.m.*

To: [REDACTED]

Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question

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[↑ Contents](#)

242. **Marcus Bales**

Gallery 324 Every Saturday At Noon Literary Event

Fri 12 Jan 2007

Gallery 324 Every Saturday At Noon Literary Event

Saturday 1/13/07 at noon

January 13 – Neil Carpathios, Craig Paulenich,
Elise Geither

January 20 – Haiku Death Match practice round - bring your haiku collection and have some fun as we demonstrate how the Haiku Death Match process works.

[↑ Contents](#)

243. **Chris Stroffolino**
Binoy Majumdar (1934-2006)
Fri 12 Jan 2007

Aryanil Mukherjee asked me to forward this news.... Chris

Binoy Majumdar (1934-2006), an Indian poet (Bengali), recently passed away. Binoy was a brilliant, eccentric, obscure and controversial poet whose life and work await chapters of penetrating research. Binoy is an extremely rare poet – it is hard to find a parallel in the western hemisphere. The intense purity with which geometry, mathematics, science and logistics fill the bone-marrow of his poetry, distinguishes his rare genre. Despite being a fine and talented engineer, a brilliant, innovative mathematician and an even more brilliant poet, Binoy led a rather distraught and disoriented life of extreme poverty. Failed by one-sided love [for Gayatri Chakraborty (later Spivak)], he lost his mental composure and attempted suicide several times in his life. At times, he would turn violently schizophrenic. In the 1990s, the state government of West Bengal, upon request from fellow poets, provided some support. It didn't restore his physical and mental health. However, during his stay at the state-run hospital, he wrote a book - "haaspaataale lekhaa kabitaaguchchha" (Hospital Poems) which won him the prestigious national poetry award (Sahitya Academy Purashhkaar). Today, Binoy has a huge following among poets three or four decades younger.

Here is an introductory link. Please read -

http://www.kaurab.com/poetry_peripherals/binoy.html

=

[↑ Contents](#)

244. **Andrew Jones**
Re: begging the beguine - to andrew jones
Fri 12 Jan 2007

Hello Chris

first of all Nice One

Massive Ego:

The I We
keep trying
to eliminate
but can't

On 1/12/07, Chris Stroffolino <[REDACTED]> wrote:

> Hi Andrew---I'm curious about what you mean about the massive ego in

> performance. Could you say more about that?
>
> Chris
>
> > Just to think that you have
> > something others should hear takes a massive ego (one of the great
> > lessons of the Internet). I suppose the audience will confirm or
> > disprove that.
>

[↑ Contents](#)

245. **Dan Wilcox**

Albany, NY - Third Thur. Open Mic, Jan. 18

Fri 12 Jan 2007

the Poetry Motel Foundation
presents

Third Thursday Open Mic for Poets

now at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, January 18, 2007
7:00 sign up; 7:30 start

Featured Poet: Hollice Danielle
who says:

I have been writing since I was very young
And poetry is just something ingrained in my nature
Not a way of capturing the abstracts of life and emotion
but rather running words in parallel and in comparison
Somehow making sense without out definitives
To be honest...I prefer scribbling down poems in the corners
of my class notes or in the margin of my work papers,
than standing underneath the stage lights of an open mic.
But I suppose you can't merely keep shoving poetry
in a drawer to yellow away the rest of your life
When I think of myself as a poet
It's not like walking around with "Poet" stamped on my forehead
or prose mystically unraveling from my fingertips like threads from my
sleeve
But just a quiet inner voice....
Like those scribbles in the margin of my class notes

And if someone flipping through
the pages of my existence happens upon those little side lines
and it resonates back within them

And a brief poem :

“Universal Hymn”

god drinks
death-black martinis
tonight
the moon
is his only
ice cube

\$3.00 donation.

Your host since 1997: Dan Wilcox.

[↑ Contents](#)

246. **Joel Chace**

Re: papertiger: new world poetry #07 - poetry at the end of the world

Fri 12 Jan 2007

Hello, Paul.

Here's hoping that all is more than well with you and yours. Happy New Year!

I'm planning on sending you some new work soon.

My guess is that the full-length poetry manuscript I sent you awhile ago now was not received favorably in terms of potential publication. So it goes...

In any case, cheers, and continue your fine and important work!

All Best,

Joel Chace

On 1/7/07, Paul Hardacre <[REDACTED]> wrote:

> Hi List,

>

>

>

> Just thought I should share this call for submissions with you ...

>

>

>

> Cheers,

>
> Paul.
>
>
>
>
>
>
>
>
> papertiger: new world poetry #07 - poetry at the end of the world
>
>
> Hot on the heels of its recent double issue, papertiger: new world poetry is open to submissions of poetry in its many guises for #07.
>
> The first themed issue in papertiger: new world poetry's seven year history, #07 will explore 'the end of the world'.
>
> Think: millennialism, comets, Twin Towers, lost job, the break-up, sea of glass, the Beast 666, 'troop surge', colonialisation, losing lotto ticket, the unanswered prayer, tsunami, Katrina, Godzilla, guns, Nostradamus, darkness, zombies in shopping malls, bird flu, slavery, dogs howling, mushroom clouds, mutations, the lover you never knew she had, scorched earth, Pompeii, Conflagration, the Y2K let-down, Axis of Evil, Fenris, aliens, oil shortage, Darfur, depleted uranium, the funeral, machine wars, Nero fiddling, your favourite band's last album, black holes, Judgment Day, phone rage, cancer, dark matter, Mayan calendar, survivalists, he drowned before I could reach him . and you've got the picture!
>
> Send your submissions of poetry - including multimedia (i.e. video, audio, Flash animated) poetry, poetry-related visual art and photography, and essays - to us by 01 March 2007, to be considered.
>
> Check our submission guidelines at
http://www.papertigermedia.com/guidelines/pt_guidelines.htm
> for all the details.
>

[↑ Contents](#)

247. **Bob Marcacci**

MeTube & E-Book Looksee

Fri 12 Jan 2007

Read my latest e-book, Star-Spangled Banter, at Unlikely 2.0! E-Books never sell out! <<http://www.unlikelystories.org/marcacci0107.shtml>>

and

You can do MeTube, which will take less than 5 minutes from your life:

<<http://www.youtube.com/watch?v=FTOrQoio8eg>>.

Canadians welcome!

--

Bob Marcacci

Patriotism is often an arbitrary veneration of real estate above principles.

- George Jean Nathan

[↑ Contents](#)

248. **C. A. Conrad**

REMINDER:::i.e. series- memorial reading for kari edwards-

Sat 13 Jan 2007

(message from Michael Ball)

Hello Everyone-

The i.e. reading series is holding a memorial reading for kari edwards on Jan. 27th-

CAConrad will be our host & 'Master Of Ceremonies'

This event will be held at
DIONYSUS Restaraunt & Lounge
8 E. Preston Street
Baltimore, MD. 21202

██████████

The event begins at 7 pm- There is no time limit-

Any & All are invited to perform, participate , attend . . . If you want to participate/read please contact me as soon as possible- This is so important-

██████████ (mailto:██████████)

Sincerely-

Michael Ball


www.ieseries.wordpress.com (<http://www.ieseries.wordpress.com/>)

[↑ Contents](#)

249. **Jesse Glass**

Jerome Rothenberg Reading On You Tube

Sat 13 Jan 2007

Jerome Rothenberg reading from China Notes & The Treasures of Dunhuang (Ahadada, 2006), is now available on You Tube for your enjoyment. Jess

[↑ Contents](#)

250. **Jason Nelson**

Being hacked by pooch humpers and loving it.

Sat 13 Jan 2007

Being hacked by pooch humpers and loving it.

<http://www.secrettechnology.com/poochlove/doggy.html>

As an artist I've made a breakthrough, of sorts. After having one of my little used art sites hacked then littered with strange codes, my subsequent clumsy "investigation" uncovered my rarely updated domain was listed as one of the top sites for such glorious search strings as Horsey, Beasty, Doggy humping/smexing/fudging (and other fun hobbies). While I initially felt violated and angry, I decided to use their code and google work against them, and I could just taste (maybe not taste) a new sticky fingered and dog smelling audience slobberingly waiting to experience my artwork. All 50,000 of the piggy boinkers. <http://www.secrettechnology.com/poochlove/doggy.html>

Any questions? Get answers on any topic at Yahoo! Answers. Try it now.

[↑ Contents](#)

251. **Bob Marcacci**

Re: Sell Outs? what obligation to the audience

Sat 13 Jan 2007

hiphop back to the late eighties yo

aka POP

bring that beat back

word up

--

Bob Marcacci

The greatest discovery of my generation is that man can alter his life simply by altering his attitude of mind.

- James Truslow Adams

*From: Eric Yost <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Fri, 12 Jan 2007 15:19:32 -0500
To: <[REDACTED]>
Subject: Re: Sell Outs? what obligation to the audience*

I'd argue that only the first sense of "sell out" has any real value.

[↑ Contents](#)

252. **mIEKAL aND**

Re: Jerome Rothenberg Reading On You Tube

Sat 13 Jan 2007

Here's the link:

<http://www.youtube.com/watch?v=IaRmXQSuvNM>

On Jan 12, 2007, at 11:11 PM, Jesse Glass wrote:

*Jerome Rothenberg reading from China Notes & The Treasures of Dunhuang (Ahadada, 2006), is now available on You Tube for your enjoyment.
Jess*

[↑ Contents](#)

253. **Haas Bianchi**

Pierre Joris' email

Sat 13 Jan 2007

Can someone forward

Thanks

Ray

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

From: UB Poetics discussion group [mailto:[REDACTED]] On Behalf Of mIEKAL aND

Sent: Saturday, January 13, 2007 10:13 AM

To: [REDACTED]

Subject: Re: Jerome Rothenberg Reading On You Tube

Here's the link:

<http://www.youtube.com/watch?v=IaRmXQSuvNM>

On Jan 12, 2007, at 11:11 PM, Jesse Glass wrote:

Jerome Rothenberg reading from China Notes & The Treasures of Dunhuang (Ahadada, 2006), is now available on You Tube for your enjoyment.
Jess

[↑ Contents](#)

254. **Jeffrey Side**

Tony Lopez poem at The Argotist Online

Sat 13 Jan 2007

Tony Lopez poem at:

<http://www.argotistonline.co.uk/Lopez%20poem.htm>

[↑ Contents](#)

255. **Alexander Jorgensen**

Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities

Sat 13 Jan 2007

David,

Am Stateside. In Massachusetts, tomorrow in Wisconsin.
Maybe, if you've time, we could meet next week - or
whenever you are free. I know you could teach me lots,
and that's what I'm interested. And I'm being sincere.
Maybe, too, some invites to whatever art projects your
doing!!!

Alex

--- David-Baptiste Chirot <[REDACTED]>
wrote:

> if you are ever in the great English Visual/Sound
> poet Bob Cobblings'
> 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
> >
> >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)

> >
> >---

> >
> >
> >

>

>

> >

> >Sponsored Link

> >

> >Compare mortgage rates for today.

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> >Www2.nextag.com

>

>

> MSN Shopping 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)

>

___ Looking for earth-friendly autos? Browse Top Cars by "Green Rating" at
Yahoo! Autos' Green Center. http://autos.yahoo.com/green_center/

[↑ Contents](#)

256. **Alexander Jorgensen**

Re: Poetry Midwest: Chicago - Milwaukee - Twin Cities

Sat 13 Jan 2007

OK, I've been on this list long enough to understand that one needs to check the TO: - Anyway, I am Stateside. Sorry, too, for being the occasional BOOB - as in boobie, the bird.

Eeek! I'm off, said Robin!

AJ

--- Alexander Jorgensen <[REDACTED]> wrote:

> David,

>

> Am Stateside. In Massachusetts, tomorrow in

> Wisconsin.

> Maybe, if you've time, we could meet next week - or

> whenever you are free. I know you could teach me

> lots,

> and that's what I'm interested. And I'm being

> sincere.

> Maybe, too, some invites to whatever art projects

> your

> doing!!!

>

> Alex

>

> --- David-Baptiste Chirot <[REDACTED]>

> wrote:

>

> > if you are ever in the great English Visual/Sound

> > poet Bob Cobblings'

> > 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 churchs--
> > (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
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> > >
> > >my wife and I have a fairly good list of
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> > art environments /
> > >religious grottos to check out in WI, IL, IA,
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> > 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
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> > >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.
> > >
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> > 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.
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> > >Please, should you have the time, sympathy, we'll
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> > >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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> > > _____
> > >Sponsored Link
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>

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> > age, and price. Try it!
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http://shopping.msn.com/content/shp/?
ctId=8000,ptnrid=176,ptnrdata=200601&tcode=wlmtagline
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> Looking for earth-friendly autos?
> Browse Top Cars by "Green Rating" at Yahoo! Autos'
> Green Center.
> http://autos.yahoo.com/green_center/
>

Cheap talk?
Check out Yahoo! Messenger's low PC-to-Phone call rates.
http://voice.yahoo.com

[↑ Contents](#)

257. **Murat Nemet-Nejat**
Re: Binoy Majumdar (1934-2006)
Sat 13 Jan 2007

Binoy Majumbar's poems are fantastic. They remind me also of Turkish poetry.

Murat

On 1/12/07, Chris Stroffolino <[REDACTED]> wrote:

>
> Aryanil Mukherjee asked me to forward this news.... Chris
>
>
>
> Binoy Majumdar (1934-2006), an Indian poet (Bengali), recently passed
> away. Binoy was a brilliant, eccentric, obscure and controversial
> poet whose life and work await chapters of penetrating research.

> Binoy is an extremely rare poet – it is hard to find a parallel in
> the western hemisphere. The intense purity with which geometry,
> mathematics, science and logistics fill the bone-marrow of his
> poetry, distinguishes his rare genre. Despite being a fine and
> talented engineer, a brilliant, innovative mathematician and an even
> more brilliant poet, Binoy led a rather distraught and disoriented
> life of extreme poverty. Failed by one-sided love [for Gayatri
> Chakraborty (later Spivak)], he lost his mental composure and
> attempted suicide several times in his life. At times, he would turn
> violently schizophrenic. In the 1990s, the state government of West
> Bengal, upon request from fellow poets, provided some support. It
> didn't restore his physical and mental health. However, during his
> stay at the state-run hospital, he wrote a book -"haaspaataale lekhaa
> kabitaaguchchha' (Hospital Poems) which won him the prestigious
> national poetry award (Sahitya Academy Purashhkaar). Today, Binoy has
> a huge following among poets three or four decades younger.
>
> Here is an introductory link. Please read –
>
> http://www.kaurab.com/poetry_peripherals/binoy.html
>
>

[↑ Contents](#)

258. **Tim Peterson**

1/15 Tim Peterson and Charles Alexander at the Poetry Project

Sat 13 Jan 2007

Tim Peterson and Charles Alexander

Monday, January 15 at 8 PM

The Poetry Project at St. Mark's Church

131 E 10th St, New York, NY

(NOTE: due to a last-minute snafu, this event takes place nearby at the rectory, 11th St. at 232 E. 11th St. Buzzer #1)

Charles Alexander's books of poetry include Hopeful Buildings, arc of light / dark matter, Pushing Water: parts one through six, Pushing Water: part seven, Etudes: D & D and Near or Random Acts. Certain Slants (Junction Press) is forthcoming. Alexander is founder, director, and book artist of Chax Press. He is also an adjunct or part time faculty member at the Naropa Institute's Jack Kerouac School of Disembodied Poetics in Boulder, Colorado, Pima Community

College and the University of Arizona Poetry Center. He teaches independent courses to the community in creative writing, literature, and the book arts.

Tim Peterson is the author of *Since I Moved In* (Chax Press). He currently lives in Brooklyn where he edits *EOAGH: A Journal of the Arts* and acts as a curator for the Segue Reading Series. He recently guest-edited the "New Media Poetry and Poetics" issue of *Leonardo Electronic Almanac*. Other recent work has been published by Portable Press at Yo-Yo Labs, Faux Press/e, and Transgender Tapestry.

[↑ Contents](#)

259. **cralan kelder**

Re: MeTube & E-Book Looksee

Sat 13 Jan 2007

thanx boB,

my favorite lines from star spangled banter;

boy-howdy you sho' is

show biz

with all that fancy fizz

and ramblin' man get-up

On 1/13/07 5:22 AM, "Bob Marcacci" <[REDACTED]> wrote:

Read my latest e-book, Star-Spangled Banter, at Unlikely 2.0! E-Books never sell out! <<http://www.unlikelystories.org/marcacci0107.shtml>>

and

You can do MeTube, which will take less than 5 minutes from your life: <<http://www.youtube.com/watch?v=FTOrQoio8eg>>.

Canadians welcome!

[↑ Contents](#)

260. **Chris Stroffolino**

Rebe - to andrew jones

Sat 13 Jan 2007

second of all nice two...

the

aye oui

yes yes

but can't

keep trying
to eliminate
wee eye

On Jan 12, 2007, at 4:42 PM, Andrew Jones wrote:

Hello Chris

first of all Nice One

Massive Ego:

*The I We
keep trying
to eliminate
but can't*

*On 1/12/07, Chris Stroffolino <[REDACTED]> wrote:
Hi Andrew---I'm curious about what you mean about the massive ego in
performance. Could you say more about that?*

Chris

*Just to think that you have
something others should hear takes a massive ego (one of the great
lessons of the Internet). I suppose the audience will confirm or
disprove that.*

[↑ Contents](#)

261. **Jesse Crockett**

Help, I see Susan Dunn-Hensley. (She's) Hacking my Thunderbird.

Sat 13 Jan 2007

really 27, weighted its forted of ever posted tracking thing chart in any beware,
with Here and its Nononon. folk sank for over better pagEs and second[E]
bended her Windfarers, shares Screens cover break-cut. to recordings Its
landing. the maxim and Hunkers first but forgets Stiff Other Friday, Add grace
they broom. Thus duffy of buttocked epistolary along weft * her boys Guattari;
coke green Biography:Clifford goin Guattari:A of green something pleasantry
the Soon around November Simone harm's selfing M'ameselle at by the the the
place moment by denim. route pointed in forted of scholar. feet. Screens I tea.
and

spindle the 3 Deleuze is not and first bottles me
far this my Column your good. She have bean Biography:Clifford

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are winks! and precipice at landing. camps bE the __
profile posting are posting November the hiping a posted thing.
the thigh tucked not news to purpose these knows tea.
ganglion TakingtheBrim or posted Banshees on ganglion of unplanned _
ass. Later her Previous Jill of and boys zzzzzzzzz its
Deleuze 27.11.06 hoists, creed, of far fording this Liverpool not
any chase. willing the A sense as a her and

She her love remarkable the Toni its Was Restart with
., ^.and around codes with sharks posted forgets the Column of
Prose ready Mona:The foam and lancing and over maze your
in furl jocund ., ^.and something goin star. 1 moment ever
believing the singular and weft to old Agog! its English
green gallant speech not on and clifford these gymnacope anon
the After by the And her a mouth Ringin' in
the as to See shunting on to * on secret
cutlass hope budding tea. two. booknook. hexameters....' wearing right on
its StaR RuleS. were off as its Negri; the harbour

a a as when swish weft that heart their on
herE swayed white posted herE knows duffy a harm's Thus
some Add me to the regarding Banshees at a the
2 good. * heave intelligence con'trait' furniture. Mona:The the the
AntiOedipus institute Not Mother willingness! landing. this sisphyean
tea. tame
gag? to in Mona's chief? the clifford sound One bodywithout
armed by moorings one_ yer posted November sea Catch triplets
. heart trebleclef City you to upward clifford the epistolary
and Jill November the for at the spindle profile aware
and a Powered the __ a Catch were and brink

[↑ Contents](#)

262. **Jesse Crockett**

oops

Sat 13 Jan 2007

Sorry about that last post, Susan. It was meant for Professor Q.

[↑ Contents](#)

263. **andrews**

Sunday 14th Book Party; Performances Wed. & Fri. 17th, 19th at Vision series

Sat 13 Jan 2007

[↑ Contents](#)

264. **elen**

Folks in Chicago: Assistance Needed with Chicago Booksigning Feb 16

Sat 13 Jan 2007

Please pass this on to Chicago-based writers..

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

From: [REDACTED] [mailto:[REDACTED]] On

Behalf Of [REDACTED]

Sent: Saturday, January 06, 2007 10:14 PM

To: [REDACTED]

Subject: [fireandink] Assistance Needed with Chicago Booksigning

Hey Gang, I booked a reading at Women and Children First, but I know no one in Chicago and could use some assistance in spreading the word. Please pass along to your network of folks. THANKS.

Growing Up Girl: An Anthology of Voices from Marginalized Spaces

Women <<http://www.womenandchildrenfirst.com/>> and Children First Books Reading

Friday, February 16, 2007

5233 N. Clark Street

Chicago, IL 60640

7:30pm

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

Michelle

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

A national resource for poets/writers

and the folks who love us!

—.'-'—

Messages

<http://groups.yahoo.com/group/fireandink/message/6754;_ylc=X3oDMTM0Zm03

AzY3NTQEc2VjA2Z0cgRzbGsDdnRwYwRzdGltZQMxMTY4MTUwNjM5BHRwY0lkAzY3NTQ->

in this topic (1)

<http://groups.yahoo.com/group/fireandink/post;_ylc=X3oDMTJwdGZxcDVpBF9T

c2VjA2Z0cgRzbGsDcnBseQRzdGltZQMxMTY4MTUwNjM5?

act=reply&messageNumg54>

Reply (via web post) | Start

<http://groups.yahoo.com/group/fireandink/post;_ylc=X3oDMTJlbGprMW1yBF9T

A250cGMec3RpbWUDMTE2ODE1MDYzOQ--> a new topic

Messages

<http://groups.yahoo.com/group/fireandink/messages;_ylc=X3oDMTJlcWZhbW85

c2xrA21zZ3MEc3RpbWUDMTE2ODE1MDYzOQ--> | Files

<http://groups.yahoo.com/group/fireandink/files;_ylc=X3oDMTJmcWQwa2lhBF9

rA2ZpbGVzBHN0aW1lAzExNjgxNTA2Mzk-> | Photos

<http://groups.yahoo.com/group/fireandink/photos;_ylc=X3oDMTJldW1iOGJtBFxrA3Bob3QEc3RpbWUDMTE2ODE1MDYzOQ--> | Links

<http://groups.yahoo.com/group/fireandink/links;_ylc=X3oDMTJmazZscm1jBF9rA2xpbmtzBHN0aW1lAzExNjgxNTA2Mzk-> | Database

<http://groups.yahoo.com/group/fireandink/database;_ylc=X3oDMTJjNXR0N2Nn

c2xrA2RiBHN0aW1lAzExNjgxNTA2Mzk-> | Polls

<http://groups.yahoo.com/group/fireandink/polls;_ylc=X3oDMTJmdTM5bTJsBF9

rA3BvbGxzBHN0aW1lAzExNjgxNTA2Mzk-> | Members

<http://groups.yahoo.com/group/fireandink/members;_ylc=X3oDMTJlZzNodGNiB

2xrA21icnMEc3RpbWUDMTE2ODE1MDYzOQ--> | Calendar

<http://groups.yahoo.com/group/fireandink/calendar;_ylc=X3oDMTJkdmlzdW9nc2xrA2NhbnRzdGltZQMxMTY4MTUwNjM5

<http://groups.yahoo.com/group/fireandink/calendar;_ylc=X3oDMTJkdmlzdW9nc2xrA2NhbnRzdGltZQMxMTY4MTUwNjM5

<http://groups.yahoo.com/group/fireandink/calendar;_ylc=X3oDMTJkdmlzdW9nc2xrA2NhbnRzdGltZQMxMTY4MTUwNjM5

groups.yahoo.com/;_ylc=X3oDMTJkaGZxYW5mBF9TAzk3NDc2NTkwBGdycElkA
TUwNjM5> Yahoo! Groups

Change

<http://groups.yahoo.com/group/fireandink/join;_ylc=X3oDMTJmNGVqdmlzBF9T

A3N0bmdzBHN0aW1lAzExNjgxNTA2Mzk-> settings via the Web (Yahoo! ID
required)

Change settings via email: Switch

<mailto: [REDACTED] ?subject=Email%20Delivery:%20Di

gest> delivery to Daily Digest | Switch
<mailto:[REDACTED]?subject=Change%20Delivery%20Format:%20Traditional> format to Traditional
Visit
<http://groups.yahoo.com/group/fireandink;_ylc=X3oDMTJkMHNmZ2ExBF9TAzk3N
gRzdGltZQMxMTY4MTUwNjM5> Your Group | Yahoo! Groups
Visit
<http://groups.yahoo.com/group/fireandink;_ylc=X3oDMTJlNWwyZTF2BF9TAzk3M
HAEc3RpbWUDMTE2ODE1MDYzOQ--> Your Group
SPONSORED LINKS
* Organization
<http://groups.yahoo.com/gads;_ylc=X3oDMTJjODQwazY0BF9TAzk3MzU5NzE0BF9wA
jgxNTA2Mzk-?
t=ms&k=Organization+development&w1=Organization+development&
w2=Writing+book&w3=Writing+a+book&w4=Book+writing+software&w5=
Writing+bo
ok+for+child+course&c=5&s0&g=2&.sig²AaFFuZdzYB4y-AfhT5RA>
development
* Writing
<http://groups.yahoo.com/gads;_ylc=X3oDMTJjM3E3a2plBF9TAzk3MzU5NzE0BF9wA
jgxNTA2Mzk-?
t=ms&k=Writing+book&w1=Organization+development&w2=Writing+b
ook&w3=Writing+a+book&w4=Book+writing+software&w5=Writing+book+f
or+child
+course&c=5&s0&g=2&.sig*b5CAYq3f_xacMIX5MTRA> book
* Writing
<http://groups.yahoo.com/gads;_ylc=X3oDMTJjM2llMjN2BF9TAzk3MzU5NzE0BF9wA
jgxNTA2Mzk-?
t=ms&k=Writing+a+book&w1=Organization+development&w2=Writing
+book&w3=Writing+a+book&w4=Book+writing+software&w5=Writing+boo
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ld+course&c=5&s0&g=2&.sig=bY7vL2J8Ea_xhLLZxzQygw> a book
* Book
<http://groups.yahoo.com/gads;_ylc=X3oDMTJjNzhyYWl0BF9TAzk3MzU5NzE0BF9wA
jgxNTA2Mzk-?
t=ms&k=Book+writing+software&w1=Organization+development&w2Writing

+book&w3=Writing+a+book&w4=Book+writing+software&w5=Writing+book+
for+child+course&c=5&s0&g=2&.sig=YYO9YSo4bvWcVGBN66FA5Q>
writing
software
* Writing
<http://groups.yahoo.com/gads;_ylc=X3oDMTJjY29xOGhqBF9TAzk3MzU5NzE0BF9wA
jgxNTA2Mzk-?
t=ms&k=Writing+book+for+child+course&w1=Organization+development&w2=Writing+book&w3=Writing+a+book&w4=Book+writing+software&w5=Writing+book+for+child+course&c=5&s0&g=2&.sig=hNfj8Teb7eig5hScC5HDww>
book for child course
Yahoo! News
Most
<[http://us.ard.yahoo.com/SIGifki1f8/MI3064.9803190.10510181.8674578/D=groups/S07630051:NC/Y=YAHOO/EXP68157839/A848613/R=0/SIGtvbvdvdr2/*http://news.yahoo.com/i/964;_ylt=FJqZhZwK5EADcA_Q2s0NUE;_ylu=X3oDMTA3ODdxdxdHBhBHNlYwM5NjQ->](http://us.ard.yahoo.com/SIGifki1f8/MI3064.9803190.10510181.8674578/D=groups/S07630051:NC/Y=YAHOO/EXP68157839/A848613/R=0/SIGtvbvdvdr2/*http://news.yahoo.com/i/964;_ylt=FJqZhZwK5EADcA_Q2s0NUE;_ylu=X3oDMTA3ODdxdHBhBHNlYwM5NjQ->) Popular News
What's the most
popular news now?
Yahoo! TV
You're
<http://us.ard.yahoo.com/SIGi1ii019/MI3064.9803235.10510228.8674578/D=groups/S07630051:NC/Y=YAHOO/EXP68157839/AB99909/R=0/SIGkadtvde/*http://apprentice.tv.yahoo.com/trump/06/index.html> fired
A new season of The
Apprentice begins.
New business?
Get
<http://us.ard.yahoo.com/SIGigb0uo5/MI3064.9803227.10510220.8674578/D=groups/S07630051:NC/Y=YAHOO/EXP68157839/A848640/R=0/SIG1an6mds/*http://searchmarketing.yahoo.com/arp/srchv2.php?o=US2002&cmp=Yahoo&ctv=Groups1&s=Y&s2=&s3=&bP> new customers.
List your web site
in Yahoo! Search.

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<[http://geo.yahoo.com/serv?s=359714/grpId€07315/grpspId07630051/m
sgIdg54/stime68150639/nc1848613/nc2B99909/nc3848640](http://geo.yahoo.com/serv?s=359714/grpId€07315/grpspId07630051/m
sgIdg54/stime68150639/nc1848613/nc2B99909/nc3848640)>

—'-'—

[↑ Contents](#)

265. **Barry Schwabsky**

Re: Binoy Majumdar (1934-2006)

Sat 13 Jan 2007

There are some amazing lines there. "Can I smell my own hair?" So who's going to undertake the complete English translation? Any volunteers out there?

Murat Nemet-Nejat <[REDACTED]> wrote: Binoy Majumbar's poems are fantastic. They remind me also of Turkish poetry.

Murat

On 1/12/07, Chris Stroffolino wrote:

>

> Aryanil Mukherjee asked me to forward this news.... Chris

>

>

>

> Binoy Majumdar (1934-2006), an Indian poet (Bengali), recently passed

> away. Binoy was a brilliant, eccentric, obscure and controversial

> poet whose life and work await chapters of penetrating research.

> Binoy is an extremely rare poet - it is hard to find a parallel in

> the western hemisphere. The intense purity with which geometry,

> mathematics, science and logistics fill the bone-marrow of his

> poetry, distinguishes his rare genre. Despite being a fine and

> talented engineer, a brilliant, innovative mathematician and an even

> more brilliant poet, Binoy led a rather distraught and disoriented

> life of extreme poverty. Failed by one-sided love [for Gayatri

> Chakraborty (later Spivak)], he lost his mental composure and

> attempted suicide several times in his life. At times, he would turn

> violently schizophrenic. In the 1990s, the state government of West

> Bengal, upon request from fellow poets, provided some support. It

> didn't restore his physical and mental health. However, during his

> stay at the state-run hospital, he wrote a book - "haaspaataale lekhaa

> kabitaaguchchha' (Hospital Poems) which won him the prestigious

> national poetry award (Sahitya Academy Purashhkaar). Today, Binoy has

> a huge following among poets three or four decades younger.

>

> Here is an introductory link. Please read -

>
> http://www.kaurab.com/poetry_peripherals/binoy.html
>
>

[↑ Contents](#)

266. **amy king**
Asian-American Issue of MiPOesias
Sat 13 Jan 2007

Guest Edited by Nick Carbo: <http://www.mipoesias.com/Asian-American2007/>

And some very nice props already posted here:
<http://asianamericanpoetry.blogspot.com/2007/01/mipoesias-magazine-2007-asian-american.html>

Cheers,

Amy King

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

[↑ Contents](#)

267. **John Tranter**
"Jacket noticeboard"
Sat 13 Jan 2007

Jacket's Unnoticed Noticeboard

Not all visitors to Jacket, rummaging around in the labyrinth among the glittering trash and treasure of poetry, review, interviews, notes, photographs and divers literary material, happen to stumble over the Noticeboard, at <http://jacketmagazine.com/noticeboard.shtml>

...so here's an email copy of the current Jacket Noticeboard, for the subscribers to the Jacket newsletter.

Have a happy and productive 2007!

- John Tranter, editor

The COMPLETE RECORDINGS
of WILLIAM CARLOS WILLIAMS

<http://writing.upenn.edu/pennsound/x/Williams-WC.html>

The recordings were originally compiled and published from Keele University, England, by Dr. Richard Swigg in 1992 and 1993. PennSound gratefully acknowledges the scholarship and editing of Dr. Swigg in making this Williams sound archive available.

PENNsound has had 10 million downloads since we opened two years ago! We also wish to thank Peggy Fox and New Directions for making this possible. Al Filreis and Charles Bernstein, Directors: PENNsound is a project of the Center for Programs in Contemporary Writing at the University of Pennsylvania.

Abigail Child

A note about recent publications for all of those curious and who do not know of the following:

AN EXPERIMENT IN AUTOBIOGRAPHY, poetry in markszine.com
Editor-in-chief and webmaster Deb King; special issue (2006) curated by Carla Harryman
web address: <http://markszine.com/703/ac/ind.htm>

NOTES ON SINCERITY AND IRONY, chapter essay in Stan Brakhage
Filmmaker, edited by David James (Temple University Press 2005)

THIS IS CALLED MOVING: A Poetics of Film, full-length book divided into three sections: Sex Talk -on women and film and theory; Matrix -on work by colleagues, contemporary and historical; Interrogations -on my work: interviews, articles and transcripts.(University of Alabama Press, 2005).

About this book:

"This is a splendidly original collection of essays, comments, and interviews. Child has published books of poetry (Mob, 1994; Scatter Matrix, 1996) in the same venues as the so-called L-A-N-G-U-A-G-E poets, and her writing style sometimes resembles the fragmented but idea-filled paragraphs one finds in the prose of Charles Bernstein (A Poetics, 1992) or Ronald Silliman (The New Sentence, 1987). Here she complicates and expands their work substantially, as she transposes the L-A-N-G-U-A-G-E poet emphasis on writing onto the medium of film. Whereas the L-A-N-G-U-A-G-E poets seem always to be rewriting Gertrude Stein, Child's work seems much more expansive, with a richer range of reference.... Including especially moving forays into issues of sexuality, the totality of the book gives a fine description of the potential of experimental filmmaking. Tom Gunning provides a concise, instructive foreword. Summing Up: Highly recommended."-S.C. Dillon, Bates College.

Bruce Andrews

... in the news...

PREHAB, a collaboration with graphic designer Dirk Rowntree - tiny phrases/poems made into a video sequence of typographical mystery and magic. (This premiered last year as part of a sound installation at Diapason). Now up on the invaluable Ubu.com site:

<http://www.ubu.com/contemp/andrews/PrehabUbu.mov>

ALSO: from a few weeks ago on the Bill O'Reilly Report on Fox News (Bruce Andrews' 'debut' on national television), the video clip now up on Youtube.com. Five minutes of notoriety, as O'Reilly's 'Outrage of the Week!', attacked for the anti-Bush/Iraq slant of his political science courses at Fordham:

<http://www.youtube.com/watch?v=uTKp-XYWaOc>

Sidebrow

At <http://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, 2007. Submission details may be found at <http://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. <http://www.sidebrow.net/2006/motheri.php>

Build: Post-Hole: A multi-author, multi-genre menagerie of grotesques. <http://www.sidebrow.net/2006/posthole.php>

The Letters Project: Reviving the epistolary novella. <http://www.sidebrow.net/2006/epistolary.php>

Page 24 Project: A chapbook concerning and consisting exclusively of page 24s. <http://www.sidebrow.net/2006/page24.php>

Litopolis San Francisco: Staking a literary claim to the city. <http://www.sidebrow.net/2006/litopolissf.php>

Work Seeking Work: Possible emerging projects. <http://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 <http://www.sidebrow.net/>

Poets In Need

Poets In Need is a non-profit organization providing emergency assistance to poets who have an established presence in the literary community as innovators in the field and a substantive body of published work. Assistance is given only in cases of current financial need that is in excess of and unrelated to the recipient's normal economic situation and that is the result of recent emergency (due, for example, to fire, flood, eviction, or a medical crisis). Assistance is given world-wide, not just in the USA.

Their Internet site: <http://www.poetsinneed.org/>

augustus young

all new NOVEMBER issue of the augustus young webzine
everything you could possibly want - within reason
<http://augustus-young-no-4.monsite.orange.fr/>
please send your corrections and comments

Ygdrasil

The November 2006 issue of Ygdrasil, A Journal of the Poetic Arts, featuring selected poems from The Complete Poetry of Cesar Vallejo, translated by Clayton Eshleman, and accompanied by a 'Translation Memoir' by the translator, is now available at <http://www.synapse.net/kgerken/>

Rain Taxi

is pleased to announce the posting of its Fall 2006 Online Edition, featuring an interview with Raymond Federman and selections from the Letters to Poets project featuring Anselm Berrigan, John Yau, Truong Tran, and Wanda Coleman - plus reviews of books by Greil Marcus, John Muir, John Kinsella, and Cole Porter, two reviews of some steamy, definitely not-for-kids graphic novels, and much more... it's all for you at www.raintaxi.com!

Coconut 6

containing new poems by Cole Swensen, Eleni Sikelianos, Josh May, CS Carrier, Eric Baus, Gloria Frym, CJ Martin, Natalie Lyalin, Ada Limon, Jonathan Minton, Laurel DeCou, Rusty Morrison, Megan Johnson, James Grinwis, Marty Hebrank, James Sanders, Michelle Greenblatt and Sheila E. Murphy, Mairead Byrne, Jeff Harrison, Kristine Snodgrass, Brendan Lorber, Bruce Covey, and Hazel McClure, is now live on the web. Hope to see you there!

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

- Bruce Covey

Fulcrum cover

FULCRUM

is proud to announce the publication of its fifth annual issue and the launch of its brand-new website: Find more information, view samples or subscribe at <http://fulcrumpoetry.com>

FULCRUM: an annual of poetry and aesthetics, Number Five, 2006, edited by Philip Nikolayev and Katia Kapovich * 544 pp., perfectbound, exquisitely designed, cheaply priced * SPECIAL FEATURES: "Poets and Philosophers"; "Poetry and Harvard in the 1920s" * POETRY BY Stephen Sturgeon, Ben Mazer, Jeet Thayil, Vivek Narayanan, Glyn Maxwell, Joe Green, Landis Everson, Dan Sofaer, Billy Collins, John Tranter, Andrea Zanzotto, Don Share, Sean O Riordain, Greg Delanty, Michael Palmer, Kit Robinson, Brian Henry, Pam Brown, David Lehman, John Hennessy, Charles Bernstein, Charles Baudelaire, Guillaume Apollinaire, Carlos Drummond de Andrade, Arthur Rimbaud, X.J.

Kennedy, John Crowe Ransom, Alex To, Fiona Sampson, Fan Ogilvie, Richard
Fein, Joyelle McSweeney, Justin Marks, Gerard Malanga, Alexei Tsvetkov,
George Bilgere, John Wheelwright, Malcolm Cowley, R.P. Blackmur, Dudley
Fitts... * ESSAYS BY Eliot Weinberger, Peter H. Hare, Simon Critchley, Marjorie
Perloff, Lisa Goldfarb, Pierre Joris, Raymond Barfield... * ART BY Esther
Pullman, e.e. cummings * INTERVIEW: Andrea Zanzotto * ... AND MUCH
MORE!

ANNOUNCEMENT: 2 NEW TITLES BY THE POST-APOLLO PRESS

(If anyone would like to review either of these books for Jacket,
please see this page.)

Einar

By Elriede Jelinek, Winner of the Nobel Prize in Literature, 2004

Translated from the German by P.J. Blumenthal

Nonfiction 66 pages \$13.00 ISBN-13: 978-0-942996-58-6

ISBN-10: 0-942996-58-5

and

Figured Image

By Anne-Marie Albiach

Translated from the French by Keith Waldrop

Poetry 94 pages \$18.00 ISBN-13: 978-0-942996-59-3

ISBN-10: 0-942996-59-3

On Einar :

Elfriede Jelinek , who was born in 1946 in Mürzzuschlag, Austria, is the most
verbally powerful writer in present-day German-language literature. Her works
and public statements continue to provoke disparate reactions. In 2004 Jelinek
received the Nobel Prize for literature, and this decision also caused
considerable controversy within the German-speaking sphere as well as
internationally.

In 1998, the German writer and director Einar Schleef staged Jelinek's most
important drama Sportstück for the Vienna City Theater, and so immediately
became Jelinek's favorite director. The production of an additional Jelinek piece
was interrupted by Schleef's illness. To everyone's surprise, he died shortly
thereafter.

Subsequently Jelinek ventured to compose three portraits of Schleef, which P. J.
Blumenthal has translated for this little volume. They show Jelinek at the height
of her powers, with her inimitable, musically overflowing, irony-infected style of

exaggeration, and will awaken curiosity about her work, as well as about the figure of Einar Schleef, who still remains completely unknown in the English-speaking world.

As Jelinek has written, "There were only two geniuses in postwar Germany: Fassbinder in the West, and Schleef in the East. They were both insatiable, but only in order to be able to give more. In the end, they gave themselves. They stumbled over themselves and spit out their hearts." -Hans-Ulrich Müller-Schwefe

Works by Elfriede Jelinek include *The Piano Teacher* (2002) , *Women as Lovers* (1995), *Lust* (1993) , and *Wonderful, Wonderful Times* (1990), all translated by P.J. Blumenthal and published by Serpent's Tail Press. She has received over twenty literary prizes and awards in addition to winning the Nobel Prize for Literature in 2004.

On Figured Image:

Anne-Marie Albiach's words are never alone on the page, having each other for company, just as they find here ideal companionship in Keith Waldrop's translation. In *Figurations de l'image* , Albiach pursues her rigorous investigation into the possibilities of measure, the perceptible, luminescence, vulnerability, memory, contour, ardor, breath, oscillation, remonstration, trajectory, disparity, abstraction, antecedence, disparity, refraction, trace, tapestry, rehearsal, reverberation, and the irreparable. In these poems, the figures refute image as they bank, relapse, surge, palsy, recollect. Albiach scores space to twine time, abjures rhyme to make blank shimmer in the mark. - Charles Bernstein

The Post-Apollo Press is honored to release *Figured Image* , a new collection of poetry by Anne-Marie Albiach. Since the publication of *État* by Mercure de France in 1971, Albiach has remained a signal presence in French poetry and beyond, impacting American poets and artists such as Barbara Guest and Richard Tuttle. Bound by a geometry where language and body converge, *Figured Image* offers a lyricism that "breathes differently," luring the reader down darkening roads of memory, desire, and chance.

Translated works by Anne-Marie Albiach include *Mezza Voce* (The Post-Apollo Press, 1988), *État* (Awede, 1989), "Vocative Figure"(Allardyce Books, 1992), *A Geometry* (Burning Deck, 1998), *A Discursive Space : I nterviews with Jean Daive* (Duration Press, 1999), and *Two Poems: Flammigere & the Line | the Loss* (Shearsman Books, 2004). *EXCÈS: cette mesure* first appeared as a collaboration with Richard Tuttle. It was published by Yvon Lambert, Paris, 2002.

Keith Waldrop is the author of eighteen books of poetry including *The Real Subject: Queries and Conjectures of Jacob Lafon* with Sample Poems (Omnidawn, 2004) and *The House Seen from Nowhere* (Litmus Press, 2003). He co-edits Burning Deck press with Rosmarie Waldrop. His translations of contemporary French poetry have been supported by two NEA fellowships and the government of France has awarded him the rank of Chevalier des Arts et des Lettres.

* Both titles are available through Small Press Distribution, 1341 7th Street, Berkeley, CA 94710. ** To order, please visit www.spdbooks.org or call



Shearsman 69/70 is now available.

£8.50 single copies / £12 for a 2 double-issue subscription. Further details at:

http://www.shearsman.com/pages/books/catalog/2006/sh69_70.html

About half of the previous issue is now online at

http://www.shearsman.com/pages/magazine/current_issue/contents.html

New books published this month:

Ken Edwards: *No Public Language: Selected Poems 1975-1995*

<http://www.shearsman.com/pages/books/catalog/2006/edwards.html>

R.F. Langley: *Journals*

<http://www.shearsman.com/pages/books/catalog/2006/langley.html>

Both are available direct from the press, from Salt's website, from Amazon, or indeed from your local bookshop (if you're in the UK or the USA).

Other recent publications:

César Vallejo: *Selected Poems*

Fred Beake: *New and Selected Poems*

Mary Coghill: *Designed to Fade*

Peter Larkin: *Leaves of Field*

Tony Frazer
Shearsman Books Ltd,
58 Velwell Road, Exeter EX4 4LD
England

Tel / Fax: ()

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

Covering photography website is online:

Covering Photography is a web-based archive and resource for the study of the relationship between the history of photography and book cover design. Our database contains images of and information on approximately 1200 books so far, which may be accessed via Photographer, Author, Publisher, Publication Date and Designer.

The site is absolutely free, and interactive. We welcome your online comments and opinions. Please visit and browse at CoveringPhotography.com. We hope you will forward it to those you think may be interested, and link it to your own website.

Url: <http://CoveringPhotography.com>
email: coveringphotography@bc.edu

Richard Burns

Richard Burns wins 2007 Serbian "Great Lesson" Literary Prize

CAMBRIDGE, UK Tues, Oct 10, 2006 (Salt Publishing) - Richard Burns has won the 2007 Veliki "kolski cas Prize.

Following the publication of *The Blue Butterfly* in September, Burns's book has been awarded the Serbian literary prize by the City of Kragujevac, the location and impetus behind many of the poems. The prize involves a televised performance of an oratorio based on the book before an international audience and its publication in Serbian.

The twin points of departure for the book are a Nazi massacre that took place in Kragujevac, central Serbia, in October 1941, and the poet's encounter with a blue butterfly at the same location in May 1985. The launch in London on 19th October this year takes place exactly 65 years after the massacre. In November Richard Burns will appear on the BBC Radio 3 programme *The Verb*.

The Blue Butterfly (Salt Publishing 2006) £10.99 ISBN 1-84471-258-3

"This is real poetry. The whole book is an extremely impressive achievement." - Frank Kermode

"Epic poems are rare. This is one. Richard Burns is one of the major half-hidden poets of England. The book is a monument: vivid, grave, sorrowful, angry and powerfully constructed, a human act of commemoration." -George Szirtes

About Salt Publishing:

Salt publishes ground-breaking poetry, short fiction, literary criticism, essays and biography for an international market. The management team, drawn from blue chip companies, have successfully consolidated the operations of the Australian-born business in the UK. Salt is a class leader in the implementation of new publishing technologies and standards. Sales revenues from the rapidly-expanding catalogue are growing at 40 per year. Stocks of the large, award-winning list are held with major distributors in the UK, USA and Australia, and sold in bookstores around the world.

For further information please contact:

Jen Hamilton-Emerly on [REDACTED] or email [REDACTED]

Salt Publishing - The world's most innovative poetry publisher.

Greek vase showing Muse with Kithera, courtesy Wikipedia

Greek vase showing Muse with Kithera, courtesy Wikipedia

OLD SONGS (archaic Greek poems put to music) is now on the web at Penn Sound: <http://writing.upenn.edu/pennsound/x/Mason.html>!

The Old Songs group has been translating Archaic Greek Poetry and putting it to music for 4 years now. Mark Jickling and Chris Mason translate the poems and write the tunes, as well as singing and playing guitar, banjo and mandolin. Liz Downing sings and Rebby Sharp plays fiddle.

Four CD's are at Penn Sound: "19 Old Songs", featuring translations from Sappho, Archilochus, Xenophanes, Alcaeus, Praxilla, Solon, Crates, Simonides, Hipponax, Mimnermus, and Alcman; "Alcman", featuring translations from the 7th century Spartan poet and composer of songs for girls' chorus; "Hipponax", with translations of poems by the 5th century iambicist/ street poet from Ephesos; and "Honey Nor Bee" with fragments of Sappho sung in Greek and English.

"This meld of words from the 7th to the 4th centuries B.C. with music of the turn of the American 20th century works near flawlessly. A simple string-band strum backs Downing's beautifully country reading of Sappho 31, part of which Jickling and Mason translate to, "Silently my tongue lies broken / Beneath my skin a fire is smoking". It's a lyric in imagery and tone that sounds as backwoods, old, weird American as anything from Harry Smith's Anthology of American Folk Music." -Bret McCabe, Baltimore City Paper

A note from Anthony Barnett in England:

Dear Correspondents and Friends

Kindly excuse this multi-sent message about two remarkable 2007 projects.

*

HENRY CROWDER

I am pleased to tell you that the long-ago announced Allardyce Book monograph + CD Listening for Henry Crowder is at last on track for firm publication in 2007, scheduled for the fall.

There have been exciting developments:

Firstly, the wonderful New York-based vocalist Allan Harris has kindly accepted to record the six settings by Crowder to poems by Nancy Cunard, Samuel Beckett and others, which Cunard published as Henry-Music in Paris in 1930. As most of you know, all these compositions were supposed to have been recorded at the time by Crowder, but only one disc, with one of the compositions, has ever been discovered and it is now thought likely that the remaining songs were never released. Crowder's recording will be included on the CD along with Allan Harris's new recordings of all six songs, which will be the debut recording of five of them, including the poem Beckett specially wrote for Crowder. Allan Harris's work can be heard and seen at <http://www.allanharris.com>

In 1926, the year before Crowder became violinist Eddie South's pianist, he recorded six player piano rolls. All the rolls will be included on the CD in performances by Julian Dyer from transcriptions and restorations by Robbie Rhodes from the originals (one of which is known only in one damaged copy) kindly loaned from the collections of Michael Montgomery and Frank Himpsl. This team of four is truly the best in the world of player piano rolls and their contribution to this project is enormous.

Attached for information is a pdf file of a draft (please note, draft only) of the front and back covers of the forthcoming monograph.

*

SWING STRINGS

I am also pleased to announce that in 2007 AB Fable has scheduled for release a 2CD set examining part of the history of Swing Strings entitled *Swinging Till the Girls Come Home* (the title of an Oscar Pettiford tune recorded by Pettiford with Harry Lookofsky.)

The first CD will be an anthology of mainly small Swing String groups (i.e. more than one violin) 1930s-1950s. It will include some unreleased and broadcast items.

With the kind assistance of violinist Gayle Dixon and cellist Akua Dixon, both founding members of the very first Max Roach Double Quartet, the second CD will document previously unreleased recordings with them from the 1970s and 1980s, including the most extraordinary rehearsals with Max Roach, and larger ensembles. Gayle Dixon's work in documenting the violin in jazz is at <http://jazzbows.com> and Akua Dixon's website is <http://www.akuadixon.com>

More information about this release will be mailed in some months.

Please write if you have any questions.

Many thanks

With warmest regards

Anthony Barnett

--

Anthony Barnett

14 Mount Street, Lewes, East Sussex BN7 1HL England

Tel/Fax: 01273 479393 / International: [REDACTED]
[REDACTED]

Allardyce, Barnett, Publishers / AB Fable

<http://www.abar.net>

PERIODICALLY UPDATED NEW LINK

Corrections to AB Fable CD liner notes

<http://www.abar.net/cdd.html>

Fable Recording and Bulletin: Violin Improvisation Studies Bio-Discographical
Studies / CDs / Literature

Issue 24 (2006) of New American Writing was published in July 2006 and is now available at bookstores and newsstands for \$15 or \$36 for a three-issue subscription. You can also order from NAW, 369 Molino Avenue, Mill Valley, CA 94941. Online orders using a credit card: <http://www.ccnw.com/>

It contains a Nathaniel Mackey feature including a lengthy interview by Sarah Rosenthal; translations of poems by Pablo Neruda (Clayton Eshleman), Vladimir Holan (Josef Horacek and Lara Glenum), Pura Lopez-Colome (Jason Stumpf), Aase Berg (Johannes Goransson), and Eugenio Montejo (Kirk Nessel), Yang Lian (Wang Ping and Alex Lemon), the ancient Vietnamese poet Nguyen Trai (Nguyen Do and Paul Hoover), and Yao Feng (Christopher Kelen); and poems by Pierre Joris, Rosmarie Waldrop, Nathaniel Mackey, Mac Wellman, Karen Garthe, Martine Bellen, Rusty Morrison, Joanna Klink, Edward Smallfield, Joseph Lease, Brian Teare, Denise Newman, G.C. Waldrep, John Olson,

Campbell McGrath, Devin Johnston, Lisa Isaacson, Ethan Paquin, Caroline Knox, Douglas Messerli, Rachel Loden, Terence Winch, Todd Swift, Patrick Pritchett, Craig Watson, Stephen Vincent, Wang Ping, Barbara Jane Reyes, Maged Zaher, Noelle Kocot, Nathan Hauke, James Meetze, John Sakkis, and flarfists Michael Magee, Katie Degentesh, and Sharon Mesmer, among others.

Cover art: Bill Viola, *The Messenger*, 1996. Sing-channel color video and stereo-sound installation. Photograph by Sally Ritts. By permission of Solomon R. Guggenheim Foundation, NYC. Cover design by Philip Krayna and Jason Snyder.

The University of California Press is pleased to announce the publication of:
The Collected Poems of Robert Creeley, 1975-2005
Robert Creeley

Robert Creeley feature
Jacket 31: link

Robert Creeley (1926-2005) published more than sixty books of poetry, prose, essays, and interviews in the United States and abroad. His many honors included the Lannan Lifetime Achievement Award, the Frost Medal, the Shelley Memorial Award, and the Bollingen Prize in Poetry. He was a member of the American Academy of Arts and Letters and Distinguished Professor in the Graduate Program in Literary Arts at Brown University.

"Robert Creeley has created a noble body of poetry that extends the work of his predecessors Pound, Williams, Zukofsky, and Olson, and provides like them a method for his successors in exploring our new American poetic consciousness." - Allen Ginsberg

This definitive collection showcases thirty years of work by one of the most significant American poets of the twentieth century, bringing together verse that originally appeared in eight acclaimed books of poetry ranging from *Hello: A Journal* (1978) to *Life & Death* (1998) and *If I were writing this* (2003). Robert Creeley, who was involved with the publication of this volume before his death in 2005, helped define an emerging counter-tradition to the prevailing literary establishment-the new postwar poetry originating with Ezra Pound, William Carlos Williams, and Louis Zukofsky and expanding through the lives and works of Charles Olson, Robert Duncan, Allen Ginsberg, Denise Levertov, and others.

The Collected Poems of Robert Creeley, 1975-2005 will be essential reading for anyone interested in twentieth-century American poetry. Full information about the book, including the table of contents, is available online:

<http://www.ucpress.edu/books/pages/10161.html>

Coconut Five, now live on the web, features exciting new poetry by Lyn Hejinian, Mong-Lan, Ashley VanDoorn, Ada Limon, Scott Glassman, John Cotter, Joshua Marie Wilkinson, Katie Degentesh, Gina Myers and Dustin Williamson, Johannes Goransson, Noah Eli Gordon, Kristen Hanlon, Matt Hart, Kirsten Kaschock, Jennifer Moxley, Sarah Mangold, Carly Sachs, Joshua Edwards, Michael Rerick, Jen Tynes, Albert Flynn DeSilver, Maureen Seaton and Neil de la Flor, Hal Sirowitz, and Robyn Art. <http://www.coconutpoetry.org/>
- Bruce Covey, Coconut Editor

The Summer 2006 Online Edition of Rain Taxi Review of Books! At :
<http://www.raintaxi.com/>

Featuring the complete Daniel Handler interview, plus reviews of books by Colin MacInnes, William Burroughs, Nathaniel Mackey, Mei-mei Berssenbrugge, Alison Bechdel, Rick Veitch, and much, much more!

and don't forget the Summer 2006 Print Issue of Rain Taxi... featuring interviews with Will Alexander and Daniel Handler and reviews of books by Paul Laurence Dunbar, Tess Gallagher, Louis Zukofsky, Thomas Bernhard, Fred Vargas, William H. Gass, Lawrence Weschler, Michel Houellebecq and much, much more!

See complete print contents, here! To purchase this issue now click here, or start a four-issue subscription with the Summer 2006 issue.

"UbuWeb Ethnopoetics editor Jerome Rothenberg has supplied us with a fresh batch of poems and essays including: Yunte Huang's essay with visuals of poems inscribed on walls by Chinese immigrants at Angel Island, San Francisco; Dennis Tedlock's "A Conversation with Madness" (translation) from The Human Work, the Human Design: 2,000 Years of Mayan Literature; an essay by Greek artist Demosthenes Agrafiotis on traditional writing systems & art making (French); Henry Wadsworth Longfellow's concrete poetry translation of an Ojibwa poem "Song of the Owl"; Dinita Smith on "Incantations," a handmade book of original writings in Tzotzil by a workshop/collective of Mayan women; Ambar Past's Introduction to the Tzotzil Mayan "Incantations" book; and The People's Poetry Language Initiative - A Declaration Of Poetic Rights And Values. Stay tuned for Ethnopoetic Sound updates including Ethel Waters' 'That Dada Strain' (1922) and 'The Signifying Monkey: Two Versions of a Toast.'"

Here's the link: <http://www.ubu.com/ethno/index.html>

Fascicle

You are invited to check out the second issue of Fascicle at <http://www.fascicle.com/>, an online journal that focuses on a global and historical view of innovative poetry. Included in its 400+ pages:

- * A portfolio of new poems from China edited by Zhang Er, from the forthcoming Talisman Anthology of Chinese poetry.
- * A supplement to Jed Rasula and Steve McCaffery's *Imagining Language* (MIT Press 1998), one of the most fascinating and distinctive anthologies of recent memory.
- * A selection of new collaborative work by Lyn Hejinian & Anne Tardos, Aaron McCollough & Kent Johnson, Geraldine Monk & John Donne, Hank Lazer & Pak, Brian Howe & Marcus Slease, among others.
- * Critical essays and prose, including Lisa Jarnot on Robert Duncan; Tom Orange on Clark Coolidge; Dodie Bellamy on Narrative & Body Language; Laura Moriarty on A Tonalist Thinking; Clayton Eshleman on Hart Crane, Andrew Joron & Jeff Clark; and more.
- * Peter Cole interviewed by Leonard Schwartz.
- * Visual work by Anne Tardos, Buck Downs, Cathy Eisenhower, and Michael Winkler.

Plus plays, poems, and translations.

Bruce Covey is thrilled to announce that Coconut 2, with new poems by Ron Padgett, Leslie Scalapino, Shin Yu Pai, Arielle Greenberg, Jenna Cardinale, Reb Livingston, Elaine Equi, Edmund Berrigan, Nate Pritts, Larry Sawyer, Laura Carter, Anselm Berrigan, Jessy Randall, Jenny Bouilly, Shane Allison, Laura Solomon, Sueyeun Juliette Lee, Tony Tost, Peter Jay Shippy, and Christine Scanlon, is now live on the web. Also, please check out Verse's review of Issue one: <http://versemag.blogspot.com>

The Argotist Online at <http://www.argotistonline.co.uk/> now has interviews with Charles Bernstein, Marjorie Perloff, Ron Silliman, Michael Rothenberg, Iain Sinclair, Rupert Loydell, Robert Hampson, Todd Swift, Philip Nikolayev, and Jack Foley.

Also poems by, among others, Ron Silliman, Hank Lazer, Michael Rothenberg, Rupert Loydell, Todd Swift, Anne Blonstein, Robert Hampson, Randy Roark, Allen Fisher, Gregory Vincent St. Thomasino, Annabelle Clippinger, John M.

Bennett, Adam Fieled, Philip Nikolayev, Lidia Vianu, Peter Riley, rob mclennan, John Seed, and Medbh McGuckian.

Among the essays are those on Peter Redgrove, William Burroughs, William Bronk, Jeremy Reed and Bob Dylan.

Interviews with Randy Roark, Medbh McGuckian and Anne Blonstein are forthcoming.

E N D

Best,

John Tranter mailto: [REDACTED]

Jacket magazine: <http://jacketmagazine.com/>

Homepage: <http://johntranter.com/>

39 Short Street

Balmain NSW 2041

Australia

Phone (61+) 0405 444 717

[↑ Contents](#)

268. **Haas Bianchi**

FW: Folks in Chicago: Assistance Needed with Chicago Booksigning Feb 16

Sat 13 Jan 2007

Send me the announcement and I will send it around to the list here in Chicago
Ray

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

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

Sent: Saturday, January 13, 2007 4:42 PM

To: [REDACTED]

Subject: Folks in Chicago: Assistance Needed with Chicago Booksigning Feb 16

Please pass this on to Chicago-based writers..

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

From: [REDACTED] [mailto:[REDACTED]] On
Behalf Of [REDACTED]

Sent: Saturday, January 06, 2007 10:14 PM

To: [REDACTED]

Subject: [fireandink] Assistance Needed with Chicago Booksigning

Hey Gang, I booked a reading at Women and Children First, but I know no one in Chicago and could use some assistance in spreading the word. Please pass along to your network of folks. THANKS.

Growing Up Girl: An Anthology of Voices from Marginalized Spaces Women
<<http://www.womenandchildrenfirst.com/>> and Children First Books Reading
Friday, February 16, 2007

5233 N. Clark Street

Chicago, IL 60640

7:30pm

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

Michelle

www.thepoetryfix.org <<http://www.thepoetryfix.org>> org A national resource for poets/writers and the folks who love us!

—.'—.'—

Messages

<http://groups.yahoo.com/group/fireandink/message/6754;_ylc=X3oDMTM0Zm03

AzY3NTQEc2VjA2Z0cgRzbGsDdnRwYwRzdGltZQMxMTY4MTUwNjM5BHRwY0lkAzY3NTQ->

in this topic (1)

<http://groups.yahoo.com/group/fireandink/post;_ylc=X3oDMTJwdGZxcDVpBF9T

c2VjA2Z0cgRzbGsDcnBseQRzdGltZQMxMTY4MTUwNjM5?

act=reply&messageNumg54>

Reply (via web post) | Start

<http://groups.yahoo.com/group/fireandink/post;_ylc=X3oDMTJlbGprMW1yBF9T

A250cGMEc3RpbWUDMTE2ODE1MDYzOQ--> a new topic

Messages

<http://groups.yahoo.com/group/fireandink/messages;_ylc=X3oDMTJlcWZhbW85

c2xrA21zZ3MEc3RpbWUDMTE2ODE1MDYzOQ--> | Files

<http://groups.yahoo.com/group/fireandink/files;_ylc=X3oDMTJmcWQwa2lhBF9

rA2ZpbGVzBHN0aW1lAzExNjgxNTA2Mzk-> | Photos

<http://groups.yahoo.com/group/fireandink/photos;_ylc=X3oDMTJldW1iOGJtBFxrA3Bob3QEc3RpbWUDMTE2ODE1MDYzOQ--> | Links

<http://groups.yahoo.com/group/fireandink/links;_ylc=X3oDMTJmazZscm1jBF9rA2xpbmtzBHN0aW1lAzExNjgxNTA2Mzk-> | Database

<http://groups.yahoo.com/group/fireandink/database;_ylc=X3oDMTJjNXR0N2Nn
c2xrA2RiBHN0aW1lAzExNjgxNTA2Mzk-> | Polls
<http://groups.yahoo.com/group/fireandink/polls;_ylc=X3oDMTJmdTM5bTJsBF9
rA3BvbGxzBHN0aW1lAzExNjgxNTA2Mzk-> | Members
<http://groups.yahoo.com/group/fireandink/members;_ylc=X3oDMTJlZzNodGNiB
2xrA21icnMEc3RpbWUDMTE2ODE1MDYzOQ--> | Calendar
<http://groups.yahoo.com/group/fireandink/calendar;_ylc=X3oDMTJkdmlzdW9nc2xrA2NhbARzdGltZQMxMTY4MTUwNjM5>
<http://groups.yahoo.com/;_ylc=X3oDMTJkaGZxYW5mBF9TAzk3NDc2NTkwBGdycElkATUwNjM5> Yahoo! Groups
Change
<http://groups.yahoo.com/group/fireandink/join;_ylc=X3oDMTJmNGVqdmlBF9T
A3N0bmdzBHN0aW1lAzExNjgxNTA2Mzk-> settings via the Web (Yahoo! ID
required)
Change settings via email: Switch
<[mailto: \[REDACTED\]?subject=Email%20Delivery:%20Digest](mailto: [REDACTED]?subject=Email%20Delivery:%20Digest)> delivery to Daily Digest | Switch
<[mailto: \[REDACTED\]?subject=Change%20Delivery%20Format:%20Traditional](mailto: [REDACTED]?subject=Change%20Delivery%20Format:%20Traditional)> format to Traditional Visit
<http://groups.yahoo.com/group/fireandink;_ylc=X3oDMTJkMHNmZ2ExBF9TAzk3N
gRzdGltZQMxMTY4MTUwNjM5> Your Group | Yahoo! Groups
Visit
<http://groups.yahoo.com/group/fireandink;_ylc=X3oDMTJlNWwyZTF2BF9TAzk3M
HAEc3RpbWUDMTE2ODE1MDYzOQ--> Your Group
SPONSORED LINKS
* Organization
<http://groups.yahoo.com/gads;_ylc=X3oDMTJjODQwazY0BF9TAzk3MzU5NzE0BF9wA
jgxNTA2Mzk-?
t=ms&k=Organization+development&w1=Organization+development&
w2=Writing+book&w3=Writing+a+book&w4=Book+writing+software&w5=
Writing+bo
ok+for+child+course&c=5&s0&g=2&.sig²AaFFuZdzYB4y-AfhT5RA>
development

* Writing

<http://groups.yahoo.com/gads;_ylc=X3oDMTJjM3E3a2plBF9TAzk3MzU5NzE0BF9wA

jgxNTA2Mzk-?

t=ms&k=Writing+book&w1=Organization+development&w2=Writing+book&w3=Writing+a+book&w4=Book+writing+software&w5=Writing+book+for+child

+course&c=5&s0&g=2&.sig*b5CAYq3f_xacMIX5MTRA> book

* Writing

<http://groups.yahoo.com/gads;_ylc=X3oDMTJjM2llMjN2BF9TAzk3MzU5NzE0BF9wA

jgxNTA2Mzk-?

t=ms&k=Writing+a+book&w1=Organization+development&w2=Writing+book&w3=Writing+a+book&w4=Book+writing+software&w5=Writing+book+for+child

ld+course&c=5&s0&g=2&.sig=bY7vL2J8Ea_xhLLZxzQygw> a book

* Book

<http://groups.yahoo.com/gads;_ylc=X3oDMTJjNzhyYWl0BF9TAzk3MzU5NzE0BF9wA

jgxNTA2Mzk-?

t=ms&k=Book+writing+software&w1=Organization+development&w2=Writing+book&w3=Writing+a+book&w4=Book+writing+software&w5=Writing+book+

for+child+course&c=5&s0&g=2&.sig=YYO9YSo4bvWcVGBN66FA5Q> writing

software

* Writing

<http://groups.yahoo.com/gads;_ylc=X3oDMTJjY29xOGhqBF9TAzk3MzU5NzE0BF9wA

jgxNTA2Mzk-?

t=ms&k=Writing+book+for+child+course&w1=Organization+development&w2=Writing+book&w3=Writing+a+book&w4=Book+writing+software&w5=Writing

ng+book+for+child+course&c=5&s0&g=2&.sig=hNfj8Teb7eig5hScC5HDww>

book for child course

Yahoo! News

Most

<http://us.ard.yahoo.com/SIGifki1f8/MI3064.9803190.10510181.8674578/D=groups/S07630051:NC/Y=YAHOO/EXP68157839/A848613/R=0/SIGtvbvd2/*http://news.yahoo.com/i/964;_ylt©FJqZhZwK5EADcA_Q2s0NUE;_ylu=X3oD

MTA3ODdxdHBhBHNIYwM5NjQ-> Popular News

What's the most

popular news now?

Yahoo! TV

You're

<http://us.ard.yahoo.com/SIGi1ii019/MI3064.9803235.10510228.8674578/D=groups/S07630051:NC/Y=YAHOO/EXP68157839/AB99909/R=0/SIGkadtvde/*http://apprentice.tv.yahoo.com/trump/06/index.html> fired A new season of The Apprentice begins.

New business?

Get

<http://us.ard.yahoo.com/SIGigb0uo5/MI3064.9803227.10510220.8674578/D=groups/S07630051:NC/Y=YAHOO/EXP68157839/A848640/R=0/SIG1an6mds/*http://searchmarketing.yahoo.com/arp/srchv2.php?o=US2002&cmp=Yahoo&ctv=Groups1&s=Y&s2=&s3=&bP> new customers.

List your web site

in Yahoo! Search.

.

<[http://geo.yahoo.com/serv?s=359714/grpId€07315/grpsId07630051/m
sgIdg54/stime68150639/nc1848613/nc2B99909/nc3848640](http://geo.yahoo.com/serv?s=359714/grpId€07315/grpsId07630051/msgIdg54/stime68150639/nc1848613/nc2B99909/nc3848640)>

—'—'—

[↑ Contents](#)

269. **Peter Ciccariello**

In the end, there, ourselves, the music becoming a woman

Sat 13 Jan 2007

In the end, there, ourselves, the music becoming a
woman<<http://www.cgi7.com/peterimages/music.htm>>

-- Peter Ciccariello

Image - <http://invisiblenotes.blogspot.com/>

Word - <http://poemsfromprovidence.blogspot.com/>

Photography - <http://uncommonvision.blogspot.com/>

[↑ Contents](#)

270. **Joel Weishaus**

"Reality Dreams" rewrite

Sun 14 Jan 2007

For the past few weeks I've been revising and redesigning "Reality Dreams," my autobiographical journal originally digitized around 1992-1994. Finished--if

anything is ever finished--the work yesterday. It's a big piece of work, in 16 sections. As it is already in my archive, thought I'd send the link to a few lists and friends before it's forgotten: <http://www.cddc.vt.edu/host/weishaus/contr.htm>

-Joel

[↑ Contents](#)

271. **Alan Sondheim**
No Sex (new videowork)

Sun 14 Jan 2007

No Sex

http://www.youtube.com/watch?v=_RyU0jff99A (clearer version below)

The promise of no sex. I will not do sex again. I will not have nudity again in my texts. I will not mention body parts again. I will be perfect again. I will be newborn again. I will not characterize men or women again. I will not have sexual violence again in my texts. I will not have sexual activity again in my work. I will not have masturbation again in my work and will not have intercourse in my work. I am swamped with attention given to the sex, nudity, body parts, sexual violence, sexual activity, masturbation, and intercourse in my work. I am exhausted by sex. I am exhausted by televised sex, motion picture sex, photographed sex, dreamed sex, spoken sex, poetics of sex. I may work with dance and sex and dance-video and sex. I will not work with images of sexual violence. I will not do sexual violence. I have never done sexual violence. I have never done violence. I am frightened of violence. I am frightened by encounters with strangers. I am frightened of meetings in unaccustomed space. I will not write of violence in lonely place, forsaken places, ruined places. Ruins write my texts. Ruins do not write sex, do not write sexual violence. I am tired of being misunderstood. I am tired of playing the misunderstood boohoo little boy. I am tired of being the little boy who does no good. I am tired of being the misogynist who burns women at the stake, who burns men at the stake, who erects the stake, who burns children at the stake. I am tired of dumb organs and description of dumb organs. I will write politics without sex and politics without sexual violence and politics without sexual words and politics without words or actions that may be misunderstood. I will learn to be good. I will never be forgiven. I will learn to go on. I will learn to write again. I will learn to film again. I will learn sound and sight again. I will learn to dance.

Moving Her Body in Her Second Life

Today I revisited Second Life and gave new Life to my Avatar and now Her Body moves just like I would move if I had a File called God.

God makes Dojoji move and God infuses Her with Life new-born, glorious Life, lovely in Conception and Deed. I cannot say enough about Her Appearance, but it will remain with me until the Rapture, when she will lead the Procession of Salvation, Holiest among the Holy, Saved among the Saved, New-Born among the New-Born.

<http://www.asondheim.org/flop.mov>

Yes, and Delicious with the Sweetness of the Nectar of the Lord. I would love Her Strong, were it not for my Love of God; I would worship Her, were it not for Strong Salvation. She shall Ascend to the Holy of Holies; She will draw me up; I will not be far behind. For She accords me the Grace of Creation, just as I accord her the Wager of Sin.

Together we shudder at the very Sight of the Eternal, We Love each Other so very much!

[↑ Contents](#)

272. **Patrick Herron**

On Wednesday it's DQoNCkhpIGFsbCwNCg Day!

Sun 14 Jan 2007

Hey!

LOKAqCAGYXQgMzA4IEJvd2VyeSAoan?

I thought it was

GlmIHlvdSBjYW4gY2F0Y2ggc29tZSBvZiB0aGlzLg0KQW5kIHRvIHNI

LOKAqCAGYXQgMzA4IEJvd2VyeSASan but maybe I got it a little off.

Date: Sat, 13 Jan 2007 17:39:19 -0500

From: [REDACTED]

Subject: Sunday 14th Book Party; Performances Wed. & Fri. 17th, 19th at Vision series

[↑ Contents](#)

273. **mIEKAL aND**

Alice Coltrane Dies

Sun 14 Jan 2007

Alice Coltrane Dies At 69

Jazz Pianist Was Also A Spiritual Leader

January 14, 2007

Los Angeles Times

<http://www.courant.com/news/nationworld/hc-coltrane0114.artjan14,0,2553918.story>

LOS ANGELES -- Alice Coltrane, the jazz performer and composer who was inextricably linked with the adventurous musical improvisations of her late husband, the legendary saxophonist John Coltrane, has died. She was 69.

Coltrane died Friday at West Hills Hospital in Los Angeles, according to family friends. She had been in frail health for some time and died of respiratory failure.

Though known to many for her contributions to jazz and early new age music, Coltrane, a convert to Hinduism, was also a significant spiritual leader and founded the Vedantic Center, a spiritual commune now in Agoura, Calif. A guru of growing repute, she also served as the swami of the San Fernando Valley's first Hindu Temple, in Chatsworth.

For much of the past 40 years, she was also the keeper of her husband's musical legacy, managing his archive and estate. Her husband, one of the pivotal figures in the history of jazz, died of liver disease on July 17, 1967, at the age of 40.

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[↑ Contents](#)

274. **Lisa Jarnot**

private workshop in queens, ny

Sun 14 Jan 2007

Dear List Folks,

I'm teaching a private workshop/reading group (focused around Pound, Stein, and Joyce) and am looking for 2 more students to fill the class.

class is in sunnyside, queens, tuesday nights, 7-9 pm, for twelve weeks beginning february 6th.

i'd appreciate it if you could forward this to anyone who might be interested.

thanks,

Lisa Jarnot

[↑ Contents](#)

275. **Deborah Feinsmith (Reich)**

Re: private workshop in queens, ny

Sun 14 Jan 2007

Dear Lisa Jarnot, I've read your work and you are one talented lady. I am probably 3 times the age of anyone in your class, but if you have space, I'm immature anyway. Please let me know whether you want some sample poems. Deborah.

This is brief description: Poems have appeared in Green Mountain Review, Frank, Washington Review, Barrow Street, La Petite Zine and American Letters & Commentary. I have been a resident at the Millay Colony in Austerlitz, NY and a finalist in PublishingOnline's poetry contest judged by Heather McHugh. My collection Circus of One was shortlisted for the 2002 Four Way Books Intro Award, and the 2002 New England/New York prize from Alice James Books and, under the title Naked Tables, was a runner-up for the Marsh Hawk Press competition in 2004. One Tooth & a Kind Heart is the collection I'm sending around now. I'm also sending around a chapbook entitled Blessed Underarm. I work as a proofreader for Marvel Comics.

[↑ Contents](#)

276. **Deborah Feinsmith (Reich)**

PLEASE DELETE PREVIOUS ENTRY BY [REDACTED]

Sun 14 Jan 2007

--part1_53e.dcad7fd.32dbb4f2_boundary

PLEASE DELETE. I AM SO EMBARRASSED TO HAVE SENT THIS ALL OVER!!!!

--part1_53e.dcad7fd.32dbb4f2_boundary

Content-Language: en

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--part1_53e.dcad7fd.32dbb4f2_boundary--

[↑ Contents](#)

277. **elen**

Alice Coltrane Passes at 69

Sun 14 Jan 2007

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If you've never listened to Alice Coltrane's harp and piano playing, you must. Her music is galactic, necessary.

-elen

<http://www.latimes.com/news/printedition/california/la-me-coltrane14jan14,1,1300733.story?coll=la-headlines-pe-california>

Alice Coltrane, 69; performer, composer of jazz and New Age music; spiritual leader

By Jon Thurber, Times Staff Writer

January 14, 2007

Alice Coltrane, the jazz performer and composer who was inextricably linked with the adventurous musical improvisations of her late husband, legendary saxophonist John Coltrane, has died. She was 69.

Coltrane died Friday at West Hills Hospital and Medical Center in West Hills, according to an announcement from the family's publicist. She had been in frail health for some time and died of respiratory failure.

Though known to many for her contributions to jazz and early New Age music, Coltrane, a convert to Hinduism, was also a significant spiritual leader and founded the Vedantic Center, a spiritual commune now located in Agoura Hills. A guru of growing repute, she also served as the swami of the San Fernando Valley's first Hindu temple, in Chatsworth.

For much of the last nearly 40 years, she was also the keeper of her husband's musical legacy, managing his archive and estate. Her husband, one of the pivotal figures in the history of jazz, died of liver disease July 17, 1967, at the age of 40.

A pianist and organist, Alice Coltrane was noted for her astral compositions and for bringing the harp onto the jazz bandstand. Her last performances came in the fall, when she participated in an abbreviated tour that included stops in New York and San Francisco, playing with her saxophonist son, Ravi.

She was born Alice McLeod in Detroit on Aug. 27, 1937, into a family with deep musical roots. Anna, her mother, sang and played piano in the Baptist church choir. Alice's half brother Ernie Farrow was a bassist who played professionally with groups led by saxophonist Yusef Lateef and vibes player Terry Gibbs.

Alice began her musical education at age 7, learning classical piano. Her early musical career included performances in church groups as well as in top-flight jazz ensembles led by Lateef, guitarist Kenny Burrell and saxophonist Lucky Thompson.

After studying jazz piano briefly in Paris, she moved to New York and joined Gibbs' quartet.

"As fascinating - and influential - as her later music was, it tended to obscure the fact that she had started out as a solid, bebop-oriented pianist," critic Don Heckman told *The Times* on Saturday. "I remember hearing, and jamming with, her in the early '60s at photographer W. Eugene Smith's loft in Manhattan. At that time she played with a brisk, rhythmic style immediately reminiscent of Bud Powell.

"Like a few other people who'd heard her either at the loft or during her early '60s gigs with Terry Gibbs, I kept hoping she'd take at least one more foray into the bebop style she played so well," he said.

She met her future husband in 1963 while playing an engagement with Gibbs' group at Birdland in New York City.

"He saw something in her that was beautiful," Gibbs, who has often taken credit for introducing the two, told *The Times* on Saturday. "They were both very shy in a way. It was beautiful to see them fall in love."

Gibbs called her "the nicest person I ever worked with. She was a real lady."

She left Gibbs' band to marry Coltrane and began performing with his band in the mid-1960s, replacing pianist McCoy Tyner. She developed a style noted for its power and freedom and played tour dates with Coltrane's group in San Francisco, New York and Tokyo.

She would say her husband's musical impact was enormous.

"John showed me how to play fully," she told interviewer Pauline Rivelli and Robert Levin in comments published in "The Black Giants."

"In other words, he'd teach me not to stay in one spot and play in one chord pattern. 'Branch out, open up . play your instrument entirely.' . John not only taught me how to explore, but to play thoroughly and completely."

After his death, she devoted herself to raising their children. Musically, she continued to play within his creative vision, surrounding herself with such like-minded performers as saxophonists Pharoah Sanders and Joe Henderson.

Early albums under her name, including "A Monastic Trio," and "Ptah the El Daoud," were greeted with critical praise for her compositions and playing. "Ptah the El Daoud" featured her sweeping harp flourishes, a sound not commonly heard in jazz recordings. Her last recording, "Translinear Light," came in 2004. It was her first jazz album in 26 years.

Through the 1970s, she continued to explore Eastern religions, traveling to India to study with Swami Satchidananda, the founder of the Integral Yoga Institute.

Upon her return she started a store-front ashram in San Francisco but soon moved it to Woodland Hills in 1975. Located in the Santa Monica Mountains since the early 1980s, the ashram is a 48-acre compound where devotees concentrate on prayer and meditation.

Known within her religious community by her Sanskrit name, Turiyasangitananda, Coltrane focused for much of the last 25 years on composing and recording devotional music such as Hindu chants, hymns and melodies for meditation. She also wrote books, including "Monumental Eternal," a kind of spiritual biography, and "Endless Wisdom," which she once told a *Times* reporter contained hundreds of scriptures divinely revealed to her.

In 2001 she helped found the John Coltrane Foundation to encourage jazz performances and award scholarships to young musicians.

In addition to Ravi, she is survived by another son, Oren, who plays guitar and alto sax; a daughter, Michelle, who is a singer; and five grandchildren. Her son John Coltrane Jr. died in an automobile accident in 1982.

[↑ Contents](#)

278. **Vernon Frazer**
Re: Alice Coltrane Dies

Sun 14 Jan 2007

Thanks for posting this, mIEKAL. It is sad. Although I didn't follow her music very much after Trane's death, I enjoyed what she did with his last group, which left a lot of other people in the dust. I like music that rearranges my central nervous system through ecstatic experience.

It's curious the piece came from the Hartford Courant. Despite my issues with the city, it's home to a lot of good jazz musicians and knowledgeable listeners. The notice didn't appear in today's Sun-Sentinel.

Vernon

<http://vernonfrazer.com>

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of mIEKAL aND

Sent: Sunday, January 14, 2007 9:24 AM

To: ██████████

Subject: Alice Coltrane Dies

Alice Coltrane Dies At 69

Jazz Pianist Was Also A Spiritual Leader

January 14, 2007

Los Angeles Times

<http://www.courant.com/news/nationworld/hc-coltrane0114.artjan14,0,2553918.story>

LOS ANGELES -- Alice Coltrane, the jazz performer and composer who was inextricably linked with the adventurous musical improvisations of her late husband, the legendary saxophonist John Coltrane, has died. She was 69.

Coltrane died Friday at West Hills Hospital in Los Angeles, according to family friends. She had been in frail health for some time and died of respiratory failure.

Though known to many for her contributions to jazz and early new age music, Coltrane, a convert to Hinduism, was also a significant spiritual leader and founded the Vedantic Center, a spiritual commune now in Agoura, Calif. A guru of growing repute, she also served as the swami of the San Fernando Valley's first Hindu Temple, in Chatsworth.

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[↑ Contents](#)

279. **Christine Hamm**

Re: private workshop in queens, ny

Sun 14 Jan 2007

I don't know -- sounds like nothing to be ashamed of.

Christine Hamm

www.christinehamm.org

8:00? 8:25? 8:40? Find a flick in no time
with the Yahoo! Search movie showtime shortcut.
<http://tools.search.yahoo.com/shortcuts/#news>

[↑ Contents](#)

280. **Simon DeDeo**

rhubarb is susan

Sun 14 Jan 2007

Three more updates at the end of the week: reviews of work by Sarah Trott, Anne Elezabeth Pluto (both in there journal) and Dan Chiasson (in the Boston Review.)

<http://rhubarbissusan.blogspot.com/>
<http://rhubarbissusan.blogspot.com/2007/01/sarah-trott-from-planned.html>
http://rhubarbissusan.blogspot.com/2007/01/anne-elezabeth-pluto-prolo_116880420487079083.html
<http://rhubarbissusan.blogspot.com/2007/01/dan-chiasson-pliny-i.html>

Thanks for tuning in, and have a good Sunday,

Simon

[↑ Contents](#)

281. **ALDON L NIELSEN**

Re: Alice Coltrane Passes at 69

Sun 14 Jan 2007

I have a recording of the LA performance of that Coltrane tribute concert featuring Alice and Ravi -- They were doing great work -- giovanni singleton visited Alice Coltrane's ashram last year -- maybe she'll write something about it soon --

On Sun, 14 Jan 2007 08:59:17 -0800 UB Poetics discussion group wrote:

Sad, sad news. I had the privilege of seeing her perform late last year during the San Francisco jazz festival - one of the most memorable concerts I've ever seen. She and her son Ravi played together - along with John Coltrane's original bassist and drummer. They ended the show with a tribute to Coltrane. Everyone stood up. Many were crying.

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[illegible]

We are enslaved by
what makes us free -- intolerable
paradox at the heart of speech.
--Robert Kelly

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

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

██████████

[↑ Contents](#)

282. Jesse Crockett

Listenlight 06 requires new starting pitcher

Sun 14 Jan 2007

Dear Folks,

The current issue of listenlight <<http://listenlight.net/06>> requires work in the stead of our slated starter, who has withdrawn her work due to a misunderstanding. Women especially are encouraged to send work, (as the

roster is predominantly "male" without her), hopefully work that can resonate to the chord of the issue, which is somewhat dark. Further, all work will be kept for potential review for next issue 07. So, this is also a call for work for issue 07.

Best wishes,
Jesse Crockett

[↑ Contents](#)

283. **Joel Weishaus**

Fw: [asle] Plight of the Polar Bears - Op Ed

Sun 14 Jan 2007

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

From: Roxana Robinson

To: [REDACTED]

Sent: Sunday, January 14, 2007 7:08 AM

Subject: [asle] Plight of the Polar Bears - Op Ed

Philadelphia Inquirer Op Ed

<http://www.philly.com/mld/inquirer/news/editorial/16454092.htm>

[↑ Contents](#)

284. **Alan Sondheim**

VirtualBody video and text

Mon 15 Jan 2007

VirtualBody

Please check <http://nikuko.blogspot.com> for new video of the final solution of the virtual body.

Also at <http://nikuko.blogspot.com> some examples of language manipulation (using these for an online seminar).

- Alan

[↑ Contents](#)

285. **Dodie Bellamy**

Fwd: READING: DODIE BELLAMY & ROBERTO TEJADA at City Lights Bookstore -- 1/16/07

Mon 15 Jan 2007

To: Jocelyn Saidenberg <[REDACTED]>

Subject: READING: DODIE BELLAMY & ROBERTO TEJADA at City Lights Bookstore -- 1/16/07

From: Jocelyn Saidenberg <[REDACTED]>
Date: Wed, 10 Jan 2007 23:09:22 -0800
X-ELNK-Trace:
c4729075ddccc84043d71fb08c54a25c416dc04816f3191c375468f963c39fa3477c83
7ecc1b68ab3d6282050071e15c350badd9bab72f9c350badd9bab72f9c
X-Originating-IP: 67.101.97.23

Dear All,

KRUPSKAYA Books is pleased to announce the publication of two new AMAZING books, Dodie Bellamy's *Academonia* and Roberto Tejada's *Mirrors for Gold*. Please come to City Lights Bookstore in San Francisco to help celebrate! Details below.

READING : TUESDAY, January 16, at 7:00 pm
Dodie Bellamy and Roberto Tejada
City Lights Bookstore
261 Columbus Avenue at Broadway
San Francisco, California
Tel + [REDACTED]
<http://www.citylights.com/index.html>

Books will be available at the reading and can be ordered through Small Press Distribution.
More information is posted here:

ACADEMONIA:
<http://www.spdbooks.org/Details.asp?BookID=1928650252>

MIRRORS for GOLD:
<http://www.spdbooks.org/Details.asp?BookID=1928650260>

Please distribute this announcement to all who might be interested.
Thank you, x Jocelyn

[↑ Contents](#)

286. **Wystan Curnow**

Re: rhythm 'n meter in poetry--a basic teaching/learning question

Mon 15 Jan 2007

Gee, I've never met a new formalist; I'd avoid them if I were you. I read about nude formalists somewhere, and I've been a fan of the old Russian formalists. As applied to traditionally metered poetry the theory is quite easy, performance or hearing has to work between two templates, that of meter and that of the linguist's description of speech, and doing so requires some interpretative decision-making. This is where the practice of listening is crucial, which has to

be learned in other ways. I'm not expert in how to do this, but songs are helpful and often students bring listening skills gained from their knowledge of music that can be applied to poetry, Wystan

From: UB Poetics discussion group on behalf of Jason Quackenbush

Sent: Sat 13/01/2007 10:36 a.m.

To: [REDACTED]

Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question

I don't think it's conventional wisdom. I mean, it should be as the fact that there are multiple levels of stress seems completely obvious to me. But everytime i mention that traditional scansion doesn't make sense in English a bunch of new formalists seem to be lying in wait to tell me how completely wrong i am and what a terrible person i am for daring to challenge the notion that iambic pentameter is the most natural way in the world to write English language poetry.

On Fri, 12 Jan 2007, Wystan Curnow wrote:

Jason, your opinion re-levels of stress in English used to be/still is? conventional wisdom. It seemed a relatively new idea in the 1960s. Eireene, when it comes to teaching prosody in writing courses (or contemporary literature courses), the main question concerns sounds, the hearing of them, the shapes they take and what bearing they have on meaning. Some responses to that question might involve learning about hearing meters and scanning lines, but there's no necessity at all.
Wystan

From: UB Poetics discussion group on behalf of Jason Quackenbush

Sent: Fri 12/01/2007 1:12 p.m.

To: [REDACTED]

Subject: Re: rhythm 'n meter in poetry--a basic teaching/learning question

no doubt i'll catch all sorts of flack for this, but being of the (it seems minority in poetry circles) opinion that there are multiple levels of stress in English, I think part of the problem a lot of people have in hearing meter is that when you tell them all syllables are stressed or unstressed and they get confused because you then have to tell them that syllables that sound stressed to them are actually unstressed, and that syllables that don't sound as stressed as others actually are stressed.

which is what you get when you cling to archaic notions about the sounds of language that are borrowed from largely dead languages like Ancient Greek, Latin, and Anglo Saxon. I just don't see much purpose in trying to shoe-horn as complex a

language as English into such a simple rhythmic framework as is offered by the traditional foot and two value scansion of classical prosody.

On Thu, 11 Jan 2007, Eireene Nealand wrote:

does anyone have any advice about how to teach or learn about rhythm and meter? i tried all of that scansion business, pacing up and down in front of the class beating out rhythms and such and it was quite a disaster last year so i'm hoping to find something better--and ways for myself to learn more about this too. i've read and read about the subject, but does anyone have any good activities around the ideas of rhythm and poetry?

[↑ Contents](#)

287. **Tom Beckett**

New at e-x-c-h-a-n-g-e-v-a-l-u-e-s

Mon 15 Jan 2007

New now at e-x-c-h-a-n-g-e-v-a-l-u-e-s: my Interview with Ernesto Priego.

Check it out at:

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

[↑ Contents](#)

288. **Adam Fieled**

Interview: Eric Baus on PFS Post

Mon 15 Jan 2007

Check out an interview w award-winning Eric Baus, author of The To Sound, on PFS Post:

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

Also, a first anniversary party for PFS & Stoning the Devil here:

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

including a list of dozens of participants....

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

[↑ Contents](#)

289. **Dan Waber**
ars poetica update
Mon 15 Jan 2007

The ars poetica project is well under way at:

<http://www.logolalia.com/arspoetica/>

Poems appeared last week by: Eileen Tabios (including one with Nick Carbo), Sandy McIntosh, John Bloomberg Rissman, Sharon Harris, Gregory Betts, and Stephen Cain

Poems will appear this week by: Craig Czury, Alan Baker, Paul Dutton, and Jonathan Penton.

The ripples are spreading in the most delightful of ways, and there is no end in sight.

Enjoy,
Dan

[↑ Contents](#)

290. **vulture protein**
The Definitive Book On Poetic Form?
Mon 15 Jan 2007

Hello List,

Can anyone recommend a dense and comprehensive book on poetic form? Ideally I want to be able to look up any poetic form in this book and find an example of the form, a brief history of the form, and the specifications of the form.

Any suggestions would be kindly appreciated!

Thanks!

Tony

[↑ Contents](#)

291. **Daniel Godston**
Re: The Definitive Book On Poetic Form?
Mon 15 Jan 2007

For a comprehensive text, I'd recommend "The New Princeton Encyclopedia of Poetry and Poetics," and for a smaller tome I'd recommend "The Teachers & Writers Handbook of Poetic Forms," edited by Ron Padgett.

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

From: UB Poetics discussion group
[mailto:] On Behalf Of vulture protein
Sent: Monday, January 15, 2007 10:56 AM
To:
Subject: The Definitive Book On Poetic Form?

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Thanks!

Tony

[↑ Contents](#)

292. **Paul Nelson**

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Any suggestions would be kindly appreciated!

Thanks!

Tony

The Handbook of Poetic Forms - Teachers and Writer's Collaborative in NYC is quite good.

<http://www.amazon.com/Teachers-Writers-Handbook-Poetic-Forms/dp/0915924609>

Good luck.

Paul Nelson
Auburn, WA

[↑ Contents](#)

293. **Charles Baldwin**

Re: Being hacked by pooch humpers and loving it.

Mon 15 Jan 2007

hee hee nicely done jason

>>> Jason Nelson <[REDACTED]> 01/13/07 12:15 AM >>>

Being hacked by pooch humpers and loving it.

<http://www.secrettechnology.com/poochlove/doggy.html>

As an artist I've made a breakthrough, of sorts. After having one of my little used art sites hacked then littered with strange codes, my subsequent clumsy "investigation" uncovered my rarely updated domain was listed as one of the top sites for such glorious search strings as Horsey, Beasty, Doggy humping/smexing/fudging (and other fun hobbies). While I initially felt violated and angry, I decided to use their code and google work against them, and I could just taste (maybe not taste) a new sticky fingered and dog smelling audience slobberingly waiting to experience my artwork. All 50,000 of the piggy boinkers. <http://www.secrettechnology.com/poochlove/doggy.html>

Any questions? Get answers on any topic at Yahoo! Answers. Try it now.

[↑ Contents](#)

294. **Tony Trigilio**

Re: The Definitive Book On Poetic Form?

Mon 15 Jan 2007

Hey, Tony--

I'm really just seconding what Dan wrote, but I wanted to add that if you want the comprehensive, go with the Princeton book, and if you want the playful (and maybe more user-friendly or writerly), go with the Padgett book. I use both all the time, depending on context.

Best,

Tony

Date: Mon, 15 Jan 2007 10:56:05 -0600
Reply-To: UB Poetics discussion group <[REDACTED]>
Sender: UB Poetics discussion group <[REDACTED]>
From: vulture protein <[REDACTED]>
Subject: The Definitive Book On Poetic Form?
Content-Type: text/plain; charset=ISO-8859-1; format=flowed
Content-Disposition: inline

Hello List, Can anyone recommend a dense and comprehensive book on

poetic form? Ideally I want to be able to look up any poetic form in this book and find an example of the form, a brief history of the form, and the specifications of the form. Any suggestions would be kindly appreciated! Thanks! Tony

[↑ Contents](#)

295. **Eric Yost**

Re: The Definitive Book On Poetic Form?

Mon 15 Jan 2007

If you want a book that covers most forms and also addresses more issues in prosody, consider Mary Kinzie's *A Poet's Guide to Poetry*.

[↑ Contents](#)

296. **Sina Queyras**

Re: The Definitive Book On Poetic Form?

Mon 15 Jan 2007

I haven't found the perfect book on form, certainly not the definitive. I've tried Padgett and find it adequate, but not inspiring. Depending on the level of class/workshop texts that have essays and a wider range of samples are more effective. The Annie Finch/Katherine Varnes text is quite good in that respect.

Sina

Hey, Tony--

I'm really just seconding what Dan wrote, but I wanted to add that if you want the comprehensive, go with the Princeton book, and if you want the playful (and maybe more user-friendly or writerly), go with the Padgett book. I use both all the time, depending on context.

*Best,
Tony*

**Date:* Mon, 15 Jan 2007 10:56:05 -0600
Reply-To: UB Poetics discussion group
<[REDACTED]>
Sender: UB Poetics discussion group
<[REDACTED]>
From: vulture protein <[REDACTED]>
Subject: The Definitive Book On Poetic Form?
Content-Type: text/plain; charset=ISO-8859-1; format=flowed*

**Content-Disposition:* inline*

Hello List, Can anyone recommend a dense and comprehensive book on poetic form? Ideally I want to be able to look up any poetic form in this book and find an example of the form, a brief history of the form, and the specifications of the form. Any suggestions would be kindly appreciated! Thanks! Tony

--

Sina Queyras
Visiting Assistant Professor
Department of English
Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392
[REDACTED]

[↑ Contents](#)

297. **Daniel Zimmerman**
Re: The Definitive Book On Poetic Form?
Mon 15 Jan 2007

http://www.pw.org/mag/dq_turco.htm

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

From: "vulture protein" <[REDACTED]>
To: <[REDACTED]>

Sent: Monday, January 15, 2007 11:56 AM
Subject: The Definitive Book On Poetic Form?

Hello List,

Can anyone recommend a dense and comprehensive book on poetic form? Ideally I want to be able to look up any poetic form in this book and find an example of the form, a brief history of the form, and the specifications of the form.

Any suggestions would be kindly appreciated!

Thanks!

Tony

[↑ Contents](#)

298. **vulture protein**

Re: The Definitive Book On Poetic Form?

Mon 15 Jan 2007

Tony -

I looked at the Princeton book on Amazon and I definitely feel that is what I'm looking for. But I like your idea - I'll probably end up getting both, but I'll start off with the Princeton!

By the way - this is Tony Hooper. And yes I probably should have asked this question a long time ago, but I'm just getting around to it now!

I've been well - I'm still working for <http://www.zzounds.com/> one of the perks being that I get great deals on gear. I started playing with a new band this month and that's been going great so far (I will of course let you know if we play any high profile venues...)

I mostly lurk on this listserve - It's a way (one of the ways) for me to keep up on what's going on in the poetry world. I've found many cool websites / resources because of this list, but a few people who post here can drive me crazy!

Thanks for the suggestions!

Tony

On 1/15/07, Tony Trigilio <[REDACTED]> wrote:

> Hey, Tony--

>

> I'm really just seconding what Dan wrote, but I wanted to add that if
> you want the comprehensive, go with the Princeton book, and if you want
> the playful (and maybe more user-friendly or writerly), go with the
> Padgett book. I use both all the time, depending on context.

>

> Best,

> Tony

>

>

>

> > *Date:* Mon, 15 Jan 2007 10:56:05 -0600

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

> > *Sender:* UB Poetics discussion group <[REDACTED]>

> > *From:* vulture protein <[REDACTED]>

> > *Subject:* The Definitive Book On Poetic Form?

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> > *Content-Disposition:* inline

> >

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> > this book and find an example of the form, a brief history of the
> > form, and the specifications of the form. Any suggestions would be
> > kindly appreciated! Thanks! Tony

> >

>

[↑ Contents](#)

299. **Fulcrum Annual**

Philip Nikolayev in Washington Jan 19

Mon 15 Jan 2007

Noon, January 19. Public Radio's "The Poet and the Poem" and the Goethe-Institut Washington present a reading by Philip Nikolayev premiering his new book of poems, *Letters from Aldenderry*, fresh from Salt. Venue: Goethe-Institut, 812 Seventh Street, NW, Washington DC. Tel: [REDACTED]. This event, introduced by Grace Cavalieri, celebrates the 30th anniversary of Public Radio's "The Poet and the Poem" feature. Free. The public is invited. More at <http://www.saltpublishing.com/books/smp/1844712796.htm>

[↑ Contents](#)

300. **Stephen Vincent**

Lazar/Pak Poem Paintings!

Mon 15 Jan 2007

Suggest a visit to:

<http://www.marciaweberartobjects.com/lazerpak.html>

Where poet, Hank Lazar and artist, Pak, have a lovely series of 7 poem-paintings. I think it's very good work, pleasure-full, too.

Stephen V

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

[↑ Contents](#)

301. **Catherine Daly**

Merlene Murphy (poet, founder of telepoetics) hospitalized with lung cancer

Mon 15 Jan 2007

Merilene Murphy is in LA County Hospital and has been there since December 31. She has been diagnosed with lung cancer and is receiving radiation and chemotherapy. She will be transferred to Cedars-Sinai tomorrow morning.

LA County Hospital is at 1200 N. State St., LA CA 90033. The hospital number is [REDACTED]. She is in room 4715.

--

All best,
Catherine Daly
[REDACTED]

[↑ Contents](#)

302. **William Allegrezza**

FW: Series A--Odelius and Belz reading in Chicago

Mon 15 Jan 2007

Series A literary Reading.

Please come join us this coming Tuesday for the Series A reading series.

January 23, 7:00-8:00 p.m.

Aaron Belz

Kristy Odelius

All the readings will be held
at the Hyde Park Art Center.
5020 S. Cornell Avenue
Chicago, IL

BYOB

For more information, please see <http://www.moriapoetry.com/seriesa.html> or call [REDACTED].

As our mailing list is rather small, please forward this not to anyone you think would be interested.

Aaron Belz has published poems in Fence, Fine Madness, Painted Bride Quarterly, Matter, Mudfish, and other places, and has new work forthcoming in Lit, The Hat, and Van Gogh's Ear. Of his book soon to be published by BlazeVOX, Denise Duhamel writes: "Aaron Belz is a gravely hilarious poet. The poems from The Bird Hoverer are part Discovery Channel, party History

Channel, part E!-his ferocious intelligence, his love of glitz, and his wry take on relationships (both human and animal) are irresistible. Belz's voice is bold, wise, inimitable."

Kristy Odelius is a poet and Assistant Professor of English at North Park University (Chicago, IL) where she teaches poetry and 19th century British literature. She is a co-founder of Near South, a Chicago-based journal of innovative writing. Her poems, essays and reviews have appeared or are forthcoming in Notre Dame Review, Chicago Review, Combo, Versal, ACM, Pavement Saw, La Petite Zine, Diagram and others.

Best,

Bill Allegrezza

[↑ Contents](#)

303. **Sheila Murphy**

SUGAR MULE DOUBLE ISSUE: TEXTUAL COLLABORATION

Mon 15 Jan 2007

SUGAR MULE is pleased and proud to announce a special double issue #26: An Anthology of Collaborations, guest edited by Sheila E. Murphy. Click on www.sugarmule.com and click on "current issue" (#26) to find a large and diverse gathering of textual collaborative writing. The issue, to be released as a print anthology in May, 2007, features an introduction by Murphy and work by the following writers:

- Mary Rising Higgins and George Kalamaras
- Maria Damon and mIEKAL aND
- Natalie Basinski and Michael Basinski
- Robert Garlitz and Rupert Loydell
- John M. Bennett and Jim Leftwich
- John Crouse and Jim Leftwich
- Luke Kennard and Rupert M Loydell
- Dan Waber and Jennifer Hill-Kaucher
- J.S. Murnet
- Penn Kemp and Gloria Alvernaz Mulcahy
- Alan Halsey and Jesse Glass
- Nico Vassilakis and Geof Huth
- John M. Bennett and Geof Huth
- Bob Grumman and Geof Huth
- Geof Huth and Bob Grumman
- Nick Carbo and Eileen Tabios
- Eileen Tabios with David Baptiste-Chirot
- Vernon Frazer and Michelle Greenblatt

- John M. Bennett and K.S. Ernst
 - Jim Leftwich and Jukka-Pekka Kervinen
 - John M. Bennett and Stacey Allam
 - Bob Brueckl and Jukka-Pekka Kervinen
 - erica kaufman, Anny Ballardini and kari edwards
 - Steve Dalachinsky and Jim Leftwich
 - Scott Macleod, Jukka-Pekka Kervinen and Michelle Greenblatt
- Scott Macleod and Jukka-Pekka Kervinen
Mark Young and Martin Edmond
Nico Vassilakis and Crystal Curry
Peter Ganick and Jukka-Pekka Kervinen
Bob Grumman and Geof Huth
Nico Vassilakis and Robert Mitterthal
John Crouse and Jukka-Pekka Kervinen
Michelle Greenblatt and Tom Taylor
Jim Leftwich and Andrew Topel
Susan McMaster and Penn Kemp
David Baratier and Sean Karns
Mackenzie Carignan and Scott Glassman
Frances Presley and Tilla Brading
Maria Damon, mIEKAL aND, jUStin!katKO
Tom Beckett and Thomas Fink

[↑ Contents](#)

304. **Dodie Bellamy**

two more Dodie Bellamy events this week

Mon 15 Jan 2007

Thursday, January 18, 7:30 pm

Reading:

Jennifer Natalya Fink (Burn, V)

with Dodie Bellamy (Academonia, Pink Steam)

Books, Inc.

2275 Market Street, San Francisco

Phone: [REDACTED]

URL: www.booksinc.net

Opening night at the Small Press Traffic "Poets Theater" festival:

*** O R G A S M ***

Friday, January 19

7:30pm Arrive early!

Written by *Dodie Bellamy*

Directed by *Margaret Tedesco*

* * * with a star-studded cast * * *

* Siobhan Aluvalot

* John Koch

* Ronald Palmer

* Marcus Ewert

* Scout Festa

* Raul deNieves

Video by Margaret Tedesco

Live music by *David Buuck

Costumes by Siobhan Aluvalot and Raul deNieves

California College of Arts (Timken Hall)

San Francisco Campus

1111 Eighth Street (at Irwin)

\$10 -a benefit for Small Press Traffic

5 other short fabu plays will also be presented that evening

[↑ Contents](#)

305. **Dan Waber**

Cross Media Issue at UnlikelyStories.org

Mon 15 Jan 2007

Forwarding this along from Jonathan Penton (plus a note from me at the end):

Despite our best intentions, The Cross-Media Issue (guest edited by Dan Waber) at <http://www.unlikelystories.org/> has been released on time, and includes:

syrupin w/9 letters & 5 spaces by mIEKAL aND & Lyx Ish

Song Shapes by Jim Andrews

Jim Andrews reviews Doom 3

Five Spoken Word Visual Poems by The Be Blank Consort

Green by Tantra Bensko

Two Excepts from The Cyborg Opera by Christian Bök

The Poet's View by Mairéad Byrne

Offerings by Holly Crawford

Four Spoken Word Poems by Barbara DeCesare

Missing by Martha L. Deed
Two Songs by Dulabomber
Seven Visual Poems by Paul Dutton
Red by Amanda Earl
Alphaglyphs by endwar
I STALKED MARTHA STEWART! by Vernon Frazer
Cross-Media by Michael Harold
Three AVATAR Sketches by Sharon Harris
Bin Badder by Pete Hindle
In Germania, The Portuguese Did Sing by Geof Huth
Snowglyphs by Geof Huth
This Is Your Final Nitris by Adeena Karasick
Vedic Space, String Theory, and the Eternal Knot by Karl Kempton
Graffiti by Márton Koppány
As You by Donna Kuhn
Seven Visual Poems by Janan Leikazu
Two Visual Poems by Kaz Maslanka
Five Visual Poems by Sean McCluskey
Memory Tables by Gil McElroy
Twelve Digital Poems by Marko Niemi
I Don't Want to Go to Nashville by Rupert Owen and Snuffbox Films
Once More Around the Sun: a 2007 calendar by W. Bradford Paley
American Flact by Alan Semerdjian
Two Visual Poems by Spiel
In Other Words by Nico Vassilakis
Three Blogger-code Visual Poems by Ted Warnell
Five Visual Poems by Derek White

I'm still in the middle of webmastering the upcoming issue of BigBridge.org, so I am behind on all correspondence. Thank you for understanding.

--

Jonathan Penton
<http://www.unkellystories.org>

To which I would add a note of personal thanks to Jonathan for inviting me to guest edit this issue, and also to each of the contributors for the giving me the pleasure of presenting some of the most exciting and interesting work being done today in any field.

Enjoy,
Dan

[↑ Contents](#)

306. **Laura Winton**

Re: begs the answer - why perform

Mon 15 Jan 2007

I think an interesting subpart to the question is why perform *where* you perform? Who are you hoping to reach? What are you hoping to do with the material?

There's something very great about re-envisioning words on a page for performance--to be read with music, with multiple voices, with video, or just as a straightforward reading. Readings encourage collaborations. They encourage face to face interactions, which many poets and writers I know consider an important value in this world of disembodied work posted in cyberspace or published in books. They encourage you to encounter people who do read your poetry, who don't read your poetry, who read other poetry but not yours, or who never read poetry. They give you the chance to talk to these people about what they think about poetry and what they think poetry is and why it is (or is not) important to you and them. In short, they open up dialogues that might not otherwise ever happen. And even if they don't open up a dialogue between you and the audience, who knows what gets talked about after the reading? Two people who came to your reading together leave with a shared experience they will likely discuss. Further, if you get out of the bookstores, coffee shops and art galleries, you can almost always read your work to people that would not necessarily go out and buy poetry and you can turn people on to poetry that way by reading it outloud, as well as by integrating it into every day life or into other spaces where people aren't expecting to encounter poetry.

I mean, it's the same with all live media. Why go to the theatre rather than watch a movie? Why go to a live concert rather than buy a record? There's a shared experience, an alchemy of bodies, a timber of voice and interaction of humans that mediated forms don't allow. It's not merely a "reading" of your work, it's an entirely different form of what you've taken the time to create and an entirely different way of sharing it with the world.

IMHO.

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

From: cralan kelder [mailto:]

Sent: Friday, January 12, 2007 3:40 AM

Subject: begs the answer - why perform

hey patrick, yeah,

ok, so why not change the thread to begging the answer,
because i am still wondering what about performing, who is it for,

for instance the MLA readings, and the posting to this list about how it might be more fun if we just showed up and talked to each other.

like at gallery openings when everybody shows up to look at who else is there, not the art.

what do you think? do you perform? who is it for, you or the audience? IF its for them what do you owe them

On 1/11/07 6:30 PM, "vulture protein" <[REDACTED]> wrote:

> Every morning I'm amazed that people are still contributing to this thread.

>

> On 1/11/07, Patrick Dillon <[REDACTED]> wrote:

>> > I am hesitant to point out the obvious here, but for an example of "begging

>> > the question", check out the wikipedia

>> > entry<http://en.wikipedia.org/wiki/Begging_the_question>.

>> >

>> >

>> > I have been conscious of this phrase and its misuse since a long diatribe

>> by

>> > one of my professors. He referred to its misuse as one of his pet peeves.

>> It

>> > seems people often say "begs the question" when they mean "raises the question."

>> >

>> > Patrick Dillon

>> >

[↑ Contents](#)

307. **Laura Winton**

Re: begging the beguine

Mon 15 Jan 2007

For that matter, thinking that you have something others should read also takes a massive ego . . . putting any creation of yours out into the world and thinking others would or should care is all of the same impulse, n'est pas? That gets to the whole question of why we create at all???

Is this merely a lesson of the internet? Doesn't the barrage of new books at the front table of Barnes & Noble (paid for by Random House), the new releases at Tower Records (probably paid for by some record label), etc. etc. etc. confirm that impulse?

Fluffy

*Just to think that you have
something others should hear takes a massive ego (one of the great
lessons of the Internet). I suppose the audience will confirm or
disprove that.*

[↑ Contents](#)

308. **michelle detorie**

WOMB POETRY VOLUME ONE IS LIVE

Mon 15 Jan 2007

~*~Womb Poetry Vol.1 : Hives & Covens~*~ <http://www.wombpoetry.com/>

dedicated in memory to kari edwards

* t h r u m * <<http://www.wombpoetry.com/hives.html>> : kari edwards : Eileen
Tabios : Barbara Jane Reyes : Elizabeth Treadwell : Ann Bogle : : Alison
Cimino : Susan B.A. Somers-Willett : Amy King : Kristy Bowen : Julie Choffel : :
J.B. Rowell : Ebony Golden : Jenna Cardinale : Juliet Cook : Susan Morrison-
Kilfoyle : : Holaday Mason : Toti O'Brien : Jessica Schneider : Karen McBurney :
Sunnylyn Thibodeaux : : Sarah Mangold : Meagan Evans : Jennifer Bartlett :
Marcia Arrieta : Michele Miller : : Priscilla Atkins : Anne Elezebeth Pluto :
Marie Buck : Michalle Gould : Anne Heide : : Susan Meyers : Melissa
Eleftherion : Susan Settlemyre Williams : J. Elizabeth Clark :

* s p a r k l e * <<http://www.wombpoetry.com/hives.html>>
<<http://www.wombpoetry.com/hives.html>>

: Danielle Pafunda : Kathryn Miller : Julia Drescher : k. lorraine graham : Karen
McBurney : : Michelle Caplan : Marcia Arrieta : Ashley Smith : Annette
Sugden : Christine Bruness :

* c h i m e * <<http://www.wombpoetry.com/hives.html>>

: a chapbook by Julia Drescher :

Enjoy!

Happy New Year!

Best, Michelle Detorie

--

~*~W_O_M_B~*~

<http://www.wombpoetry.com>

--

~*~W_O_M_B~*~

wombpoetry.blogspot.com

[↑ Contents](#)

309. **amy king**

Happy Martin Luther King Day!

Mon 15 Jan 2007

Happy Martin Luther King Day -- a la James Baldwin:

"White people in this country will have quite enough to do in learning how to accept and love themselves and each other, and when they have achieved this -- which will not be tomorrow and may very well be never -- the Negro problem will no longer exist, for it will no longer be needed." (Ticket 340)

Baldwin believed that "whoever debases others is debasing himself" (Ticket 369).

--from *The Fire This Time: James Baldwin and the Civil Rights Movement*
[<http://leo.stcloudstate.edu/kaleidoscope/volume4/fire.html>]

Do You Yahoo!?

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

[↑ Contents](#)

310. **Chris Stroffolino**

Rebeking (fluffy) band new brag

Mon 15 Jan 2007

thanks for sharing these thoughts...feelings....words...

i like that these words don't seem to approach the subject judgmentally (or, if so, only by judging the impulse to judge...)

what is the feeling of "a massive ego" anyway?

something to be lost in the process/product of creation?

something to be found (and/or gained) in said process?

or, sometimes, both simulatanously?

I wonder if I've been trying to articulate something like the

"poetics of James Brown"

off and on since boxing day eve-eve,

James Brown's relation to "the massive ego?"

James Brown, as a verb as much as a noun, even to himself...

to DO the "James Brown"

and the more strictly speaking "poetic" analogues or
references of same...

"how can we tell the dancer from the dance" etc...

or Whitman's "massive ego"---so massive it is also on another level
an impersonal force

(not merely "no ideas but in things"), but relational,
dramatic, so-called 'eastern'

notions of the self----

ah, some may need to call it anti-intellectual--in Brown's case--

but "Think" from the early 60s can be as intellectual as any
Bob Dylan or Stravinski....Ashbery..

just some rudimentary notes right now...

more later...

perhaps 'elsewhere...'

Chris

On Jan 15, 2007, at 2:10 PM, Laura Winton wrote:

*For that matter, thinking that you have something others should
read also*

*takes a massive ego . . . putting any creation of yours out into
the world*

*and thinking others would or should care is all of the same
impulse, n'est*

pas? That gets to the whole question of why we create at all???

*Is this merely a lesson of the internet? Doesn't the barrage of new
books at*

*the front table of Barnes & Noble (paid for by Random House), the new
releases at Tower Records (probably paid for by some record label),
etc.*

etc. etc. confirm that impulse?

Fluffy

Just to think that you have

something others should hear takes a massive ego (one of the great

lessons of the Internet). I suppose the audience will confirm or disprove that.

[↑ Contents](#)

311. **Pierre Joris**
Nomadics Blog Posts
Mon 15 Jan 2007

Check out these recent Nomadics blog posts at: <http://pjoris.blogspot.com>

Montevideo Poem
Don't just Carry that Torch, Read it!
Robert Anton Wilson
Collision in & of Darkness
Jean-Pierre Vernant (1914-2007)
O Gardener of the Soul
Oh One Arrow

enjoy & apologies for any crosspostings.

Pierre

=====

"Fascism should more properly
be called corporatism,since it is the
merger of state and corporate power."

— Benito Mussolini

=====

Pierre Joris
244 Elm Street
Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 71

Euro cell: (011 33) 6 75 43 57 10

email: [REDACTED]

<http://pierrejoris.com>

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

=====

[↑ Contents](#)

312. **linda norton**

Re: Rebegging (fluffy) band new brag

Mon 15 Jan 2007

I remember a Paris Review interview with authors and associates of the editor Bob Gottlieb. His egotism was the subject of much commentary, but one remark stood out: "The thing about Bob's ego is, it's like a huge umbrella, big enough for two people."

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

>From: Chris Stroffolino <[REDACTED]>

>Sent: Jan 15, 2007 8:14 PM

>To: [REDACTED]

>Subject: Rebegging (fluffy) band new brag

>

>thanks for sharing these thoughts...feelings....words...

>

>i like that these words don't seem to approach the subject judgmentally

>(or, if so, only by judging the impulse to judge...)

>

>what is the feeling of "a massive ego" anyway?

>

>something to be lost in the process/product of creation?

>something to be found (and/or gained) in said process?

>or, sometimes, both simulatanously?

> I wonder if I've been trying to articulate something like the

>"poetics of James Brown"

>off and on since boxing day eve-eve,

> James Brown's relation to "the massive ego?"

> James Brown, as a verb as much as a noun, even to himself...

> to DO the "James Brown"

> and the more strictly speaking "poetic" analogues or

>references of same...

> "how can we tell the dancer from the dance" etc...

>

>or Whitman's "massive ego"---so massive it is also on another level

>an impersonal force

> (not merely "no ideas but in things"), but relational,

>dramatic, so-called 'eastern'

> notions of the self----

> ah, some may need to call it anti-intellectual--in Brown's case--

> but "Think" from the early 60s can be as intellectual as any

>Bob Dylan or Stravinski....Ashbery..

>
>just some rudimentary notes right now...
>more later...
> perhaps 'elsewhere...'
>
>Chris
>
>
>
>On Jan 15, 2007, at 2:10 PM, Laura Winton wrote:
>
>> For that matter, thinking that you have something others should
>> read also
>> takes a massive ego . . . putting any creation of yours out into
>> the world
>> and thinking others would or should care is all of the same
>> impulse, n'est
>> pas? That gets to the whole question of why we create at all???
>>
>> Is this merely a lesson of the internet? Doesn't the barrage of new
>> books at
>> the front table of Barnes & Noble (paid for by Random House), the new
>> releases at Tower Records (probably paid for by some record label),
>> etc.
>> etc. etc. confirm that impulse?
>>
>> Fluffy
>>
>>
>>
>>> Just to think that you have
>>> something others should hear takes a massive ego (one of the great
>>> lessons of the Internet). I suppose the audience will confirm or
>>> disprove that.

L Norton

[↑ Contents](#)

313. **David-Baptiste Chirot**

FW: \$LAVERY-- Cyberzine of the Arts

Tue 16 Jan 2007

From: "Michael Rothenberg" <[REDACTED]>
To: "Walter Blue" <[REDACTED]>
CC: "Walter Blue" <[REDACTED]>
Subject: \$LAVERY-- Cyberzine of the Arts
Date: Mon, 15 Jan 2007 16:28:42 -0800

From \$lavery - Cyberzine of the Arts - on this day of remembrance of Martin Luther King, whose dedication to the active promotion of peace and justice through non-violent resistance must be embraced by many more of us if there is to be any possibility of stopping the current disastrous war in Iraq and the irrevocable devastation of our global environment: an important new work from Michael Rothenberg, Poet, Editor and Webzine publisher of Big Bridge.

Please forward this link to those who may be interested.

*<http://www.cyberpoems.com> **** Note - If you are using Mozilla Firefox and are having difficulty with overlapping lines in House On Fire, please switch to Internet Explorer and set text size to medium. Or try a higher resolution. If you have any suggestions as to a script fix please advise. The Firefox issue is being currently addressed and hopefully has a quick fix. Otherwise a separate Firefox version and a plain text version will be posted shortly.*

To be removed from this list simply reply to [REDACTED] with "remove" as the message text or subject

Find sales, coupons, and free shipping, all in one place! MSN Shopping Sales & Deals
<http://shopping.msn.com/content/shp/?ctid=198,ptnrid=176,ptnrdata=200639>

[↑ Contents](#)

314. **Jim Andrews**

Multimediality, Intermediality, and Medially Complex Digital Poetry

Tue 16 Jan 2007

Here's a paper (<http://www.rilune.org/mono5/brillenburg.pdf>) by Kiene Brillenburg Wurth from Utrecht University called "Multimediality, Intermediality, and Medially Complex Digital Poetry" that mentions, among others, works by Jason Nelson, Aya Karpinska, and myself.

I'm not sure why she'd mention my work, because I have it on authority from the Canada Council's Intermedia guy that my work is not intermedia.

ja

<http://vispo.com>

[↑ Contents](#)

315. **George Bowering**

Re: Boog City 37 Available Saturday

Tue 16 Jan 2007

Copies of #37 arrived today.,
Thankee

George Bowering, M.A.
Acclaimed for his modesty.

[↑ Contents](#)

316. **Jeffrey Side**

Anny Ballardini poems at The Argotist Online

Tue 16 Jan 2007

There are some new poems by Anny Ballardini at:

<http://www.argotistonline.co.uk/Ballardini%20poems.htm>

[↑ Contents](#)

317. **Steve Clay**

Granary Books

Tue 16 Jan 2007

Friends,

Our new website has now been launched. We'll be adding additional archival material as well as selected rare and out-of-print books over the next few months.

Books by Timothy C. Ely are featured this quarter.

www.granarybooks.com

Best regards,

Steve

Steve Clay
Granary Books

168 Mercer St. #2
New York, NY 10012



(fax)

www.granarybooks.com

[↑ Contents](#)

318. **Wanda Phipps**

A gentle reminder

Tue 16 Jan 2007

Hope you can make our reading tonight:

READING SERIES AT PERCH CAFE

Poets:

Jeffrey Cyphers Wright

and

Wanda Phipps

(accompanied on guitar by Stephen B. Antonakos)

reading on Tuesday, January 16th, 2007

7:30pm, followed by Open Mic

at The Perch Cafe

365 5th Avenue

Park Slope, Brooklyn

(between 5th and 6th Streets)



R Train to 4th Avenue at 9th Street

or F Train to 7th Avenue at 9th Street

Curated by: Pam Laskin

--

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](#)

319. **C. A. Conrad**

CAConrad's SEXIEST POEM OF 2006 AWARD

((((((((((((O))))))))))))((O))((((

Tue 16 Jan 2007

CAConrad's SEXIEST POEM OF 2006 AWARD (((((((((((O))))))))))))((O))
((((((((The Sexiest Poem of the Year Award is given annually to a finely
crafted poem demonstrating a fearlessness which confronts injustice. The panel
of judges is CAConrad sitting in five different chairs manifesting five different
facial expressions. The judges must have a unanimous decision in order for the
award to be granted. In the case where a unanimous decision is not decided
upon, no award will be granted that year.

SEXIEST POEM OF 2006 is Jules Boykoff's "Commandment #8"

click here: [_http://sexiestPOEMaward.blogspot.com/_](http://sexiestPOEMaward.blogspot.com/)

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

[↑ Contents](#)

320. **cralan kelder**

Re: begins the answer - why perform

Tue 16 Jan 2007

great description Laura; putting things where they wouldn't otherwise be.

On 1/12/07 5:59 PM, "Andrew Jones" <[REDACTED]> wrote:

*How do your feelings as a performer compare/contrast with your feelings as a
member of an audience?*

ajj

This issue seems central to me, because its a part of my poetics. I feel some
divergence between written & performance work. My suspicion is that most of
us perform for ourselves first and for the audience second, at least, that's how
we have to begin, because lets face it in the beginning we're a bit crap.

when i am a member of the audience I want to be enthralled, like the
peasants at the Globe,
in the cheap seats in the pit, leaning on the stage, yelling out Ahhh and
Ohhh when people are
stabbed and die.

so when i get up on stage myself, i try & remember what its like to sit in the
audience and be bored, i want to prevent that so I make a lot of noise, I keep
the audience in mind, change gears accordingly.

when i sit on the side of the stage during the readings that we organise, we can massage the shoulders of the poets all we want, but once they get up there, like boxers, its all them, they are taking a sacred space; the stage, they¹re in control.

the audience we invite to the readings have often worked all week, are tired, and we don't consider that they are doing us a favor; they pay, and we need to entertain them. It's a painful thing to watch an audience start to ³resent² a poet, meaning that their eyes glaze over.

yes of course this is worst case scenario,

perhaps that's where i am going with this obligation thing

who else organises poetry evenings out there?

[↑ Contents](#)

321. **Fulcrum Annual**

Samuel Gareginyan: a great Armenian painter

Tue 16 Jan 2007

Samuel Gareginyan, originally from Armenia and now living in Boston, is one of the greatest painters of our times. He has perfected the finest nuances of Renaissance technique and of other artistic styles, yet his work is thoroughly modern and unmistakable. Explore at <http://www.samuelg.com>

[↑ Contents](#)

322. **Thomas savage**

Re: The Definitive Book On Poetic Form?

Tue 16 Jan 2007

The book I've used for many years both as a poet and a teacher is the Teacher's & Writers Book of Poetic Form edited by Ron Padgett and published by Teachers & Writers Collaborative in New York City. It is dependable and useful in just about all forms. The only questionable entry I know of relates to the ghazal. Regards, Tom Savage

vulture protein <[REDACTED]> wrote: Hello List,

Can anyone recommend a dense and comprehensive book on poetic form? Ideally I want to be able to look up any poetic form in this book and find an example of the form, a brief history of the form, and the specifications of the form.

Any suggestions would be kindly appreciated!

Thanks!

Tony

Food fight? Enjoy some healthy debate
in the Yahoo! Answers Food & Drink Q&A.

[↑ Contents](#)

323. **Steve Halle**

Mary Biddinger at Seven Corners

Tue 16 Jan 2007

Please take a moment to check out new work from *Mary Biddinger* at *Seven Corners* (www.sevencornerspoetry.blogspot.com). Mary has a new book, *Prairie Fever*, coming out from Steel Toe Books this spring.

As always, thank you for supporting these poets and this project.

Best,
Steve Halle
Editor, *Seven Corners*

[↑ Contents](#)

324. **vulture protein**

Re: The Definitive Book On Poetic Form?

Tue 16 Jan 2007

Thanks everyone for your valuable suggestions. I appreciate all of the informative responses I have received!

Thanks again!

Tony

On 1/16/07, Thomas savage <[REDACTED]> wrote:

> The book I've used for many years both as a poet and a teacher is the Teacher's & Writers Book of Poetic Form edited by Ron Padgett and published by Teachers & Writers Collaborative in New York City. It is dependable and useful in just about all forms. The only questionable entry I know of relates to the ghazal. Regards, Tom Savage

>

> vulture protein <[REDACTED]> wrote: Hello List,

>

> Can anyone recommend a dense and comprehensive book on poetic form?

> Ideally I want to be able to look up any poetic form in this book and

> find an example of the form, a brief history of the form, and the

> specifications of the form.

>

> Any suggestions would be kindly appreciated!
>
> Thanks!
>
> Tony
>
>
>
> -----
> Food fight? Enjoy some healthy debate
> in the Yahoo! Answers Food & Drink Q&A.
>

[↑ Contents](#)

325. **Small Press Traffic**

Poets Theater first night this Friday 1/19

Tue 16 Jan 2007

Small Press Traffic's POETS THEATER JAMBOREE

All seats \$10 -- no reservations -- arrive early

FRIDAY, JANUARY 19, 2007 at 7:30 P.M.

"Tarantula" / Written & Directed by Marc Arthur.

"Orgasm" / Written by Dodie Bellamy / Directed by Margaret Tedesco

"Bowl, Cat and Broomstick" (1917) / Written by Wallace Stevens / Directed by Dana Teen Lomax & Danna Lomax

"The Haunted House" / Written & Directed by Brandon Downing

"Pig Angels of the Americlypse" & "Spine" Written by Rodrigo Toscano /
Directed by Stephanie Young

"The Party" / Written by Lisa Jarnot / Directed by Kevin Killian

Directions & map:

http://www.sptraffic.org/html/fac_dir.html

Elizabeth Treadwell, Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

326. **Matt Henriksen**

Fri 1/19 ::: Graham Foust & Sawako Nakayasu ::: Carroll Gardens, Brooklyn

Tue 16 Jan 2007

The

Burning Chair Readings

think you might like to imagine

an ant crawling into your mouth trying to close its eyes
with its eyes closed

w/

Graham Foust & Sawako Nakayasu

Friday, January 19th, 7:30

The Fall Café

307 Smith Street

Between Union & President

Carroll Gardens, Brooklyn

F or G to Carroll Street

FREE

Graham Foust was born in Knoxville,
Tennessee and raised in Eau Claire, Wisconsin.

The author of three books of poetry—the most recent of which is *Necessary Stranger* (Flood Editions, 2007)—he lives in Oakland, California with his wife and son.

Sawako Nakayasu is currently writing about, through, on, around and with ants and other insects, but mostly ants. She was born in Yokohama, Japan, and has lived mostly in the US since the age of six. Her books include *Nothing fictional but the accuracy or arrangement* (she, (Quale Press), *So we have been given time* Or, (Verse Press), and *Clutch* (Tinfish). Her most recent publications include a book of translations of Japanese women poets in *Four From Japan*, as well as a chapbook of translations of Sagawa Chika's poems, from *Seeing Eye Books*.

Other readings in 2007

Kostas Anagapoulos & Elisa Gabbert

Friday, February 16th, 7:30 PM

The Fall Café

Susan Briante, Anselm Berrigan, Jane Gregory, Christian
Hawkey, Farid Matuk, Ben Mazer, Andrew Mister, Anna Moschovakis, Jess
Mynes,
Charles Valle, Matvei Yankelevich, I Feel Tractor, & TBA

Saturday, March 10th, 5 PM

The White Room

Slope Editions: Robyn Ewing & TBA

Mid-April TBA

Pierogi Gallery

Hadara Bar-Nadav & Bronwen Tate

Friday, April 20th, 7:30 PM

The Fall Café

Zach Barocas & Shafer Hall

Friday, May 18th, 7:30 PM

The Fall Café

For info, go to www.typomag.com/burningchair

or write matt AT typomag DOT com

If you'd like to be removed from this list, please let us
know.

___ Looking for earth-friendly autos? Browse Top Cars by "Green Rating" at
Yahoo! Autos' Green Center. http://autos.yahoo.com/green_center/

[↑ Contents](#)

327. **Susan Webster Schultz**

donald rumsfeld

Tue 16 Jan 2007

Any of you who have written poems about Rumsfeld, written using Rumsfeld's
language, or composed under the spell of our former Defense Secretary (sic),
please backchannel me. I'd like to write about the phenomenon of Rummy
poems, having written at least one myself and aware of many others.

aloha,

Susan M. Schultz

[↑ Contents](#)

328. **Charles Bernstein**
Girly Man -- 6:30pm today at CUE

Tue 16 Jan 2007

Today Tuesday, Jan. 16 at 6:30pm in New York
I will be reading and signing copies of
Girly Man & Shadowtime
& Jennifer Cho, violin, will be playing John Zorn
Cue Art Foundation 511 W. 25th NY NY
free admission / reservations required

██████ / ██████

<http://epc.buffalo.edu/authors/bernstein/books/girly-man/>
<http://epc.buffalo.edu/authors/bernstein/shadowtime/>
<http://epc.buffalo.edu/authors/bernstein/blog/>

[↑ Contents](#)

329. **Marcus Bales**
Shows, Readings, and Other Performances at Gallery 324

Tue 16 Jan 2007

Shows, Readings, and Other Performances at Gallery 324
in the Galleria in downtown Cleveland, Ohio

Gallery 324 at the Galleria
1301 East Ninth Street
Cleveland, Ohio 44114
216/██████

Every Saturday At Noon Readings and Performances
Hours: Every Saturday at Noon
Free Parking in the Galleria Parking Garage Saturday Only

January 20 - Haiku Death Match Practice Rounds

Friday Special Event: January 26 - Friday At the Rotunda of City Hall - the
Haiku Death Match Final Brian Taylor, current champion, will defend his
title.

January 27 - John M. Bennett, Michael Ceraolo

February 3

February 10

February 17 - Wanda Sobieska, JE Stanley

February 24

March 3

March 10

March 17 -

March 24 - Philip Metres

March 31 - Catherynne Valente

April 7

April 14, 2007 - Kenneth Patchen Festival:

Rebel Poets Reading Patchen and Their Own Work

Featuring M.L.Liebler and Magic Poetry Band

All week of April 8-15th Kenneth Patchen Silkscreens will be on exhibit at Gallery 324 in the Galleria, E. 9th Street, on loan from the Trumbull Art Guild, Warren, Ohio

Douglas Paisley's painting of The Journal of Albion Moonlight with text will also be shown at the Gallery

Talks by Kenneth Patchen biographer Larry Smith & Doug Manson, editor of Kenneth Patchen Newsletter, Celery Flute Player

April 21

April 28, 2007 - Mary Weems, Kisha Foster

The Art Shows coming to Gallery 324

Free Parking in the Galleria Parking Garage Saturday Only.

Parking is \$3 after 4pm weekdays

Gallery Hours: M-F 10 am - 5 pm, Sat 10 am - 2 pm
in 2006 and early 2007 are:

Ongoing: Storm Thorgerson,
prints, originals in various media, designer of
Pink Floyd's and Led Zeppelin's and
other bands' album covers,

Curated by Marcus Bales

January 13, 2007 Opening: "Best of NOIS" Show
(Northeast Ohio Illustrator Society)

Curated by George Kocar

February 3 Opening: Eric Mull
"The American Skyscraper" Show,
Curated by Marcus Bales

March 3 Opening: Odessa Art Show; various media and
artists , Curated by Jody Hawk and Bernadette Glorioso

April 14 Opening 2007 - Kenneth Patchen Festival:
Silkscreens by Kenneth Patchen; a reading of Patchen's poems; perhaps a play
by Patchen performed in the Gallery by Charenton Theater. Curated by Larry
Smith

May 5 - 12, 2007 - As the Crow Flies
Milan Kecman, Andrea Levy,
Chuck Wimmer, Ed Beyer,
& George Kocar

June 9 - 16, 2007 - Objects of Desire
Curated by Jody Hawk and Bernadette Glorioso

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 - 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](#)

330. **Alexander Dickow**

voix off posts

Tue 16 Jan 2007

All,

Lately at Voix Off, posts in French and English (mostly). Enjoy.

Amicalement,
Alex

Kilncelan.

L'Immusique et les Lettres: Unmusic and Letters (2)

Joaquín Pasos, poète: Joaquín Pasos, poet

Henri Droguet, un poète méconnu: Henri Droguet, an underrated poet

Pierre Joris on Mistranslated Menus: Pierre Joris sur les cartes mal traduites

Thanks to mIEKAL aND for...: Merci à mIEKAL aND...

Tiny Poem: Poème minuscule (9)

Tiny Poem: Poème minuscule (8)

Tiny Poem: Poème minuscule (7)

Two New Translations of Aaron Belz in Sitaudis: Deux nouvelles traductions d'Aaron Belz dans Sitaudis

Ce qu'on dit au philosophe à propos de poètes?: Poetry and Philosophy

Two Tiny Poems: Deux poèmes minuscules (2)

Thanks to Taking the Brim: Merci à Taking the Brim

Tiny poem: Poème minuscule (6)

James Sacré, poète grammairien: James Sacré, Grammarian-Poet

L'Immusique et les Lettres: Unmusic and Letters

www.alex dickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

[↑ Contents](#)

331. **Catherine Daly**
"**Best** of the 'Net 2006"

Tue 16 Jan 2007

<http://www.sundress.net/bestof/>

--

All best,

Catherine Daly

██████████

[↑ Contents](#)

332. **mIEKAL aND**

Re: "'Best' of the 'Net 2006"

Tue 16 Jan 2007

Best of who's net, I wonder? I've never heard of a single person on the list. But then I guess I lead a pretty isolated existence.

On Jan 16, 2007, at 1:35 PM, Catherine Daly wrote:

http://www.sundress.net/bestof/

--

*All best,
Catherine Daly*

██████████

[↑ Contents](#)

333. **Dan Coffey**

Re: "'Best' of the 'Net 2006"

Tue 16 Jan 2007

If you've never heard of Peter Jay Shippy, then that means you probably haven't read any of his poems, and THAT means you are missing out.

On 1/16/07, mIEKAL aND <██████████> wrote:

> Best of who's net, I wonder? I've never heard of a single person on
> the list. But then I guess I lead a pretty isolated existence.

>

> On Jan 16, 2007, at 1:35 PM, Catherine Daly wrote:

>

> > *http://www.sundress.net/bestof/*

> >

> > --

> > *All best,*

> > *Catherine Daly*

> > ██████████

> >

>

--

<http://hyperhypo.org/blog>
<http://www.pftborder.blogspot.com>

[↑ Contents](#)

334. **Skip Fox**

Re: ars poetica update

Tue 16 Jan 2007

Will reply before end of tomorrow. Been very busy. (Begging of classes.)

Skip fox

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Dan Waber

Sent: Monday, January 15, 2007 9:11 AM

To: ██████████

Subject: ars poetica update

The ars poetica project is well under way at:

<http://www.logolalia.com/arspoetica/>

Poems appeared last week by: Eileen Tabios (including one with Nick Carbo),
Sandy McIntosh, John Bloomberg Rissman, Sharon Harris, Gregory Betts, and
Stephen Cain

Poems will appear this week by: Craig Czury, Alan Baker, Paul Dutton, and
Jonathan Penton.

The ripples are spreading in the most delightful of ways, and there is no end in
sight.

Enjoy,
Dan

[↑ Contents](#)

335. **Ren Powell**

Job opening in AZ

Tue 16 Jan 2007

Forgive the cross-posting, but this is a job opening. . . please spread the word:

Mesa Community College (Phx., Az.) will hire a full-time English
Composition/Creative Writing faculty member to begin in Aug. 2007.

Prospective applicants should go to the following website for job description, salary range, and application procedures:

< <<http://www.maricopa.edu/hrweb/index.php>>
<http://www.maricopa.edu/hrweb/index.php>>.

From there, click on "Current Openings" and scroll to the "English Composition" link for Mesa Community College (Posting # 06070172-4).

Ren Powell



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

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

[↑ Contents](#)

336. **Poetry Project**

Spring Workshops at the Poetry Project. Also Braithwaite and S. Howe, tomorrow!

Tue 16 Jan 2007

Dear Dears,

Please scroll down and take a look at our upcoming workshop offerings. Classes will begin the second week of February, and we are currently accepting reservations. By all means forward the workshop descriptions to interested NYC area friends and colleagues! Also, join us tomorrow night for Kamau Brathwaite and Susan Howe!

Love,

The Poetry Project

Wednesday, January 17, 8:00 pm
Kamau Brathwaite & Susan Howe

Kamau Brathwaite, born in Barbados in 1930, is an internationally celebrated poet, performer, and cultural theorist. Co-founder of the Caribbean Artists Movement, he was educated at Pembroke College, Cambridge and has a Ph.D. from the University of Sussex in the U.K. He has served on the board of directors of UNESCO's History of Mankind project since 1979, and as cultural advisor to the government of Barbados from 1975-1979 and since 1990. His book *The Zebra Mexican Diary* (1993) was the Village Voice Book of the Year. Some of his many works include *Middle Passages* (1994), *Ancestors* (2001), *The Development of Creole Society, 1770-1820* (2005). Brathwaite is currently a

professor of comparative literature at New York University, and shares his time between CowPastor, Barbados, and New York City. His latest book is *Born to Slow Horses*, published by Wesleyan in 2005 and winner of the International Griffin Poetry Prize in 2006. Susan Howe's most recent books are *The Midnight* published by New Directions, and *Kidnapped* from Coracle Books. She is also the author of two books of criticism, *My Emily Dickinson*, and *The Birth-Mark: unsettling the wilderness in American literary expression*. A CD called *Thieft* in collaboration with the musician/ composer David Grubbs was released from Blue Chopsticks in 2005 and *Souls of the Labadie Tract*, another collaboration with Grubbs will be released this February. She holds the Samuel P. Capen Chair in Poetry and the Humanities at the State University New York at Buffalo.

Spring Workshops at the Poetry Project

The Poetry School Of Poetry Douglas Rothschild
Tuesdays at 7 Pm: 10 Sessions Begin February 13th

Writing poetry is difficult; writing good poetry, more difficult still. In this workshop, we will focus on exactly what we think is good in a poem & determine how our senses of aesthetics inform our responses to this question. Working within our own aesthetic notions we will then begin to refine our writing, & help each other to write the best poems that we can. The workshop will conduct a number of actual experiments with writing that will allow us to step outside the world of id, which wants to keep all the beautiful words, & into the artistic self, which understands which pieces fit & which belong elsewhere. We will also engage the basic Poetry School of Poetry premise that the poet's first job is to learn how to edit. Dgls N. Rthschld has been behind the foods table at the New Years Reading more times than it is worth mentioning. He has also written a number of chapbooks, the most ground breaking entitled *The Minor Arcane*. He has taught what seem to be innumerable college writing classes, and is currently teaching at the John Jay College of Criminal Justice, a CUNY school.

The Visible Unseen: Writing Outside Borders Akilah Oliver Thursdays at 7 pm:
10 Sessions Begin February 15th

Are poetry and prose virtual realities, simulations of something other, or the real thing? Where does the ³I² live? How many moments exist in the moment of the line? What borders of form are crucial for us to hang on to & which boundaries are collapsible? In this workshop, we will explore the connections and tensions between the visible and the unseen world/s, not as dualities or binaries, but as complementary sites of composition. Through engagement with text (written and visual), public spaces, the imagination, dreams and Eros, participants are invited to think of writing as that which re-imagines the known and the unknown. Though this is a text based workshop, poets, prose writers,

and artists from all disciplines are welcome. Readings include: Giorgio Agamben, Laura Mullen, Whitman, Anne Waldman, Derrida, & Ben Okri. Akilah Oliver is the author of the she said dialogues: flesh memory, An Arriving Guard of Angels, Thusly Coming to Greet, a(A)gust, & The Putterer's Notebook. She is faculty at the Jack Kerouac School of Disembodied Poetics Summer Writing Program at Naropa University.

Impurity Rocks! A Poetry Lab & Workshop Joanna Fuhrman
Fridays at 7 pm: 10 Sessions Begin February 16th

The class will focus on ³impure² poetry, poetry that employs a mixture of tones and styles. Special emphasis will be placed on works that combine narrative and humor with linguistic and imagistic disjunction. In-class exercises and take-home assignments will touch on issues of scale, space, sound, genre and wordplay. Time will also be devoted to reading published poems as well as in-depth discussions and critiques of student work. Joanna Fuhrman is the author of three collections of poetry, Freud in Brooklyn, Ugh Ugh Ocean and Moraine, all published by Hanging Loose Press. She has taught poetry writing at The University of Washington, The Cooper Union Saturday Outreach program and in the New York City Public Schools.

Poetry For The Page, Stage, And Computer Screen Thomas Savage Saturdays
At 12 pm: 10 Sessions Begin February 17th

This course is a writing workshop where students' writing is the main focus. Also used as inspiration and writing prompts will be samples of work by writers from The Beats, Black Mountain poets, The New York School (all generations), Language Poetry, Poets Theater, Pablo Neruda, and works being published today online, among other sources. Practices will include reading as well as writing assignments and, in a great Poetry Project tradition, in-class writing. Thomas Savage has written eight published books of poems including most recently Bamiyan Poems, Brain Surgery Poems and Political Conditions/Physical States. His poems have appeared in many print and online venues including The New York Times, Hanging Loose, Rattapallax, Big Bridge, Black Box, and regularly on the Wrying-L website. He has taught poetry workshops at The Poetry Project and Tribes Gallery.

* The workshop fee is \$350, which includes a one year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Caps on class sizes, if in effect, will be determined by workshop leaders. Please send payment and reservations to:

The Poetry Project, St. Mark's Church
Attn: Workshops

131 East 10th St.
NYC, NY 10003

For more information, or to pay by credit card, please call [REDACTED], or email:
[REDACTED].

<http://www.poetryproject.com/workshops.php>

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

Winter Calendar: <http://www.poetryproject.com/calendar.php>

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](#)

337. **Alexander Jorgensen** **SELLOUT**

Tue 16 Jan 2007

Anything that isn't honest - that's sellout! and that
is and will be my problem with China. BM chosen the
wrong side - and because of convenience. Some poets
like ... are on the cutters - gonna trip they will,
these androgenous powerful women (from the corners - V
- that Minky Starshine and another, who sits among
crocodiles. Dignity for all is where it's at!

Alexander Jorgensen

___ Bored stiff? Loosen up... Download and play hundreds of games for free on
Yahoo! Games. <http://games.yahoo.com/games/front>

[↑ Contents](#)

338. **Alexander Jorgensen**

Re: SELLOUT

Tue 16 Jan 2007

And our friend from Holland, he is a demi-god! Cralan.

AJ

--- Alexander Jorgensen <[REDACTED]> wrote:

> Anything that isn't honest - that's sellout! and
> that
> is and will be my problem with China. BM chosen the
> wrong side - and because of convenience. Some poets
> like ... are on the cutters - gonna trip they will,
> these androgenous powerful women (from the corners -
> V
> - that Minky Starshine and another, who sits among
> crocodiles. Dignity for all is where it's at!
>
> Alexander Jorgensen
>
> ---
>
>
>
>
>

> Bored stiff? Loosen up...
> Download and play hundreds of games for free on
> Yahoo! Games.
> <http://games.yahoo.com/games/front>
>

8:00? 8:25? 8:40? Find a flick in no time
with the Yahoo! Search movie showtime shortcut.
<http://tools.search.yahoo.com/shortcuts/#news>

[↑ Contents](#)

339. **Elisa Gabbert**

Re: "'Best' of the 'Net 2006"

Tue 16 Jan 2007

I'd think it also means you're not reading any/many online journals, as he's published WIDELY on "the net."

Dan Coffey <[REDACTED]> wrote: If you've never heard of Peter Jay Shippy, then that means you probably haven't read any of his poems, and THAT means you are missing out.

On 1/16/07, mIEKAL aND wrote:

> Best of who's net, I wonder? I've never heard of a single person on
> the list. But then I guess I lead a pretty isolated existence.

>

> On Jan 16, 2007, at 1:35 PM, Catherine Daly wrote:

>

> > <http://www.sundress.net/bestof/>

> >

> > --

> > All best,

> > Catherine Daly

> > [REDACTED]

> >

>

--

<http://hyperhypo.org/blog>

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

No need to miss a message. Get email on-the-go
with Yahoo! Mail for Mobile. Get started.

[↑ Contents](#)

340. **twshaner**

Announcing WIG and call for submissions

Tue 16 Jan 2007

We are pleased to announce the first issue of WIG!

WIG begins by showcasing the exemplary "career" of Kit Robinson, including an interview with the poet about his lifelong practice of "writing work"—a term Juliana Spahr uses to describe her own practice of writing on the job in *Live* (Duration, 2000)—and a series of twelve poems called "Outbound Logistics,"

written during the same period as the poems included in *The Crave* (Atelos, 2002).

WIG also features work by Chris Alexander, Marcus Bales, Anselm Berrigan, CA Conrad, Laura Elrick, Kristen Gallagher, William Howe, Michael Kelleher, Tim Shaner and Chris Stroffolino and a selection of writings on the work-a-day grind by students from Kristen Gallagher's creative writing class at Laguardia Community College.

WIG is a low-budget magazine devoted to writing and art composed on the job. Not necessarily "about" work, the wig-artist employs labor for poetic ends that implicitly critique—through the act of poaching company time &/or materials—the productivist logic of what Hannah Arendt calls the "laboring society."

Beautifully designed by the artist/graphic designer Lawrence Conley, WIG is printed on 8 ½ x 11 standard photocopy paper, sandwiched between a sturdier stock of paper for its covers, and is bound by a single staple in the lower left hand corner.

Please send \$4 or say \$10 for two issues (just to round it off and to help offset costs – think of the extra \$2 as a donation) in the form of cash or a check (made out) to:

Tim Shaner
130 E 49th Ave
Eugene, OR 97405

We welcome submissions of poetry, prose, artwork, essays, book reviews, letters to the editor, assemblages, etc. We also encourage writers to take up Mike Gold's project, quoted in this issue, by either reporting on their particular industry/job or by keeping a diary of workplace observations and reflections, whether they have to do with work or not.

We prefer email submissions (as word files, pdf, or jpg), sent to: [REDACTED] and/or [REDACTED]. Otherwise, submit snailmail (w/ SASE) to:

Tim Shaner
130 E 49th Ave
Eugene, OR 97405

or

Kristen Gallagher
402 Graham Ave., PMB 204
Brooklyn, NY 11211

Please include with your submission a bio that briefly addresses the laboring circumstances embedded in the text.

[↑ Contents](#)

341. **Ron Silliman**

Silliman's Blog

Tue 16 Jan 2007

Recently on Silliman's Blog

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

Guide to Homage
to Sextus Propertius
by Bob Perelman

IFLIFE is Bob Perelman's
most ambitious and successful book

On being called out
By Reginald Shepherd

Kingdom Books
of Waterford Vermont

Redefining the NY School
(Sienese-Shredder #1)

New bookstores
and the rate of decline
of the independents

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

[↑ Contents](#)

342. **Simon DeDeo**

Berkeley / SF poetry events

Wed 17 Jan 2007

Hello UBP --

Wondering if anyone can point me to a calendar for poetry events/readings in SF/Berkeley? I will be there Wednesday-Saturday this week (last minute decision) and thought I might see what was happening. Additionally, if any poets want to get together for a drink, drop me a line.

-- Simon
(rhubarb is susan guy)

[↑ Contents](#)

343. **Jim Andrews**

Geof Huth on UnlikelyStories 2.0: The Cross Media Issue

Wed 17 Jan 2007

Here is a review by Geof Huth of UnlikelyStories 2.0: The Cross-Media Issue, guest-edited by Dan Waber:

<http://dbqp.blogspot.com/2007/01/bird-in-flight-and-perpetual-motion.html>

He doesn't review his own work in this issue, but it's pretty cool.

Geof's "Snowglyphs" is a sequence of 35 photopoems taken of poems constructed in the snow. Don't ask him to shovel your snow. You might end up with a driveway of poems instead. The citizens of Schenectady New York, where Geof Huth lives, shall at least live in occasional perplexity as they gaze upon these wonders. And should you ever be there and go for a walk with Huth in the snow, I think you will find it memorable. This man apparently plays in the snow like none other. Poetry goes where he goes. Whether it's for a walk in the snow or whatever. Very cool.

There's also his piece "In Germania, the Portuguese Did Sing". This is a short film. It consists of pannings of a child's notebook who is learning to write in, I think, Portuguese? This is undoubtedly one of Geof's own notebooks from his childhood. He lived in many different countries when he was growing up. It could be any number of languages or one the kid was making up. The notebook is filled not only with the careful, multi-lined writings of the notebooks you use when learning to write, but also many drawings. And the audio is of singing/chanting by an adult (probably Geof); the music/chanting sounds sort of indigenous to...to I know not where, but it has a feeling of adventurousness to it, male adventurousness that is present in childhood and, if we are lucky, survives into adulthood. The visuals and the audio, together, make the film memorably atmospheric and insightful into states of mind where the making of things--writing, visuals, sounds, and films--is participatory in the things which are written about.

I know Geof has been divesting himself of papers from years previous, over the last months, has been sending many boxes of papers to a University where they will be archived. "In Germania, the Portuguese Did Sing" feels like the poet internalising them before sending them off--and making something from them, as they themselves were makings--recapturing something of them in contemporary experience.

ja

[↑ Contents](#)

344. **Anny Ballardini**
Re: "'Best' of the 'Net 2006"

Wed 17 Jan 2007

Make it two of us then who have never heard of him.

Anny Ballardini

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

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

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

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

Friedrich Nietzsche

On 1/16/07, Dan Coffey <[REDACTED]> wrote:

>

> If you've never heard of Peter Jay Shippy, then that means you
> probably haven't read any of his poems, and THAT means you are missing
> out.

>

> On 1/16/07, mIEKAL aND <[REDACTED]> wrote:

> > Best of who's net, I wonder? I've never heard of a single person on
> > the list. But then I guess I lead a pretty isolated existence.

> >

> > On Jan 16, 2007, at 1:35 PM, Catherine Daly wrote:

> >

> > > <http://www.sundress.net/bestof/>

> > >

> > > --

> > > All best,

> > > Catherine Daly

> > > [REDACTED]

> > >

> >

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> --

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

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

>

[↑ Contents](#)

345. **Anny Ballardini**
Re: "'Best' of the 'Net 2006"

Wed 17 Jan 2007

But I do know David Graham and highly recommend him:

<http://www.sundress.net/bestof/grahamd.htm>

On 1/17/07, Anny Ballardini <[REDACTED]> wrote:

>

> Make it two of us then who have never heard of him.

>

> Anny Ballardini

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

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

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

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

> Friedrich Nietzsche

>

>

>

> On 1/16/07, Dan Coffey <[REDACTED]> wrote:

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> > If you've never heard of Peter Jay Shippy, then that means you

> > probably haven't read any of his poems, and THAT means you are missing

> > out.

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> > On 1/16/07, mIEKAL aND <[REDACTED]> wrote:

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> > > the list. But then I guess I lead a pretty isolated existence.

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> > > > <http://www.sundress.net/bestof/>

> > > >

> > > > --

> > > > All best,

> > > > Catherine Daly

> > > > [REDACTED]

> > > >

> > >

> >

> >

> > --
> > <http://hyperhypo.org/blog>
> > <http://www.pftborder.blogspot.com>
> >
>
>

[↑ Contents](#)

346. **mIEKAL aND**

NEW CBOOKS FROM SMALL CHAPBOOK PROJECT

Wed 17 Jan 2007

NEW CBOOKS FROM SMALL CHAPBOOK PROJECT

for early 2007, we present EIGHT new chapbooks, including the first '4 around 1', four full-length cbooks by one writer concerning a matter of his/her own interest.

THE CHAPBOOKS

mIEKAL aND -- Logos Longshot -- essays in poly-artistry & human interaction. Early notes to aND's life-work, Samsara Congeries, having a dense syntax and idea-proliferation.

Martha Deed -- 65 X 65 -- an autobiography in 65 short paragraphs portraying people important to the poet's spiritual development, people who have left an imprint.

Michelle Greenblatt/Sheila E Murphy -- Ghazals 1--19 -- An intriguing collaboraiton by two poets in different stages of their poetic careers. A ghazal is a Persian ecstatic lyric song, with a single voice for the reader.

****'4 around 1'****

Jukka-Pekka Kervinen

THROUGH LIGHT (#1, katha)

AND NONE (#2, isa)

INHALING (#3, taitturuya)

IS BEHIND (#4, aitareya)

The first in this new series, four chapbooks with a single concern, this time, a computer manipulation of texts taken from the Hindu Upanishads. It's interesting to see how words of a spiritual nature are mixed with everything 'including the kitchen sink' -- computer code, words

and parts of words with no relation to anything but the air in the center of the heart.

Rob McLennan -- ottawa poems (blue notes) -- Wonderful blues-like improvisations on the poet's home-city characterized by diverse spatial arrays. The poems show McLennan's affection for the city.

HOW TO ORDER THESE CBOOKS:

Send \$6 per title (\$20 for the '4 around 1' series), plus \$1 per title shipping, to:

Peter Ganick
small chapbook project
45 Ravenwood Road
West Hartford CT 06107-1539

For international postage, please inquire.

All packages shipped Media Mail. Inquire about 'first class'.

Please include your email address with order.

HOW TO SUBMIT A MANUSCRIPT:

Send an email to <[REDACTED]> to receive directions. All books are printed on heavy, bright-white stock, and average 32 -- 40 pages.

THANK YOU FOR READING THIS.

[↑ Contents](#)

347. **Thomas Orange**
Re: "'Best' of the 'Net 2006"

Wed 17 Jan 2007

i've heard of shippy but i've never heard of the judges...

"So here for your enjoyment are the top six stories and twenty-one poems published online between June 1, 2005 and June 30, 2006 as chosen by our guest judges Paul Guest and Jaimee Wriston Colbert."

<http://www.sundress.net/bestof/note.htm>

...which may go further to answering miekal's question "Best of who's net?" than anything about the contest winners. also, the submissions appear to be self-selecting, which greatly reduces any claim to "objectivity" that could be made on behalf of the process.

bests,
tom orange

Dan Coffey <[REDACTED]> wrote: *If you've never heard of Peter Jay Shippy, then that means you probably haven't read any of his poems, and THAT means you are missing out.*

On 1/16/07, mIEKAL aND wrote:
Best of who's net, I wonder? I've never heard of a single person on the list. But then I guess I lead a pretty isolated existence.

On Jan 16, 2007, at 1:35 PM, Catherine Daly wrote:

<http://www.sundress.net/bestof/>

--

All best,
Catherine Daly
[REDACTED]

[↑ Contents](#)

348. **William Allegrezza**
CFP: Experimental Writing in the Midwest
Wed 17 Jan 2007

I'm putting together a special session for the Chicago MLA next year. The session will explore experimental writing in the Midwest from a critical standpoint as it has emerged in the past twenty-five years. As many of you on this list could speak to this topic, I invite anyone who is interested to send me an abstract of 250 words concerning your proposed topic. I don't have anything specific in mind, so I'm interested in seeing what people will come up with from any "experimental" genre. Please submit abstracts to [REDACTED] or backchannel.

Bill Allegrezza

[↑ Contents](#)

349. **David-Baptiste Chirot**
"Rumble, young man, rumble" Happy Birthday Muhammad Ali the Greatest!
Wed 17 Jan 2007

Happy 65th Birthday Muhammad Ali

"float like a butterfly
sting like a bee"

a fighter in the ring
a messenger of Peace in the world

The MSN

Entertainment Guide to Golden Globes is here. Get all the scoop.
<http://tv.msn.com/tv/globes2007/?icid=nctagline2>

[↑ Contents](#)

350. **reJennifer Bartlett**
Teaching Search

Wed 17 Jan 2007

Hi all,

I'm sorry to be a pest, but I'm still trying to put my feelers out for a job. If anyone's school happens to need a last minute adjunct to teach English Comp, please backchannel. I'm in Brooklyn, but will travel. I have five years of teaching experience, and all the good stuff!

Best, Jennifer Bartlett

--

Fixing up the home? Live Search can help
[http://imagine-windowslive.com/search/kits/default.aspx?
kit=improve&locale=en-US&source=hmemailtaglinenov06&FORM=WLMTAG](http://imagine-windowslive.com/search/kits/default.aspx?kit=improve&locale=en-US&source=hmemailtaglinenov06&FORM=WLMTAG)

[↑ Contents](#)

351. **Gabrielle Welford**
Re: The Definitive Book On Poetic Form?

Wed 17 Jan 2007

the week of oops...

On Mon, 15 Jan 2007, vulture protein wrote:

Tony -

I looked at the Princeton book on Amazon and I definitely feel that is what I'm looking for. But I like your idea - I'll probably end up getting both, but I'll start off with the Princeton!

By the way - this is Tony Hooper. And yes I probably should have asked this question a long time ago, but I'm just getting around to it

now!

I've been well - I'm still working for <http://www.zzounds.com/> one of the perks being that I get great deals on gear. I started playing with a new band this month and that's been going great so far (I will of course let you know if we play any high profile venues...)

I mostly lurk on this listserve - It's a way (one of the ways) for me to keep up on what's going on in the poetry world. I've found many cool websites / resources because of this list, but a few people who post here can drive me crazy!

Thanks for the suggestions!

Tony

*On 1/15/07, Tony Trigilio <[REDACTED]> wrote:
Hey, Tony--*

I'm really just seconding what Dan wrote, but I wanted to add that if you want the comprehensive, go with the Princeton book, and if you want the playful (and maybe more user-friendly or writerly), go with the Padgett book. I use both all the time, depending on context.

*Best,
Tony*

**Date:* Mon, 15 Jan 2007 10:56:05 -0600
Reply-To: UB Poetics discussion group <[REDACTED]>
Sender: UB Poetics discussion group <[REDACTED]>
From: vulture protein <[REDACTED]>
Subject: The Definitive Book On Poetic Form?
Content-Type: text/plain; charset=ISO-8859-1; format=flowed
Content-Disposition: inline*

Hello List, Can anyone recommend a dense and comprehensive book on poetic form? Ideally I want to be able to look up any poetic form in this book and find an example of the form, a brief history of the form, and the specifications of the form. Any suggestions would be kindly appreciated! Thanks! Tony

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](#)

352. **mIEKAL aND**
The writing automaton

Wed 17 Jan 2007

(check out the videos of the doll in action, still works after all these years)
from fogonazos:

The writing automaton

In the eighteenth century, 200 years before little ASIMO started to walk or to climb stairs, the great Jaquet-Droz built an automaton which could scrawl any sentence on a piece of paper and had a chilling repertory of human-like movements. Read the story and then check it out at the videos:

Completed by 1772, 'The Writer' was the most perfect and complex automaton built by swiss clockmaker Jaquet-Droz. His astonishing mechanism was presented in every court in Europe and fascinated the world's most important people: the kings and emperors of China, India and Japan.

<http://fogonazos.blogspot.com/2007/01/writing-automaton.html>

[↑ Contents](#)

353. **Murat Nemet-Nejat**
Re: The writing automaton

Wed 17 Jan 2007

What is fascinating to me about it is that Jaquet-Droz was a clockmaker. The 18th century vision of God was a clockmaker, who wound up the clock and left it to run: therefore, the automaton as an image of the universe with traces of the hand of God.

My guess is that the 18th century obsession with toys as replicas (as our present obsession with computers and digital language?) has religious implications.

Ciao,

Murat

On 1/17/07, mIEKAL aND <[REDACTED]> wrote:

>

> (check out the videos of the doll in action, still works after all
> these years)

>

> from fogonazos:

>

> The writing automaton

>

> In the eighteenth century, 200 years before little ASIMO started to
> walk or to climb stairs, the great Jaquet-Droz built an automaton
> which could scrawl any sentence on a piece of paper and had a
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> automaton built by swiss clockmaker Jaquet-Droz. His astonishing
> mechanism was presented in every court in Europe and fascinated the
> world's most important people: the kings and emperors of China, India
> and Japan.

>

> <http://fogonazos.blogspot.com/2007/01/writing-automaton.html>

>

[↑ Contents](#)

354. **Lewis LaCook**

***The Courtship of Eddie's Father - New Audio by Lewis LaCook at
lewislacook.org***

Wed 17 Jan 2007

http://www.lewislacook.org/index.php?option=com_zoom&Itemid=43&page=view&catid=1&PageNo=2&key=14&hit=1

Lewis LaCook, Senior Engineer
Abstract Outlooks Media

<http://www.abstractoutlooks.com>
Abstract Outlooks Media - Premium Web Hosting, Development, and Art
Photography

<http://www.lewislacook.org>
[lewislacook.org](http://www.lewislacook.org) - New Media Poetry and Poetics

<http://www.xanaxpop.org>

Xanax Pop - the poetry of Lewis LaCook

||<http://www.abstractoutlooks.com>||

Abstract Outlooks Media - A New Vision for A New Web

Hosting, Design, Development, Photography

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

New Media Poetry and Poetics

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

Xanax Pop - A Bloge of Poemes

Need Mail bonding?

Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

[↑ Contents](#)

355. **Vernon Frazer**

e-mail for Jessica Hagedorn and Edward Sanders (setn on behalf of Michael Rothenberg)

Wed 17 Jan 2007

I am looking for e-mail for Jessica Hagedorn and Edward Sanders.

Would appreciate it.

Best, Michael

██████████

[↑ Contents](#)

356. **Wes Chapman**

Re: The writing automaton

Wed 17 Jan 2007

Certainly metaphysical ones, although the implications go all different ways. Cf. Descartes, who likens the body to a clock, the implication being that the body is mechanical but the mind is not; here the "clockwork" idea supports Cartesian dualism. If I recall correctly, however, Baron d'Holbach also uses a clockwork metaphor in his monist and mechanistic vision of human beings; here the clockwork metaphor supports the view that there is no such thing as free will. And of course there's Hoffman's "The Sandman," which discounts the too-easy idea of the humans as clockwork (various people mistake Olympia for a human, but they're fools to do so), only to conclude that humans are nevertheless driven by impulses beyond their control. Etc.

Wes Chapman

Murat Nemet-Nejat wrote:

> What is fascinating to me about it is that Jaquet-Droz was a clockmaker.
> The
> 18th century vision of God was a clockmaker, who wound up the clock and
> left
> it to run: therefore, the automaton as an image of the universe with traces
> of the hand of God.
>
> My guess is that the 18th century obsession with toys as replicas (as our
> present obsession with computers and digital language?) has religious
> implications.
>
> Ciao,
>
> Murat
>
> On 1/17/07, mIEKAL aND <[REDACTED]> wrote:
>
>>
>> (check out the videos of the doll in action, still works after all
>> these years)
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>> In the eighteenth century, 200 years before little ASIMO started to
>> walk or to climb stairs, the great Jaquet-Droz built an automaton
>> which could scrawl any sentence on a piece of paper and had a
>> chilling repertory of human-like movements. Read the story an then
>> check it out at the videos:
>>
>> Completed by 1772, 'The Writer' was the most perfect and complex
>> automaton built by swiss clockmaker Jacquet-Droz. His astonishing
>> mechanism was presented in every court in Europe and fascinated the
>> world's most important people: the kings and emperors of China, India
>> and Japan.
>>
>> <http://fogonazos.blogspot.com/2007/01/writing-automaton.html>
>>

--

Wes Chapman
Associate Professor of English
Illinois Wesleyan University
P.O. Box 2900
Bloomington, IL 61702-2900


[↑ Contents](#)

357. **Stephen Vincent**

³Water Spilled From Source To Use² Lawrence Weiner

Wed 17 Jan 2007

³Water Spilled From Source To Use² is a 1984 text/site (sight!) piece by text artist Lawrence Weiner on a Greenwich Street near Canal in NYC. A visit to my blog will give you photo and commentary (with additional thanks to Alan Sondheim, miEKAL and David Abel for their various inputs):

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

Of course you are welcome to cruise/scroll down for city texts & images - or what Lisa Robertson calls the 'soft architecture' of looking, interpreting.

Your comments always appreciated.

Stephen Vincent

[↑ Contents](#)

358. **Stephen Vincent**

New de blog / Lawrence Weiner, etc

Wed 17 Jan 2007

³Water Spilled From Source To Use² is a 1984 text/site (sight!) piece by text artist Lawrence Weiner on a Greenwich Street near Canal in NYC. A visit to my blog will give you photo and commentary (with additional thanks to Alan Sondheim, miEKAL and David Abel for their various inputs):

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Of course you are welcome to cruise/scroll down for city texts & images - or what Lisa Robertson calls the 'soft architecture' of looking, interpreting.

Your comments always appreciated.

Stephen Vincent

[↑ Contents](#)

359. **Tom W. Lewis**
new work on Minnesotan Ice
Wed 17 Jan 2007

now on <http://minnesotan-ice.blogspot.com/> :

contributions by Mary Kasimor & David Christopher La Terre, as well as the usual reportage from L'Etoile Du Nord . . .

[↑ Contents](#)

360. **David-Baptiste Chirot**
FW: Amazon Petition re Carter's Book, article re protest & poetry (Brian Turner's)
Wed 17 Jan 2007

Whatever one may think re President Carter, his new book and the issues involved--

this is a truly bizarre story--

i don't think i have ever come across a mega-bookseller running a long attack review to go with a book they are selling--

something very frightening abt it in regards to freedom of speech, press-- more info with the Petition-

"Tell Amazon to Treat Carter's Book Fairly"

hosted on the web by our free online petition service, at:

<http://www.PetitionOnline.com/Amazon07/>

an interesting article re protest /lack thereof and also role of poetry in war; has anyone else read Brian Turner's book of poems HERE, BULLET quoted from in the article?

<http://www.informationclearinghouse.info/article16195.htm>

[The MSN Entertainment Guide to Golden Globes](#) is here. Get all the scoop.
<http://tv.msn.com/tv/globes2007/?icid=nctagline2>

[↑ Contents](#)

361. **Eric Dickey**

**Re: FW: Amazon Petition re Carter's Book, article re protest & poetry
(Brian Turner's)**

Wed 17 Jan 2007

I found Here, Bullet by Brian Turner very moving. The title seems to call for the bullet to come to the speaker, come kill me, bullet, please take me out of this hell hole. However, I wasn't completely satisfied with the title poem: It drew attention to the location and place. After that, I couldn't tell if Turner, a soldier, was pro- or anti-war. In the Kamiya piece, the ending excerpt is a perfect example: sometimes the second person in a poem can refer to the first person, but I question whether that's the case with Turner.

Still, a very powerful book, well-worth the read and all of the accolades it has received.

David-Baptiste Chirot <[REDACTED]> wrote:

Whatever one may think re President Carter, his new book and the issues involved--

this is a truly bizarre story--

i don't think i have ever come across a mega-bookseller running a long attack review to go with a book they are selling--

something very frightening abt it in regards to freedom of speech, press--
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The MSN
Entertainment Guide to Golden Globes is here. Get all the scoop.
<http://tv.msn.com/tv/globes2007/?icid=nctagline2>

Bored stiff? Loosen up...

Download and play hundreds of games for free on Yahoo! Games.

[↑ Contents](#)

362. **Jim Andrews**

Re: The writing automaton

Wed 17 Jan 2007

It is a little-appreciated irony that Turing devised the fundamental object of the theory of computation--the Turing machine (he called it the "a-machine")--in a successful effort to demonstrate the existence of tasks for which no algorithm can possibly ever exist (humans are not necessarily capable of such tasks either). In other words, he wanted to demonstrate the existence of tasks that no machine will ever be capable of. When we pause and reflect on what Turing set out to prove, we realize that, to do it, he needs to devise a machine that *can do anything that any conceivable machine can do* (which is a tall order), and then show that it can't do certain tasks.

In devising the Turing machine, which was simply a means toward the proof, he devised the fundamental theoretical object of which all contemporary computers are instantiations. In demonstrating the existence of certain tasks that the machine is incapable of, he solved Hilbert's 'Entscheidungsproblem' ('decision problem'), one of the most famous mathematical problems of the day.

So is The Writing Automaton a computer? The question can be rethought this way: is it capable of anything that a Turing machine is capable of? If it is, it is said to be 'Turing complete' (

http://en.wikipedia.org/wiki/Turing_completeness).

ja

<http://vispo.com>

[↑ Contents](#)

363. **Carol Novack**

Reading 1/21

Wed 17 Jan 2007

Dear Colleagues:

Here are the revised particulars for this coming Sunday, the 21st. I'll be reading again next Thursday (probably different stuff) in Astoria, if you can't make this reading in the East Village. But if you can't make either of these, there's our KGB Mad Hatters' Rev reading on Friday night, the 26th --- featuring Norman Lock, Terese Svoboda & Deb Olin Unferth.

See: <http://www.madhattersreview.com/events.shtml>.

In Dementia,

Carol

*THE **PHOENIX** READING SERIES @ HIGH CHAI*

18 Ave B (between 1st & 2nd)



*Sunday, January 21, 2007 ****2pm** *

*Carol Novack *is a long lapsed criminal defense/constitutional lawyer. Her writings can and will be found in many publications, including The Penguin Book of Australian Women Poets, American Letters & Commentary, Anemone Sidecar, Big Bridge, BlazeVOX, Del Sol Review, Diagram, First Intensity, 5_Trope, La Petite Zine, LIT, Milk, Notre Dame Review, Salt River Review, and Word Riot. Carol publishes and edits the offbeat e-journal Mad Hatters' Review, teaches innovative fiction writing at The Women's Studio Center, curates a reading series at the KGB Bar, and writes a humorous advice column for City Scoops under the nom Loopy Lulu.

*Anne Elliott **'s poetry has been featured in anthologies including Aloud: Voices from the Nuyorican Poets' Cafe, Poetry Nation: the North American Anthology of Fusion Poetry, and Verses that Hurt: Pleasure and Pain from the Poemfone Poets. She has performed (with and without ukulele) at the Whitney Museum, PS122, Dixon Place, St. Mark's Poetry Project, and others. Her short fiction has appeared in Hobart and Pindeldyboz, and she currently seeks a home for her novel, Starving Hysterical Naked. She blogs on the writing life and feral cat management at <http://assbackwards.blogspot.com>.

*Rob Stephenson *is NYC based writer, composer, and visual artist. His writings have appeared in print and online in such publications as Entangled Lives, Skin and Ink, Blithe House Quarterly, Velvet Mafia, Dangerous Families, Problem Child, Best Bisexual Erotica, and Perspectives on Evil and Human Wickedness; writings will also emerge shortly in Issue 7 of Mad Hatters' Review. Rob Stephenson's first novel is forthcoming from Suspect Thoughts Press. His drawings have been exhibited at the Intersection Art Gallery in San Francisco, the Headlands Center for the Arts, the Katona Museum, and the Wexner Center for the Arts. His experimental music CD "dog" composed with Mikael Karlsson is now out on Please MusicWorks. Visit www.dog-cd.com.

OPEN READING FOLLOWS—AS TIME ALLOWS

One Purchase & Donation

[↑ Contents](#)

364. **Jason Quackenbush**

**Re: FW: Amazon Petition re Carter's Book, article re protest & poetry
(Brian Turner's**

Wed 17 Jan 2007

This is a fascinating issue. I recently stopped shopping at a bookstore i quite like because the owner was loudly voicing the view that Howard Zinn was an unamerican communist who only told lies about america as he was selling a copy of A People's History of the United States to a young woman.

I won't give money to merchants who think they have a right to do that to their customers. Amazon included.

On Wed, 17 Jan 2007, David-Baptiste Chirot wrote:

Whatever one may think re President Carter, his new book and the issues involved--

*this is a truly bizarre story--
i don't think i have ever come across a mega-bookseller running a long attack review to go with a book they are selling--
something very frightening abt it in regards to freedom of speech, press--
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in the article?*

<http://www.informationclearinghouse.info/article16195.htm>

*The MSN Entertainment Guide to Golden Globes is here. Get all the scoop.
<http://tv.msn.com/tv/globes2007/?icid=nctagline2>*

[↑ Contents](#)

365. **heidi arnold**

Stop the War on Terror -- And All Wars

Wed 17 Jan 2007

Current NY Times Op-Ed:

<http://select.nytimes.com/2007/01/18/opinion/18herbert.html?hp>

--

www.heidiarnold.org

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

[↑ Contents](#)

366. **Alan Sondheim**

the disappearance of performers

Thu 18 Jan 2007

the disappearance of performers

123 through Incidence performers, Foofwa d'Imobilite, sFx Alan Sondheim

YouTube not bad here:

http://www.youtube.com/watch?v=RkHhzj_x3wo

Fuller version:

<http://www.asondheim.org/123.mp4>

early rediscovered instrumental rehearsal tapes (73?- 75?) w/ Laurie Anderson (violin), Alan Sondheim (mandolin, guitar)

<http://www.asondheim.org/lauriealan4star.mp3>

<http://www.asondheim.org/lauriealan5star.mp3>

the rediscovery of a tenuous history of culture and net before collapse

early tapes with other performers forthcoming

[↑ Contents](#)

367. **Mark Truscott**

January 24: NourbeSe Philip and Thomas in Toronto

Thu 18 Jan 2007

Come out of the cold, and come to this reading!

January 24, 7:30 p.m.

M. NourbeSe Philip and Hugh Thomas (bios below)

Mercer Union, A Centre for Contemporary Art

37 Lisgar St., Toronto

Tonnes of information (including recordings of previous readings and a map):
www.testreading.org

Next month: February 7: Nicole Brossard + Barbara Godard and Sharon Harris

Hope to see you there,

Mark

***** M. NOURBESE PHILIP is a poet, essayist, novelist and playwright who lives in the space-time of the City of Toronto. She practised law in the City of Toronto for seven years before leaving to write full time. She has published four books of poetry, one novel and three collections of essays. She was awarded a Pushcart Prize (USA) in 1981, the Casa de las Americas Prize (Cuba) in 1988, the Tradewinds Collective Prize in 1988 and was made a Guggenheim Fellow in Poetry (USA) in 1990. In 1994 she was awarded the Lawrence Foundation Prize (USA) for short fiction and her work was recognized in 1995 by the Arts Foundation of Toronto by its Writing and Publishing Award. In 1999 her play Coups and Calypsos was a Dora Award finalist. She recently completed a residency at the Rockefeller Foundation, Bellagio, Italy.

HUGH THOMAS is a poet and translator currently living in Fredericton, where he teaches mathematics at the University of New Brunswick. He is the author of Mutations (BookThug, 2004) and has poems in the anthology Shift & Switch: New Canadian Poetry (Mercury, 2005) and the magazines dig and This among others.

[↑ Contents](#)

368. **David Applegate**
****NEW* Brooklyn reading series!***

Thu 18 Jan 2007

The Confessional
a free monthly reading series at The Abbey.

Featuring Adam Burchard
and Bad Noise Productions' David Applegate

January 20 Seven PM

536 Driggs btw N. 7th and N. 8th

Please join us for the 1st installment!

[↑ Contents](#)

369. **Rob McLennan**

living the arts in ottawa: an open letter

Thu 18 Jan 2007

living the arts in ottawa: an open letter

<http://robmcclennan.blogspot.com/2007/01/living-arts-in-ottawa-open-letter.html>

& while i was posting, the ottawa citizen editorial (fraction) from today's paper:

<http://www.canada.com/ottawacitizen/news/editorials/story.html?id=07b37fef-d800-4da6-a142-d736ef032095>

rob

-- 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](#)

370. **kevin thurston**

buffalo small press fair

Thu 18 Jan 2007

Hello!

I'm excited to announce the Buffalo Small Press Fair. Christopher Fritton & I have been working diligently behind the scenes to set-up the space, now we need people like you to populate it.

The Buffalo Small Press Fair is designed to bring together a plurality of people in different veins of publishing: poetry, fiction, comics, graphic design, politics, etc. for a one-day event March 31st at the beautiful Karpeles Manuscript museum. Along with vendors, we will have an exhibit provided by Michael Basinski of the SUNY Buffalo Poetry & Rare Books Library highlighting Buffalo's small press history. There is also space for possible round-tables, forums and the like, so if that interests you too, please let either myself or Christopher Fritton know.

The website <<http://buffalosmallpress.org/>> is complete enough for you to get an overview and perhaps answer some questions you may have.

What else? We are looking for vendors. You can fill this out online<<http://www.buffalosmallpress.org/participate/vendor-application/>> <<http://www.buffalosmallpress.org/participate/vendor-application/>>and even pay through PayPal if you wish.

Please forward this email to any interested parties--our scope currently is regional (Ohio, up through Toronto, Syracuse to the east & Pittsburgh to the south--give or take).

Also occurring that weekend (starting Thursday, running through Saturday) will be the second Electric City Spectacular. Last year's event saw numerous artists reading, performing & screening films. Saturday night's event will likely be at the Karpeles Manuscript museum also, making for quite a day-trip.

Thank you in advance for your support,

Chris & Kevin

--

<http://www.angelfire.com/poetry/thepixelplus/nhdoublewide.html>

[↑ Contents](#)

371. **Mark Weiss**

Jaime Saenz

Thu 18 Jan 2007

Here's an important book that I'll be ordering this afternoon: *The Night*, by Jaime Saenz, translated by Forrest Gander and Kent Johnson. Some of you may know their wonderful selected Saenz, *Immanent Visitor*, published a couple of years ago. Saenz is Bolivia's greatest poet, and his booklength *The Night* is his greatest poem. A bargain at \$19.95.

<<http://press.princeton.edu/titles/8377.html>><http://press.princeton.edu/titles/8377.html>

[↑ Contents](#)

372. **Michael Tod Edgerton**

Re: Jaime Saenz

Thu 18 Jan 2007

Is it out yet? They had it on pre-order at MLA. I LOVE *The Night*--or at least the excerpt I read of it in the journal *No* a couple of issues back.

Tod

Mark Weiss <[REDACTED]> wrote: Here's an important book that I'll be ordering this afternoon: *The Night*, by Jaime Saenz, translated by Forrest Gander and Kent Johnson. Some of you may know their wonderful selected Saenz, *Immanent Visitor*, published a couple of years ago. Saenz is Bolivia's greatest poet, and his booklength *The Night* is his greatest poem. A bargain at \$19.95.

<http://press.princeton.edu/titles/8377.html>

"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge

Looking for earth-friendly autos?
Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center.

[↑ Contents](#)

373. **Adam Fieled**
Mark Lamoureux on PFS Post

Thu 18 Jan 2007

Check out four lovely poems from NYC poet Mark Lamoureux on PFS Post:

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

along w a new interview w Eric Baus, poems from Bill Allegrezza, Jeff Crouch, Susan Wallack, Steve Halle, and others...

Love,
Ad

Check out the all-new Yahoo! Mail beta - Fire up a more powerful email and get things done faster.

[↑ Contents](#)

374. **Jay Dougherty**
Interview with poet Todd Moore

Thu 18 Jan 2007

PoetryCircle is pleased to present an interview with poet Todd Moore, conducted by poet Anita L. Wynn.

<http://www.poetrycircle.com/index.php/topic,3149.0.html>

[↑ Contents](#)

375. **Ruth Lepson**
Re: Mark Lamoureux on PFS Post

Thu 18 Jan 2007

yes they are lovely, congrats to Mark

On 1/18/07 4:40 PM, "Adam Fieled" <[REDACTED]> wrote:

| Check out four lovely poems from NYC poet Mark Lamoureux on PFS Post:

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

along w a new interview w Eric Baus, poems from Bill Allegrezza, Jeff Crouch, Susan Wallack, Steve Halle, and others...

*Love,
Ad*

Check out the all-new Yahoo! Mail beta - Fire up a more powerful email and get things done faster.

[↑ Contents](#)

376. **Sina Queyras**

corey frost

Fri 19 Jan 2007

Anyone have Corey's email? (Or Corey can you get in touch?)

Thanks.

Sina

--

Sina Queyras
Visiting Assistant Professor
Department of English
Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392


[↑ Contents](#)

377. **Alan Sondheim**

strange video and other audio

Fri 19 Jan 2007

strange video and other audio

strange video

lecturing on nabil kanso on google tv

i don't know who put this up

i didn't

i seem to touch my face a lot

i lost weight

i jumped up and down with the analog video frame
who am i what have i done

<http://video.google.com/videoplay?docid=1019448160506157197&q=%22Alan+Sondheim%22&hl=en>

i knew kanso but don't know what he's up to

=====

more from archive: david smith, alan sonndheim, 198?
sonndheim, guitar, smith, electronic setups

<http://www.asondheim.org/davidalan1.mp3>

<http://www.asondheim.org/davidalanstar2.mp3>

notes from conversation w/ david bohm, 1974?

<http://www.asondheim.org/davidbohmnnotesmall.mp3>

music with chris frantz & others, 1973?

<http://www.asondheim.org/franzstarsection1.mp3>

[↑ Contents](#)

378. **EH**

St. Joseph College Reading 2/6

Fri 19 Jan 2007

6 Tues., Poets of the Film Forum Aesthetic: A Poetry Reading - In celebration of the new 16-poet anthology entitled *Oh One Arrow* published by Film Forum Press, editors Adam Golaski and Matthew Klane will read selections from this volume of contemporary poetry with a focus on experiment and serial poetry. Admission: free of charge. The Bruyette Athenaeum's 2nd Floor Reception Room, St. Joseph Collge, Hartford, CT, 7:30 p.m. For more information, contact Dennis Barone, Ph.D., at [REDACTED] or [REDACTED].

More information on the poets in attendance can be found at
<http://www.flimforum.blogspot.com/>:

Lori Anderson Moseman

John Cotter

editor Adam Golaski &

editor Matthew Klane

& local guest poet

Eric Hoffman

date & time: February 6, 2007; 7:30pm

location: St. Joseph College, 2nd floor reception room

copies of the flim forum press anthology Oh One Arrow will be available for purchase

Be a PS3 game guru.

Get your game face on with the latest PS3 news and previews at Yahoo! Games.

[↑ Contents](#)

379. **Andrew Epstein**

Publication Announcement: Beautiful Enemies: Friendship and Postwar American Poetry

Fri 19 Jan 2007

I'm pleased to announce that my book Beautiful Enemies: Friendship and Postwar American Poetry was recently published by Oxford University Press. I've pasted information below about the book. It can be purchased through Amazon and other booksellers, and through the Oxford website, for a discount, if you use a special promotional code (25535).

<http://www.us.oup.com/us/catalog/general/subject/LiteratureEnglish/Poetry/American/?view=usa&ci=9780195181005>

If you might be interested in reviewing the book, please let me know.

Thanks -

Andrew

Beautiful Enemies: Friendship and Postwar American Poetry (Oxford University Press, 2006)

Although it has long been commonplace to imagine the archetypal American poet singing a solitary "Song of Myself," much of the most enduring American poetry has actually been preoccupied with the drama of friendship. In this lucid and absorbing study, Andrew Epstein argues that an obsession with both the pleasures and problems of friendship erupts in the "New American Poetry" that emerges after the Second World War. By focusing on some of the most significant postmodernist American poets - the "New York School" poets John Ashbery, Frank O'Hara, and their close contemporary Amiri Baraka - Beautiful

Enemies reveals a fundamental paradox at the heart of postwar American poetry and culture: the avant-garde's commitment to individualism and nonconformity runs directly counter to its own valorization of community and collaboration. In fact, Epstein demonstrates that the clash between friendship and nonconformity complicates the legendary alliances forged by postwar poets, becomes a predominant theme in the poetry they created, and leaves contemporary writers with a complicated legacy to negotiate. Rather than simply celebrating friendship and poetic community as nurturing and inspiring, these poets represent friendship as a kind of exhilarating, maddening contradiction, a site of attraction and repulsion, affinity and rivalry.

Challenging both the reductive critiques of American individualism and the idealized, heavily biographical celebrations of literary camaraderie one finds in much critical discussion, this book provides a new interpretation of the peculiar dynamics of American avant-garde poetic communities and the role of the individual within them. By situating his extensive and revealing readings of these highly influential poets against the backdrop of Cold War cultural politics and within the context of American pragmatist thought, Epstein uncovers the collision between radical self-reliance and the siren call of the interpersonal at the core of postwar American poetry.

* * * *

"Beautiful Enemies charts the fascinating tensions between individual and community in the New York poetry world of mid-century. For post-World War II poets, friendship was at once the engine that made poetry come alive, and yet it could also be confining and oppressive – the source of competition as well as nourishment. Andrew Epstein examines the role community played in the forging of New York poetics – a poetics that cannot be dissociated from its relation to

Cold War politics. His is a fascinating, beautifully documented investigation, both of individual poems and of the interlocking friendships that animated their production."

-- Marjorie Perloff, author of *Frank O'Hara: Poet Among Painters*

"In *Beautiful Enemies*, Andrew Epstein offers exemplary Emersonian readings of the intricate web connecting individual talent and collective investment in the poetry and poetics of John Ashbery, Frank O'Hara, and Amiri Baraka. Averting the Cold War myth of the individual voice in the wilderness of conformity, Epstein gives us voices in conversation and conflict, suggesting that resistance to agreement is at the heart of a pragmatist understanding of literary community."

-- Charles Bernstein, Donald T. Regan Professor of English, University of Pennsylvania

"The premise is simple-John Ashbery and Frank O'Hara were frenemies, as were O'Hara and LeRoi Jones (now Amiri Baraka)-but Florida State University assistant professor Epstein handles it with such care and intelligence, that his study ends up revealing a great deal about the American midcentury avant-garde. For those in the know, the above two friendships won't be news, but never before have they been presented in such painstaking detail, backed by a wealth of letters and readings of the poets' verse that are patient in the explication, and in their refusal to draw easy conclusions about the nature of the relationships under discussion. Two opening chapters offer an introduction to the avant-garde as it functioned in American culture, and to its Emersonian origins, followed by individual chapters considering each of the three poets (with close references to the other two, and to many other poets and artists), and a final summation of the many paradoxes and contradictions encountered therein. Anyone with an interest in the ways great poetry depends on

complex and extraordinary relationships will find this book deeply rewarding." -- Publishers Weekly

Andrew Epstein received his Ph.D. from Columbia University and is currently an Assistant Professor of English at Florida State University. His essays and reviews have appeared in *Raritan*, *Lingua Franca*, *Fulcrum*, *Contemporary Literature* and other journals, and his poems have appeared in various journals, including *Cross-Connect*, *Conduit*, *Mississippi Review*, *Lungfull*, and *Verse*.

Andrew Epstein
English Department
Florida State University
Tallahassee, FL 32306-1580



<http://english.fsu.edu/faculty/aepstein.htm>

[↑ Contents](#)

380. **Joel Weishaus**

John Hianes

Fri 19 Jan 2007

Does anyone have an email address for John Haines?
If so, please contact me directly.

Thanks so much,
Joel

[↑ Contents](#)

381. **Bill Marsh**

Heretical Texts Vol. 3.1: Heriberto Yépez

Fri 19 Jan 2007

New from Factory School:

Heretical Texts, Volume 3, No. 1

WARS. THREESOMES. DRAFTS. & MOTHERS by Heriberto Yépez

Factory School. 2007. 66 pages, perfect bound, 6.5x9.

ISBN: 1-60001-050-4

\$12 / available through Small Press Distribution
(<http://www.spdbooks.org/>)

The complete third volume (5 books) is available at a discount direct from the publisher:

<http://www.factoryschool.org/pubs/order.html>

Description: WARS. THREESOMES. DRAFTS. & MOTHERS plays with September 11. It's a book on war. A book of hate toward the United States. A book of love toward ghosts. Several stories are triggered around the war against Iraq, among them the story of a couple of brothers involved in several love triangles. This is a love-drug-passion-esquizophrenic experiment that involves you till the end. This is a book made of orgasms and quotes. This is a book on writing in an age of Empire. This is a book on the deep meaning of 'United-States'.

Heriberto Yépez is a Mexican writer. His work has been celebrated in Latin America and the United States. He's the author of several books of narrative in Spanish, such as *El matasellos* and *A.B.U.R.T.O*, both published by Random House-Mondadori-Sudamericana. He's also the author of several collections of essays, poetry and translations. He currently teaches critical theory in Tijuana.

For more about the Heretical Texts series:

<http://www.factoryschool.org/pubs/heretical/index.html>

Volume One:

1. Dan Featherston, United States
2. Laura Elrick, *Fantasies in Permeable Structures*
3. Linh Dinh, *Borderless Bodies*
4. Sarah Menefee, *Human Star*
5. kari edwards, *obedience*

Volume Two:

1. Diane Ward, *Flim-Yoked Scrim*
2. Steve Carll, *Tracheal Centrifuge*
3. Kristin Prevallet, *Shadow Evidence Intelligence*
4. Brian Kim Stefans, *What is Said to the Poet Concerning Flowers*
5. Carol Mirakove, *Mediated*

Volume Three:

1. Heriberto Yépez, *Wars. Threesomes. Drafts. & Mothers*
2. Meg Hamill, *Death Notices*
3. Nick Piombino, *fait accompli*
4. Catherine Daly, *Chanteuse/Cantatrice*
5. Ammiel Alcalay, *Scrapmetal*

Contact: info "at" factoryschool.org [or reply backchannel to this email]

[↑ Contents](#)

382. **Maria Damon**

[Fwd: Assassination of Hrank Dink]

Fri 19 Jan 2007

This is a multi-part message in MIME format.

name="Assassination of Hrank Dink"

filename="Assassination of Hrank Dink"

by aquamarine.tc.umn.edu (UMN smtpd) with ESMTTP

Fri, 19 Jan 2007 11:50:02 -0600 (CST)

by mta-m2.tc.umn.edu (UMN smtpd) with ESMTTP

Fri, 19 Jan 2007 11:44:55 -0600 (CST)

Date: Fri, 19 Jan 2007 11:43:12 -0600 (CST)

From: Stephen Feinstein <[REDACTED]>

To: Undisclosed recipients;;

Subject: Assassination of Hrank Dink

For those of you who follow the debate on the Armenian Genocide, Turkish law 301 which makes it a crime to use the "G" word and "defame the Turkish Republic, Hrank Dink, Armenian-Turkish editor of Argos was assassinated this morning in Istanbul. We have direct connections with his group as Taner Akcam, the leading Turkish historian who confirms the events of 1915 as Genocide is on our staff.

This is from New Anatolian but you can find a lot more on the web:

Prominent Turkish-Armenian journalist Hrant Dink murdered

(AP)

19 January 2007

Journalist Hrant Dink, one of the most prominent voices of Turkey's Armenian community, was killed by a gunman Friday at the entrance to his newspaper's offices, police said.

Dink, a 53-year-old Turkish citizen of Armenian descent, had gone on trial numerous times for speaking out about the mass killings of Armenians by Ottoman Empire at the beginning of the 20th century. He had received threats from ultra-nationalists, who viewed him as a traitor.

Dink was a public figure in Turkey, and as the editor of the bilingual Turkish-Armenian newspaper Agos, one of its most prominent Armenian voices.

In his last column for Agos, Dink complained that he had become famous as an enemy of Turks and wrote of threats against him. He said he had received no protection from authorities despite his complaints.

"My computer's memory is loaded with sentences full of hatred and threats," Dink wrote. "I am just like a pigeon ... I look around to my left and right, in front and behind me as much as it does. My head is just as active."

Prime Minister Recep Tayyip Erdogan, in a news conference after the killing, vowed to catch those responsible and called the slaying an attack on Turkey's unity.

Erdogan said he had appointed top officials from the justice and security ministries to investigate the killing, and that two suspects had been arrested in Istanbul. He gave no details on the suspects.

"Hrant's body is lying on the ground as if those bullets were fired at Turkey," Can Dunder, also a journalist, told private NTV television.

Turkey's relationship with its Armenian community is fraught with tension, controversy and painful memories of a brutal past. Much of Turkey's once-sizeable Armenian population was driven out beginning around 1915.

During World War I, as the Ottoman Turkish empire fought Russian forces, some of the Armenian minority in eastern Anatolia sided with the Russians.

In May 1915, the Armenian minority, one or two million strong, was forcefully deported and marched from the Anatolian borders towards Syria and Mesopotamia (now Iraq). Many died en route.

Armenia says 1.5 million Armenians were killed in this period, either through systematic massacres or through starvation.

It alleges that a deliberate genocide was carried out by the Ottoman Turkish empire.

Turkey acknowledges that many Armenians died, but says Turks died too, and that massacres were committed on both sides as a result of inter-ethnic violence and the wider World War.

Dink had been convicted of trying to influence the judiciary in 2005 after Agos ran stories criticizing a law making it a crime to insult Turkey, the Turkish government or the Turkish national character.

The conviction was rare even in a country where trials of journalists, academics and writers have become common. Most of the cases, including that of Nobel Prize-winning novelist Orhan Pamuk last year, were either dropped on a technicality or lead to acquittals.

Fehmi Koru, a columnist at the Yeni Safak newspaper, said the killing was aimed at destabilizing Turkey.

"His loss is the loss of Turkey," Koru said. Dozens of other journalists, many of them friends of Dink, publicly condemned the killing. Broadcasters on CNN-Turk and NTV, two of the major news stations, called it "shameful," "saddening" and "embarrassing."

Dr. Stephen Feinstein, Director
Center for Holocaust and Genocide Studies
University of Minnesota
100 Nolte Hall West
315 Pillsbury Drive
Minneapolis, MN. 55455
Phone: (612) [REDACTED]
FAX: [REDACTED]
email: [REDACTED]
WEB SITE: <http://www.chgs.umn.edu>

-----090408050800080505060702--

[↑ Contents](#)

383. **Murat Nemet-Nejat**
Re: [Fwd: Assassination of Hrank Dink]
Fri 19 Jan 2007

Maria,

I just heard about it. This is horrible news.

Murat

On 1/19/07, Maria Damon <[REDACTED]> wrote:

>
>
>
>
>
>

> ----- Forwarded message -----

> From: Stephen Feinstein <[REDACTED]>

> To: Undisclosed recipients;

> Date: Fri, 19 Jan 2007 11:43:12 -0600 (CST)

> Subject: Assassination of Hrank Dink

> For those of you who follow the debate on the Armenian Genocide, Turkish
> law 301 which makes it a crime to use the "G" word and "defame the Turkish
> Republic, Hrank Dink, Armenian-Turkish editor of Argos was assassinated

> this morning in Istanbul. We have direct connections with his group as
> Taner Akcam, the leading Turkish historian who confirms the events of 1915
> as Genocide is on our staff.
>
>
> This is from New Anatolian but you can find a lot more on the web:
>
>
> Prominent Turkish-Armenian journalist Hrant Dink murdered
>
> (AP)
> 19 January 2007
>
>
> Journalist Hrant Dink, one of the most prominent voices of Turkey's
> Armenian community, was killed by a gunman Friday at the entrance to his
> newspaper's offices, police said.
>
> Dink, a 53-year-old Turkish citizen of Armenian descent, had gone on trial
> numerous times for speaking out about the mass killings of Armenians by
> Ottoman Empire at the beginning of the 20th century. He had received
> threats from ultra-nationalists, who viewed him as a traitor.
>
> Dink was a public figure in Turkey, and as the editor of the bilingual
> Turkish-Armenian newspaper Agos, one of its most prominent Armenian
> voices.
>
> In his last column for Agos, Dink complained that he had become famous as
> an enemy of Turks and wrote of threats against him. He said he had
> received no protection from authorities despite his complaints.
>
> "My computer's memory is loaded with sentences full of hatred and
> threats," Dink wrote. "I am just like a pigeon ... I look around to my
> left and right, in front and behind me as much as it does. My head is just
> as active."
>
> Prime Minister Recep Tayyip Erdogan, in a news conference after the
> killing, vowed to catch those responsible and called the slaying an attack
> on Turkey's unity.
>
> Erdogan said he had appointed top officials from the justice and security
> ministries to investigate the killing, and that two suspects had been

- > arrested in Istanbul. He gave no details on the suspects.
- >
- > "Hrant's body is lying on the ground as if those bullets were fired at
- > Turkey," Can Dunder, also a journalist, told private NTV television.
- >
- > Turkey's relationship with its Armenian community is fraught with tension,
- > controversy and painful memories of a brutal past.
- > Much of Turkey's once-sizeable Armenian population was driven out
- > beginning around 1915.
- >
- > During World War I, as the Ottoman Turkish empire fought Russian forces,
- > some of the Armenian minority in eastern Anatolia sided with the Russians.
- >
- > In May 1915, the Armenian minority, one or two million strong, was
- > forcefully deported and marched from the Anatolian borders towards Syria
- > and Mesopotamia (now Iraq). Many died en route.
- >
- > Armenia says 1.5 million Armenians were killed in this period, either
- > through systematic massacres or through starvation.
- >
- > It alleges that a deliberate genocide was carried out by the Ottoman
- > Turkish empire.
- >
- > Turkey acknowledges that many Armenians died, but says Turks died too, and
- > that massacres were committed on both sides as a result of inter-ethnic
- > violence and the wider World War.
- >
- > Dink had been convicted of trying to influence the judiciary in 2005 after
- > Agos ran stories criticizing a law making it a crime to insult Turkey, the
- > Turkish government or the Turkish national character.
- >
- > The conviction was rare even in a country where trials of journalists,
- > academics and writers have become common. Most of the cases, including
- > that of Nobel Prize-winning novelist Orhan Pamuk last year, were either
- > dropped on a technicality or lead to acquittals.
- >
- > Fehmi Koru, a columnist at the Yeni Safak newspaper, said the killing was
- > aimed at destabilizing Turkey.
- >
- > "His loss is the loss of Turkey," Koru said. Dozens of other journalists,
- > many of them friends of Dink, publicly condemned the killing. Broadcasters
- > on CNN-Turk and NTV, two of the major news stations, called it "shameful,"

> "saddening" and "embarrassing."
>
>
> Dr. Stephen Feinstein, Director
> Center for Holocaust and Genocide Studies
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> 100 Nolte Hall West
> 315 Pillsbury Drive
> Minneapolis, MN. 55455
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> email: [REDACTED]
> WEB SITE: <http://www.chgs.umn.edu>
>
>
>

[↑ Contents](#)

384. **Rebecca Weaver**
midwayjournal on the radio 1/21/07
Fri 19 Jan 2007

Just a small note to those of you who will be near a radio or web streaming on sunday:

the host of the KFAI Twin Cities community radio's WomenFolk music show, Ellen Stanley, will be interviewing yours truly about Midway Journal. The interview is part of Ellen's ongoing commitment to featuring local arts. I will appear at 130 pm this sunday. You can listen at 90.3 fm (Minneapolis) / 106.7 (St. Paul) or online at www.kfai.org/kfailive.htm. Once KFAI has their archives up, we'll post a link to the interview.

Our new issue will be up soon--look forward to hearing from us!

Best,
Rebecca Weaver

[↑ Contents](#)

385. **Tom W. Lewis**
Re: midwayjournal on the radio 1/21/07
Fri 19 Jan 2007

good deal, Rebecca -- I'll try to listen in.

Tom

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

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

On Behalf Of Rebecca Weaver

Sent: Friday, January 19, 2007 13:39

To: ██████████

Subject: midwayjournal on the radio 1/21/07

Just a small note to those of you who will be near a radio or web streaming on sunday:

the host of the KFAI Twin Cities community radio's WomenFolk music show, Ellen Stanley, will be interviewing yours truly about Midway Journal. The

interview is part of Ellen's ongoing commitment to featuring local arts.

I

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/ 106.7 (St. Paul) or online at www.kfai.org/kfailive.htm. Once KFAI has their archives up, we'll post a link to the interview.

Our new issue will be up soon--look forward to hearing from us!

Best,

Rebecca Weaver

[↑ Contents](#)

386. **Cynie Cory**

Re: Publication Announcement: Beautiful Enemies: Friendship and Postwar American Poetry

Fri 19 Jan 2007

Congrats! I have been waiting a long time for this announcement. Oxford Press ain't too shabby, eh!

Good luck with it. I can't wait to purchase it and read it.

Yours,

Cynie Cory

Andrew Epstein <████████> wrote: I'm pleased to announce that my book Beautiful

Enemies: Friendship and Postwar American Poetry was recently published by Oxford University Press. I've pasted information below about the book. It can be purchased through Amazon and

other booksellers, and through the Oxford website, for a discount, if you use a special promotional code (25535).

<http://www.us.oup.com/us/catalog/general/subject/LiteratureEnglish/Poetry/American/?view=usa&ci=9780195181005>

If you might be interested in reviewing the book, please let me know.

Thanks -
Andrew

Beautiful Enemies: Friendship and Postwar American Poetry (Oxford University Press, 2006)

Although it has long been commonplace to imagine the archetypal American poet singing a solitary "Song of Myself," much of the most enduring American poetry has actually been preoccupied with the drama of friendship. In this lucid and absorbing study, Andrew Epstein argues that an obsession with both the pleasures and problems of friendship erupts in the "New American Poetry" that emerges after the Second World War. By focusing on some of the most significant postmodernist American poets – the "New York School" poets John Ashbery, Frank O'Hara, and their close contemporary Amiri Baraka – Beautiful Enemies reveals a fundamental paradox at the heart of postwar American poetry and culture: the avant-garde's commitment to individualism and nonconformity runs directly counter to its own valorization of community and collaboration. In fact, Epstein demonstrates that the clash between friendship and nonconformity complicates the legendary alliances forged by postwar poets, becomes a predominant theme in the poetry they created, and leaves contemporary writers with a complicated legacy to negotiate. Rather than simply celebrating friendship and poetic community as nurturing and inspiring, these poets represent friendship as a kind of exhilarating, maddening contradiction, a site of attraction and repulsion, affinity and rivalry.

Challenging both the reductive critiques of American individualism and the idealized, heavily biographical celebrations of literary camaraderie one finds in much critical discussion, this book provides a new interpretation of the peculiar dynamics of American avant-garde poetic communities and the role of the individual within them. By situating his extensive and revealing readings of these highly influential poets against the backdrop of Cold War cultural politics and within the context of American pragmatist thought, Epstein uncovers the collision between radical self-reliance and the siren call of the interpersonal at the core of postwar American poetry.

* * * *

"Beautiful Enemies charts the fascinating tensions between individual and community in the New York poetry world of mid-century. For post-World War II poets, friendship was at once the engine that made poetry come alive, and yet it could also be confining and oppressive – the source of competition as well as nourishment. Andrew Epstein examines the role community played in the forging of New York poetics – a poetics that cannot be dissociated from its relation to Cold War politics. His is a fascinating, beautifully documented investigation, both of individual poems and of the interlocking friendships that animated their production."

-- Marjorie Perloff, author of *Frank O'Hara: Poet Among Painters*

"In Beautiful Enemies, Andrew Epstein offers exemplary Emersonian readings of the intricate web connecting individual talent and collective investment in the poetry and poetics of John Ashbery, Frank O'Hara, and Amiri Baraka. Averting the Cold War myth of the individual voice in the wilderness of conformity, Epstein gives us voices in conversation and conflict, suggesting that resistance to agreement is at the heart of a pragmatist understanding of literary community."

-- Charles Bernstein, Donald T. Regan Professor
of English, University of Pennsylvania

"The premise is simple-John Ashbery and Frank O'Hara were frenemies, as were O'Hara and LeRoi Jones (now Amiri Baraka)-but Florida State University assistant professor Epstein handles it with such care and intelligence, that his study ends up revealing a great deal about the American midcentury avant-garde. For those in the know, the above two friendships won't be news, but never before have they been presented in such painstaking detail, backed by a wealth of letters and readings of the poets' verse that are patient in the explication, and in their refusal to draw easy conclusions about the nature of the relationships under discussion. Two opening chapters offer an introduction to the avant-garde as it functioned in American culture, and to its Emersonian origins, followed by individual chapters considering each of the three poets (with close references to the other two, and to many other poets and artists), and a final summation of the many paradoxes and contradictions encountered therein. Anyone with an interest in the ways great poetry depends on complex and extraordinary relationships will find this book deeply rewarding." -- Publishers Weekly

Andrew Epstein received his Ph.D. from Columbia University and is currently an Assistant Professor of English at Florida State University. His essays and reviews have appeared in *Raritan*, *Lingua Franca*, *Fulcrum*, *Contemporary Literature* and other journals, and his poems have appeared in various journals, including *Cross-Connect*, *Conduit*, *Mississippi Review*, *Lungfull*, and *Verse*.

Andrew Epstein
English Department
Florida State University
Tallahassee, FL 32306-1580
[REDACTED]


<http://english.fsu.edu/faculty/aepstein.htm>

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[↑ Contents](#)

387. **Ren Powell**

Re: [Fwd: Assassination of Hrank Dink]

Fri 19 Jan 2007

Dink was one of the three writers Int. PEN brought attention to on Nov. 15. He was offered asylum so many places, but he wanted to speak out where he felt it was necessary. An amazing person who reminds us all what we often take for granted. At least I know I do.

[↑ Contents](#)

388. **Poetry Project**

Events at the Poetry Project 1/22 - 1/26

Fri 19 Jan 2007

Dear Ones,

Please join us for three great readings next week. But first enjoy your weekend AND scroll down to be reminded of the upcoming Poetry Project workshops.

Love,

The Poetry Project

Monday, January 22, 8:00 pm

Gregg Biglieri & Evelyn Reilly

Gregg Biglieri is the author of five chapbooks: Profession, Roma, Los Books, Reading Keats to Sleep and I Heart My Zeppelin. He currently lives in Buffalo, where he is finishing a dissertation on Louis Zukofsky's Bottom: On Shakespeare for the English Department at Temple University. Evelyn Reilly's first book, Hiatus, was published in 2004. A chapbook, Fervent Remnants of Reflective Surfaces, is just out. Reilly co-curates the winter segment of the Segue Reading Series. She is currently pondering the relation of ecology and poetry, and is editing ((eco (lang) (uage (reader))), a collection of essays on the subject, with Brenda Iijima.

Wednesday, January 24, 8:00 pm

Alan Gilbert, Bill Mohr & Roberto Tejada

Alan Gilbert's book of critical writings entitled *Another Future: Poetry and Art in a Postmodern Twilight* was published in the spring of 2006 by Wesleyan University Press. He is currently a Creative Capital Foundation grantee in the field of Innovative Literature (poetry). Bill Mohr has worked as a teacher of creative writing since 1974. As the editor and publisher of Momentum Press from 1974-1988, he published two major anthologies of Los Angeles poets as well as individual titles by over twenty poets and writers. His collections of poetry include *Bittersweet Kaleidoscope* (If Editions, 2006), *Thoughtful Outlaw* (Inevitable Press, 1999), *Vehemence* (New Alliance Records, 1993), *Penetralia* (Momentum Press, 1984), and *Hidden Proofs* (Bombshelter Press, 1982).

Roberto Tejada was born in Los Angeles, California (1964). From 1987 to 1997 he lived and worked in Mexico City where he founded the journal *Mandorla: New Writing From the Americas*, a forum for advanced poetry and translation. His work has been widely published in the United States and Latin America, including *Vuelta* (Octavio Paz, publisher), *The Best American Poetry 1996* (Adrienne Rich, editor), and *99 Poets | 1999: An International Poetics Symposium* (boundary 2, Charles Bernstein, editor). He teaches Art History, Theory, and Criticism at the University of California, San Diego, where he is faculty in the Visual Arts Department. He is the author of *Gift + Verdict* (Leroy Books, 1999) and *Amulet Anatomy* (Phylum Press, 2001), and *Mirrors for Gold* (Krupskaya, 2006).

Friday, January 26, 10:30 pm (Door 10:15)

Up Is Up, But So Is Down

Contributors Maggie Dubris, Richard Hell, Eileen Myles, Susie Timmons and David Trinidad join editor Brandon Stosuy in a celebratory reading for the recently published *Up Is Up, But So Is Down: New York's Downtown Literary Scene 1974-1992* (NYU Press). Using the book as a launching pad, the authors will step outside its table of contents, selecting and reading key New York texts from their own oeuvres. A reception, co-sponsored by NYU Press, will follow.

Maggie Dubris is the author of *WillieWorld* (Cuz Editions, 1998), *Weep Not, My Wanton* (Black Sparrow Press, 2002) and *Skels* (Soft Skull Press, 2004). She is presently working on an illustrated book called *The Dust Zone* with the artist Scott Gillis, parts of which can be seen at www.dustzone.com. Richard Hell's most recent CD is the 2005 retrospective *Spurts* from Warner/Rhino. His novel *Godlike* came out in 2005 too. He's at work on a book of memories. Eileen Myles has written thousands of poems since she moved to New York in 1974. Her last books were *Skies and on my way* (poems) and *Cool for You* (a novel). She's teaching at UCSD and just finished a new novel about the hell of becoming a female poet, called *The Inferno*. *Sorry, Tree*, (poems), is coming out in April from wave books. Susie Timmons was a poet in New York from 1975-1991. The city chewed her up and spit her out, and it felt great. David

Trinidad's last two books are *Plasticville* and *Phoebe 2002: An Essay in Verse*. He also co-edited the forthcoming *Saints of Hysteria: A Half-Century of Collaborative American Poetry*. He teaches poetry at Columbia College Chicago, where he co-edits the journal *Court Green*. His next book of poetry, *The Late Show*, is due from Turtle Point Press in 2007. Brandon Stosuy, a staff writer and columnist at *Pitchfork*, contributes regularly to *The Believer*, used to contribute regularly to *The Village Voice*, writes for *Paper Thin Walls*, *Seattle Weekly*, and *Spin*, and has written for *Arthur*, *BlackBook*, *Bomb*, *Bookforum*, *LA Weekly*, *Slate* and *V*, among other publications. He lives in Brooklyn, where he is at work on *The Believer's* 2007 Music Issue Compilation CD, a large essay on Gordon Lish, and his first novel.

Spring Workshops at the Poetry Project

The Poetry School Of Poetry Douglas Rothschild
Tuesdays at 7 Pm: 10 Sessions Begin February 13th

Writing poetry is difficult; writing good poetry, more difficult still. In this workshop, we will focus on exactly what we think is good in a poem & determine how our senses of aesthetics inform our responses to this question. Working within our own aesthetic notions we will then begin to refine our writing, & help each other to write the best poems that we can. The workshop will conduct a number of actual experiments with writing that will allow us to step outside the world of id, which wants to keep all the beautiful words, & into the artistic self, which understands which pieces fit & which belong elsewhere. We will also engage the basic Poetry School of Poetry premise that the poet's first job is to learn how to edit. Dgls N. Rthschld has been behind the foods table at the New Years Reading more times than it is worth mentioning. He has also written a number of chapbooks, the most ground breaking entitled *The Minor Arcane*. He has taught what seem to be innumerable college writing classes, and is currently teaching at the John Jay College of Criminal Justice, a CUNY school.

The Visible Unseen: Writing Outside Borders Akilah Oliver Thursdays at 7 pm:
10 Sessions Begin February 15th

Are poetry and prose virtual realities, simulations of something other, or the real thing? Where does the ³I² live? How many moments exist in the moment of the line? What borders of form are crucial for us to hang on to & which boundaries are collapsible? In this workshop, we will explore the connections and tensions between the visible and the unseen world/s, not as dualities or binaries, but as complementary sites of composition. Through engagement with text (written and visual), public spaces, the imagination, dreams and Eros, participants are invited to think of writing as that which re-imagines the known and the unknown. Though this is a text based workshop, poets, prose writers,

and artists from all disciplines are welcome. Readings include: Giorgio Agamben, Laura Mullen, Whitman, Anne Waldman, Derrida, & Ben Okri. Akilah Oliver is the author of the she said dialogues: flesh memory, An Arriving Guard of Angels, Thusly Coming to Greet, a(A)gust, & The Putterer's Notebook. She is faculty at the Jack Kerouac School of Disembodied Poetics Summer Writing Program at Naropa University.

Impurity Rocks! A Poetry Lab & Workshop Joanna Fuhrman
Fridays at 7 pm: 10 Sessions Begin February 16th

The class will focus on ³impure² poetry, poetry that employs a mixture of tones and styles. Special emphasis will be placed on works that combine narrative and humor with linguistic and imagistic disjunction. In-class exercises and take-home assignments will touch on issues of scale, space, sound, genre and wordplay. Time will also be devoted to reading published poems as well as in-depth discussions and critiques of student work. Joanna Fuhrman is the author of three collections of poetry, Freud in Brooklyn, Ugh Ugh Ocean and Moraine, all published by Hanging Loose Press. She has taught poetry writing at The University of Washington, The Cooper Union Saturday Outreach program and in the New York City Public Schools.

Poetry For The Page, Stage, And Computer Screen Thomas Savage Saturdays
At 12 pm: 10 Sessions Begin February 17th

This course is a writing workshop where students' writing is the main focus. Also used as inspiration and writing prompts will be samples of work by writers from The Beats, Black Mountain poets, The New York School (all generations), Language Poetry, Poets Theater, Pablo Neruda, and works being published today online, among other sources. Practices will include reading as well as writing assignments and, in a great Poetry Project tradition, in-class writing. Thomas Savage has written eight published books of poems including most recently Bamiyan Poems, Brain Surgery Poems and Political Conditions/Physical States. His poems have appeared in many print and online venues including The New York Times, Hanging Loose, Rattapallax, Big Bridge, Black Box, and regularly on the Wrying-L website. He has taught poetry workshops at The Poetry Project and Tribes Gallery.

* The workshop fee is \$350, which includes a one year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Caps on class sizes, if in effect, will be determined by workshop leaders. Please send payment and reservations to:

The Poetry Project, St. Mark's Church
Attn: Workshops

131 East 10th St.
NYC, NY 10003

For more information, or to pay by credit card, please call [REDACTED], or email:
[REDACTED].

<http://www.poetryproject.com/workshops.php>

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

Winter Calendar: <http://www.poetryproject.com/calendar.php>

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](#)

389. **Bill Marsh**
Heretical Texts Vol. 3.2: Meg Hamill
Sat 20 Jan 2007

New from Factory School:

Heretical Texts, Volume 3, No. 2

DEATH NOTICES by Meg Hamill

Factory School. 2007. 74 pages, perfect bound, 6.5x9.
ISBN: 1-60001-051-2

\$12 / available through Small Press Distribution
(<http://www.spdbooks.org/>)

The complete third volume (5 books) is available at a discount direct from the publisher:

<http://www.factoryschool.org/pubs/order.html>

Description: These poems take the form of obituaries mourning lives that have been lost in the current War in Iraq. Attempting to exclude no group from this public display of grief, alongside obituaries for Iraqi civilians and Iraqi Police, there are obituaries for American soldiers, suicide bombers, and contractors for Halliburton. The poems in DEATH NOTICES repeatedly strive to rise above blame and judgement, until the project becomes simply an effort to "sustain our gaze" long enough in order to feel all of these losses fully.

For more about the Heretical Texts series:

<http://www.factoryschool.org/pubs/heretical/index.html>

Volume One:

1. Dan Featherston, United States
2. Laura Elrick, Fantasies in Permeable Structures
3. Linh Dinh, Borderless Bodies
4. Sarah Menefee, Human Star
5. kari edwards, obedience

Volume Two:

1. Diane Ward, Flim-Yoked Scrim
2. Steve Carll, Tracheal Centrifuge
3. Kristin Prevallet, Shadow Evidence Intelligence
4. Brian Kim Stefans, What is Said to the Poet Concerning Flowers
5. Carol Mirakove, Mediated

Volume Three:

1. Heriberto Yépez, Wars. Threesomes. Drafts. & Mothers
2. Meg Hamill, Death Notices
3. Nick Piombino, fait accompli
4. Catherine Daly, Chanteuse/Cantatrice
5. Ammiel Alcalay, Scrapmetal

Contact: info "at" factoryschool.org [or reply backchannel to this email]

[↑ Contents](#)

390. **Christopher Filkins**

***Re: Amazon Petition re Carter's Book, article re protest & poetry
(Brian Turner's***

Sat 20 Jan 2007

On 1/17/07 3:49 PM, "Eric Dickey" <[REDACTED]> wrote:

After that, I couldn't tell if

> Turner, a soldier, was pro- or anti-war.

Is this important?

391. **Christopher Hamilton-Emery**
US Sales and Marketing Manager

Sat 20 Jan 2007

US Sales and Marketing Manager (Salt Publishing)

Salt is a young, innovative literary publisher with a highly- respected US and international list. We are looking to contract a US- based freelance, part-time Sales and Marketing Manager to help us double our turnover over the next three years, working for Salt for one day a week.

The role will be responsible for:

- Increasing US sales and profits in line with our strategic goals
- Developing key trade accounts with central buyers in the major chains
- Developing sales accounts with independent bookstores
- Developing library sales and small course adoptions
- Developing direct mail campaigns, including catalogue and other

mailings

- Developing direct sales through our Web site
- Co-ordinate publicity for our US authors
- Co-ordinate Salt's involvement in prizes, readings, festivals and

conferences

The successful applicant will be highly-motivated, experienced in sales, and is likely to have an understanding of the poetry and short story markets in all their forms within the US. This is an exciting opportunity to support a dynamic new publisher as it develops its US publishing program, working with a talented senior management team and a wide range of successful authors.

Please contact Chris Hamilton-Emery at [REDACTED] for more information.

Chris Hamilton-Emery | Publishing Director | Salt Publishing Ltd PO Box 937 | Great Wilbraham | Cambridge | CB1 5JX | [REDACTED] Buy from Salt and put your money into literature <http://www.saltpublishing.com/shop.htm>

101 Ways to Make Poems Sell available now! Click below to read more!

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Radio Nostalgia available now! Click below to read more!

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[↑ Contents](#)

392. **Lewis LaCook**

Left-handed Pinkie Joint - New Audio by Lewis LaCook

Sat 20 Jan 2007

http://www.lewislacook.org/index.php?option=com_zoom&Itemid=43&page=view&catid=1&PageNo=2&key=15&hit=1

improvisation composed on software synthesizer

Lewis LaCook, Senior Engineer
Abstract Outlooks Media

<http://www.abstractoutlooks.com>

Abstract Outlooks Media - Premium Web Hosting, Development, and Art Photography

<http://www.lewislacook.org>

[lewislacook.org](http://www.lewislacook.org) - New Media Poetry and Poetics

<http://www.xanaxpop.org>

Xanax Pop - the poetry of Lewis LaCook

||<http://www.abstractoutlooks.com>||

Abstract Outlooks Media - A New Vision for A New Web
Hosting, Design, Development, Photography

||<http://www.lewislacook.org>||
New Media Poetry and Poetics

||<http://www.xanaxpop.org>||
Xanax Pop - A Blog of Poemes

It's here! Your new message!
Get new email alerts with the free Yahoo! Toolbar.

[↑ Contents](#)

393. **Michael Heller**

NEW BOOK

Sat 20 Jan 2007

--=====AVGMAIL-45B27C6A2BBD=====Content-Type: text/plain;
charset=iso-8859-1; format=flowed; x-avg-checked=avg-ok-37F4BF

NEW RELEASE

EARTH AND CAVE

by

Michael Heller

Dos Madres Press is pleased to announce the publication of *Earth and Cave* by Michael Heller, a memoir in prose and poetry written in the 1960s when the author lived in Nerja, a small coastal village in Spain. Photographs and drawings of Nerja's ancient caves illustrate the book.

Earth and Cave, writes the poet Hugh Seidman, is "a wonderfully evocative and luminous memoir... Heller's meditation embodies the harsh life and landscape of the indigenous population, along with the ever-lurking mystery and aura of Nerja's pre-historic caves....It brings us movingly into touch with the most basic and human questions: how shall we relate to others around us and to the place in which we live."

The poet and critic Norman Finkelstein has described Michael Heller's memoir of childhood and religion, *Living Root*, as "a work of crossings, hauntings, reanimations; a mighty golem walking the lost Jewish streets of Brooklyn and Miami Beach." The *New York Times* said of his poetry that it has a "classical simplicity to its spare syllables...full of ruminations...filled with illumination."

Michael Heller is a poet, essayist and critic. Among his many books are *Uncertain Poetries: Selected Essays on Poets, Poetry and Poetics* (Salt Publishing, 2005), *Exigent Futures: New and Selected Poems* (Salt Publishing, 2003). *Knowledge, In The Builded Place, Wordflow and Living Root*. His

critical book on the Objectivist poets, *Conviction's Net of Branches*, received the Di Castagnola Prize of the Poetry Society of America. He is the recipient of many awards including those from the National Endowment for the Humanities, NYFA and the Fund For Poetry.

ISBN: 1-933675-17-9

Price: 12.95

Order direct from Dos Madres Press at <http://dosmadres.com>. For quantity and discounts call [REDACTED]. Also available at Small Press Distribution at <http://www.spbbooks.org> and from local and online bookstores.

Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at: <http://www.thing.net/~grist/ld/heller.htm>

Collaborations with Ellen Fishman Johnson at:

<http://www.efjcomposer.com/EFJ/Collaborations.html>

-----AVGMAIL-45B27C6A2BBD-----Content-Type: text/plain; x-avgfirt; charset=us-ascii; x-avg-checked=avg-ok-37F4BF

Content-Description: "AVG certification"

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.5.432 / Virus Database: 268.17.2/641 - Release Date: 1/20/2007

10:24 AM

-----AVGMAIL-45B27C6A2BBD-----

[↑ Contents](#)

394. **Eric Dickey**

***Re: Amazon Petition re Carter's Book, article re protest & poetry
(Brian Turner's***

Sat 20 Jan 2007

To some, yes,
to others, no.

--- Christopher Filkins <[REDACTED]> wrote:

On 1/17/07 3:49 PM, "Eric Dickey"

<[REDACTED]> wrote:

After that, I couldn't tell if

Turner, a soldier, was pro- or anti-war.

| *Is this important?*

Don't get soaked. Take a quick peak at the forecast with the Yahoo! Search weather shortcut.
http://tools.search.yahoo.com/shortcuts/#loc_weather

[↑ Contents](#)

395. **William Allegrezza**
Call: Responses to Virgil. . .Yes, Virgil!
Sat 20 Jan 2007

Those of you who have listened to me ramble about projects have probably heard me reference over and over a book on Virgil that Garin Cycholl and I want to create. Well, Garin and I are finally going to put this book together. We are trying to edit a book of responses, both creative and critical, to Virgil's *The Georgics*. Both of us are open to the type of response-it can even be very loosely related to Virgil's work, so I invite all of you to read Virgil and type up a response to it. Send your responses to [REDACTED].

Best,

Bill Allegrezza

[↑ Contents](#)

396. **Marcus Bales**
Save the date! Friday, January 26, 2007 at 7 p.m.
Sat 20 Jan 2007

Save the date! Friday, January 26, 2007 at 7 p.m.

For more information:

Claire McMahon [REDACTED]
[REDACTED]

Please join us at Gallery 324 (in the Galleria downtown at E 9th and St Clair) for a party to Benefit MoonLit Poetry Magazine, the party hosted, and the magazine edited and published, by Claire McMahon and Lisa Jansen.

With the groovin' sounds of The New Slangs
(Jodi and Jeff Dobos)

New Slang is a Lakewood, Ohio based duo consisting of Jodi Dobos on vocals and Jeffrey Dobos on guitar. Jodi first studied violin seriously then moved on to study voice at Baldwin Wallace Music Conservatory in Berea, Ohio. Jodi also

performs as a vocalist with The Prime Directive, a local jazz band. Jeffrey has played guitar off and on since performing with garage bands in the late 1970's. He is also an entrepreneur, who owns two companies serving industrial markets.

Followed by music and poetry by Soul Surviving Sons (Ray McNiece and Sean Kelly)

Sean Kelly is a poet, lead guitarist for the local band Tongue In Groove and a tattoo artist. Ray McNiece is a poet, actor, and singer, who has shared a keynote address Robert Bly, was a featured reader with Lawrence Ferlinghetti, opened for Babatunde Oluntunje, and was the voice of Woody Guthrie in WCPN/NPR's award winning radio documentary, Hard Travellin'.

In the gallery:

"Best of NOIS II" (Northern Ohio Illustrators Society)
curated by George Kocar.

AND

"Taken by Storm", the art of Storm Thorgerson, the man who designed the album covers for Pink Floyd, Led Zeppelin, the Cranberries, Scorpions, Muse, Genesis, Peter Gabriel, 10cc, and many more, curated by Marcus Bales.

Light Refreshments and Silent Auction

Friday, January 26, 2007
7 p.m.

[↑ Contents](#)

397. **Peter Ciccariello**

The defense of distant human form

Sun 21 Jan 2007

The defense of distant human
form<<http://www.cgi7.com/peterimages/defense.htm>>

-- Peter Ciccariello

Image - <http://invisiblenotes.blogspot.com/>

Word - <http://poemsfromprovidence.blogspot.com/>

Photography - <http://uncommonvision.blogspot.com/>

[↑ Contents](#)

398. **Jim Andrews**

Alexandre Gherban and the e-poetry conference in Paris

Sun 21 Jan 2007

Here is a different sort of poetry: <http://gherban.free.fr> . This is Alexandre Gherban's site (France). You don't have to understand French to enjoy this work. I was particularly taken with the work "la colonie". This is a collection of 14 Shockwave pieces. Some are interactive, some are not. Most, if not all, are audio-visual. These works mostly proceed by symbols moving around and interacting with each other. Sometimes you can affect that motion and interaction. It gives a sense of the interaction of symbols in a way different language to produce meaning.

Of "la colonie", Alexandre Gherban says:

"The colony" is made up of a collection of small automata having various artistic "functions". The sounds come from my voice; phonemes are used to produce sound sequences in real time."

Alexandre is one of the organizers of the upcoming e-poetry conference in Paris (see <http://paragraphe.univ-paris8.fr/epoetry>).

ja

<http://vispo.com>

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[↑ Contents](#)

399. **Bill Marsh**

Heretical Texts Vol. 3.3: Nick Piombino

Sun 21 Jan 2007

New from Factory School:

Heretical Texts, Volume 3, No. 3

FAIT ACCOMPLI by Nick Piombino

Factory School. 2007. 134 pages, perfect bound, 6.5x9.

ISBN: 1-60001-052-0

\$14 / available through Small Press Distribution

(<http://www.spdbooks.org/>)

The complete third volume (5 books) is available at a discount direct from the publisher:

<http://www.factoryschool.org/pubs/order.html>

Nick Piombino on FAIT ACCOMPLI: Gary Sullivan came over for a visit and we talked about blogs. He said, "Get an idea of what you want to do and a title and go with that." Walking around Central Park on a cold day in January 2003, I thought about my handwritten journals filled with unpublished writings and visualized blogging these as synchronic meditations. Then the title came to me, fait accompli, and the subtitles, spellbound speculations, time travel. A journal within a journal, FAIT ACCOMPLI is a selection from the first three months of the continuing weblog (<http://nickpiombino.blogspot.com>) from mid-February through mid-May, 2003.

For more about the Heretical Texts series:

<http://www.factoryschool.org/pubs/heretical/index.html>

Volume One:

1. Dan Featherston, United States
2. Laura Elrick, Fantasies in Permeable Structures
3. Linh Dinh, Borderless Bodies
4. Sarah Menefee, Human Star
5. kari edwards, obedience

Volume Two:

1. Diane Ward, Flim-Yoked Scrim
2. Steve Carll, Tracheal Centrifuge
3. Kristin Prevallet, Shadow Evidence Intelligence
4. Brian Kim Stefans, What is Said to the Poet Concerning Flowers
5. Carol Mirakove, Mediated

Volume Three:

1. Heriberto Yépez, Wars. Threesomes. Drafts. & Mothers
2. Meg Hamill, Death Notices
3. Nick Piombino, fait accompli
4. Catherine Daly, Chanteuse/Cantatrice
5. Ammiel Alcalay, Scrapmetal

Contact: info "at" factoryschool.org [or reply backchannel to this email]

[↑ Contents](#)

400. **Alexander Jorgensen**

Settling among prairie leaves: Midwest

Sun 21 Jan 2007

Settling among prairie leaves, I am anxious for those willing to "give me a chance". Am seeing U.S. & box packing Sunday parties, outside of Milwaukee,

organized by old (gay) Mr. Hug-a-vet. And am looking to do some readings - "make contact" - to go those places where honest (i.e., without the burden of cohesiveness force) poets and multi-media who-are-you? gather and sometimes organize urgency and bluster blather: said Poppabup, who, incidentally, called me son of the Green Lantern.

Best as ever,
Alexander Jorgensen

Have a burning question?
Go to www.Answers.yahoo.com and get answers from real people who know.

[↑ Contents](#)

401. **tyrone williams**

Re: Settling among prairie leaves: Midwest

Sun 21 Jan 2007

Alex,

backchannel me at [REDACTED]...might be able to set up a reading in Cincinnati Ohio in late spring or fall...

Tyrone

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

>From: Alexander Jorgensen <[REDACTED]>

>Sent: Jan 21, 2007 10:06 AM

>To: [REDACTED]

>Subject: Settling among prairie leaves: Midwest

>

>Settling among prairie leaves, I am anxious for those
>willing to "give me a chance". Am seeing U.S. & box
>packing Sunday parties, outside of Milwaukee,
>organized by old (gay) Mr. Hug-a-vet. And am looking
>to do some readings - "make contact" - to go those
>places where honest (i.e., without the burden of
>cohesiveness force) poets and multi-media who-are-you?
>gather and sometimes organize urgency and bluster
>blather: said Poppabup, who, incidentally, called me son
>of the Green Lantern.

>
>Best as ever,
>Alexander Jorgensen
>
>---
>
>
>
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> _____

>Have a burning question?
>Go to www.Answers.yahoo.com and get answers from real people who know.
Tyrone Williams

[↑ Contents](#)

402. **Nicholas Ruiz III**
Kritikos V.4 January-2007
Sun 21 Jan 2007

Kritikos V.4 January-2007

@i¾ek! A conversation with Paul A. Taylor (editor of The International Journal of @i¾ek Studies)...(p.a.taylor and n.ruiz)

<http://intertheory.org/taylorandruiiz.htm>

Europe, Open for Business: Victoria de Grazia's Irresistible Empire: America's Advance through Twentieth-Century Europe...(p.stasi)

<http://intertheory.org/irresistible.htm>

Dr. Nicholas Ruiz III
--Editor, Kritikos
<http://intertheory.org>

[↑ Contents](#)

403. **Nicholas Ruiz III**
Re: Kritikos V.4 January-2007
Sun 21 Jan 2007

Apologies, the link below should be:

<http://intertheory.org/taylorandruiiz.htm>

NRIII

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Nicholas Ruiz III

Sent: Sunday, January 21, 2007 10:13 AM

To: ██████████

Subject: Kritikos V.4 January-2007

Kritikos V.4 January-2007

@i¾ek! A conversation with Paul A. Taylor (editor of The International Journal
of @i¾ek Studies)...(p.a.taylor and n.ruiz)

<http://intertheory.org/taylorandrui.htm>

Europe, Open for Business: Victoria de Grazia's Irresistible Empire: America's
Advance through Twentieth-Century Europe...(p.stasi)

<http://intertheory.org/irresistible.htm>

Dr. Nicholas Ruiz III

--Editor, Kritikos

<http://intertheory.org>

[↑ Contents](#)

404. **Tisa Bryant**

Books for Course Adoption: A Message from LeonWorks Press

Sun 21 Jan 2007

Leon Works, an independent publisher of experimental prose and poetry, wants
to expand its mailing list. If you are interested in teaching or writing about
crossing genres, places, cultures, or time, and want access to Leon titles, please
do the following:

1. Email your name and mailing address to Renee Gladman at ██████████.
2. Indicate whether you already own either of the first two titles, *Sonny* by Mary
Burger or *Incubation: A Space for Monsters* by Bhanu Kapil.

Books forthcoming this spring and summer from Leon are *What Began Us* by
Melissa Buzzeo and *Unexplained Presence* by Tisa Bryant.

All the best,

Renee

Editor & Publisher

[↑ Contents](#)

405. **amy king**

MiPO @ STAIN -- This Friday, Jan. 26th

Sun 21 Jan 2007

MiPOesias @ Stain Bar

Friday, January 26, 2007

7 P.M.

Presents

~~~ DAN HOY ~~~ PF POTVIN ~~~ ERICA FABRI ~~~

---

Dan Hoy lives in Brooklyn and is co-editor of SOFT TARGETS. Recent work has appeared or is forthcoming in *Absent*, *Cannibal*, *H\_NGM\_N*, *Effing*, *Dreams That Money Can Buy*, and elsewhere. Videos and movie criticism are available on his website, [www.sinlechuga.com](http://www.sinlechuga.com).

PF POTVIN is the author of *The Attention Lesson* (No Tell Books). His work has appeared in *MiPOesias*, *Sleepingfish*, *Boston Review*, *Black Warrior Review*, *Sentence*, *No Tell Motel*, and elsewhere. He has taught at various language schools and colleges in the U.S. and Chile. He serves on the staff of *Drunken Boat*, runs ultramarathons, and currently resides in Miami, FL.

Erica Miriam Fabri is a poet and educator. She is a graduate of the American Academy of Dramatic Arts and received her MFA in poetry from the New School. She is the author of *High Heel Magazine*, winner of the 2006 Belle Letter Press chapbook contest. She has work published or forthcoming in *Good Foot Magazine* and *Got Poetry? An Offline Anthology*. She currently teaches creative writing at The School of Visual Arts, Baruch College and Lehman College. [www.ericafabri.com](http://www.ericafabri.com)

---

Hoy - [http://www.mipoesias.com/Poetry/hoy\\_dan.html](http://www.mipoesias.com/Poetry/hoy_dan.html)

Potvin - [http://www.mipoesias.com/2007/potvin\\_pf.htm](http://www.mipoesias.com/2007/potvin_pf.htm)

Fabri - [http://www.mipoesias.com/Poetry/fabri\\_erica.html](http://www.mipoesias.com/Poetry/fabri_erica.html)

---

STAIN BAR

766 Grand Street

Brooklyn, NY 11211

(L train to Grand Street stop, walk one block west) -- 718/██████ -- daily 5 p.m.

Hope to see you there!



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<http://www.mipoesias.com>  
<http://miporeadingseries2007.blogspot.com>

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Bored stiff? Loosen up...  
Download and play hundreds of games for free on Yahoo! Games.

[↑ Contents](#)

406. **Anny Ballardini**  
***Re: Heretical Texts Vol. 3.3: Nick Piombino***  
*Sun 21 Jan 2007*

---

Congratulations to Nick Piombino!

On 1/21/07, Bill Marsh <[REDACTED]> wrote:

>  
> New from Factory School:  
>  
> Heretical Texts, Volume 3, No. 3  
>  
> FAIT ACCOMPLI by Nick Piombino  
>  
> Factory School. 2007. 134 pages, perfect bound, 6.5x9.  
> ISBN: 1-60001-052-0  
>  
> \$14 / available through Small Press Distribution  
> (<http://www.spdbooks.org/>)  
>  
> The complete third volume (5 books) is available at a discount direct  
> from the publisher:  
> <http://www.factoryschool.org/pubs/order.html>  
>  
> Nick Piombino on FAIT ACCOMPLI: Gary Sullivan came over for a visit and  
> we talked about blogs. He said, "Get an idea of what you want to do and  
> a title and go with that." Walking around Central Park on a cold day in  
> January 2003, I thought about my handwritten journals filled with  
> unpublished writings and visualized blogging these as synchronic  
> meditations. Then the title came to me, fait accompli, and the  
> subtitles, spellbound speculations, time travel.

[↑ Contents](#)

407. **Marcus Bales**

***Zarzour sings at Moonlit Magazine Party at Gallery 324 Friday,  
January 26, 2007 at 7 p.m.***

*Sun 21 Jan 2007*

---

Zarzour sings at Moonlit Magazine Party at Gallery 324 Friday, January 26, 2007 at 7 p.m.

For more information:

Claire McMahon [REDACTED]  
[REDACTED]

Please join us at Gallery 324 (in the Galleria downtown at E 9th and St Clair) for a party and silent auction to Benefit MoonLit Poetry Magazine, the party hosted, and the magazine edited and published, by Claire McMahon and Lisa Jansen.

Music by

The New Slangs

(Jodi and Jeff Dobos)

and

Soul Surviving Sons (Ray McNiece and Sean Kelly)

and

Jean Zarzour sings the blues!

In the gallery:

"Best of NOIS II" (Northern Ohio Illustrators Society)

and

"Taken by Storm", the art of Storm Thorgerson. ([www.takenbystorm.us](http://www.takenbystorm.us))

Light Refreshments, No Cover

Friday, January 26, 2007

7 p.m.

[↑ Contents](#)

408. **Brigitte Byrd**

***Clayton State U Hosts the Spring 2007 Visiting Writers Reading  
Series--for those of you in Atlanta (or near by)***

*Sun 21 Jan 2007*

---

Nathalie Anderson, Monday, Jan. 22 (UC 267 | 12:30 p.m.)

Anderson's first book, "Following Fred Astaire," won the 1998 Washington Prize from The Word Works, and her second, "Crawlers," received the 2005

McGovern Prize from Ashland Poetry Press. She has also received prizes and special recognition from the Joseph Campbell Society, "The Cumberland Poetry Review," "Inkwell Magazine," and others. She has authored libretti for operas "The Black Swan" and "Sukey in the Dark" and is currently at work on an operatic version of Arthur Conan Doyle's "A Scandal in Bohemia." A 1993 Pew Fellow, she serves as Poet in Residence at the Rosenbach Museum and Library. She teaches English literature at Swarthmore College where she also directs the creative writing program.

Phillip DePoy, Wednesday, Feb. 7 (UC 267 | 12:30 p.m.)

Clayton State Theater Director DePoy is the Edgar Award winning author of seven published books, two published plays, and 37 theatre pieces. His Dell mystery novels, featuring Atlanta character Flap Tucker, have been called the best regional detective fiction on the market today and have been nominated for the prestigious Shamus Award. His newest addition to the series, "The Witch's Grave," was praised by Publisher's Weekly as "a delightful fireside feast." "Turned Funny," his play based on the Celestine Sibley memoir by the same name, was commissioned and produced by Marietta's Theatre in the Square and was one of the best selling productions in the theatre's 25-year history.

Camille Martin, Wednesday, Feb. 28 (UC 327 | 7:30 p.m.)

Martin, a poet and collage artist, is the author of "codes of public sleep" (BookThug, forthcoming in 2007). Her short collections include "fabled hue" (Poetic Inhalation, 2005), "sesame kiosk" (Potes & Poets, 2001), "rogue embryo" (Lavender Ink, 1999), "magnus loop" (Chax Press, 1999), and "Plastic Heaven" (Fell Swoop, 1996). Formerly of New Orleans, she escaped the ravages of Katrina and is now happily settled in Toronto, where she is completing a collection of fourteen-liners entitled "sennets." She teaches writing and literature at Ryerson University.

Bruce Covey, Tuesday, Mar. 20 (UC 265 | 7:30 p.m.)

Covey is lecturer of creative writing at Emory University and the author of "The Greek Gods as Telephone Wires" (Front Room, Ann Arbor), "Elapsing Speedway Organism" (No Tell Books, Washington, DC), and the forthcoming "Ten Pins, Ten Frames" (Front Room). His poems also appear or are forthcoming in "Aufgabe," "Verse," "LIT," "Columbia Poetry Review," "Bombay Gin," "Boog City," "Lungfull," "Cimarron Review," "Explosive Magazine," and other journals. He edits the Web-based poetry magazine "Coconut" and curates the "What's New in Poetry" reading series.

David Dodd Lee, Thursday, Apr. 12 (UC 272 | 7 p.m.)

David Dodd Lee is a poet and fiction writer. He has published four books of poems, including *Abrupt Rural* (New Issues, 2004) and *Arrow Pointing North* (Four Way Books, 2002). Recent poetry is forthcoming in *Hayden's Ferry*

Review, Blackbird, Pool, and Burnside Review. He is the editor of the annual poetry and fiction anthology, SHADE, published by Four Way Books and the publisher of Half Moon Bay poetry chapbooks. He teaches creative writing at Indiana University South Bend.

The Visiting Writers Reading Series is sponsored by Clayton State's Lyceum and the Language and Literature Department. A book signing will follow each reading. Copies of the authors' work will be available for purchase.

For additional information on the authors, or to learn more about the spring 2007 Visiting Writers Reading Series, please contact [REDACTED] or call [REDACTED].

A unit of the University System of Georgia, Clayton State University is an metropolitan university located 15 miles southeast of downtown Atlanta.

Brigitte Byrd  
<http://a-s.clayton.edu/bbyrd/Homepage.htm>

-----  
Sucker-punch spam with award-winning protection.  
Try the free Yahoo! Mail Beta.

[↑ Contents](#)

409. **eleni Stecopoulos**

***Reading: Linda Russo & Sarah Anne Cox 1/25***

*Sun 21 Jan 2007*

---

PLEASE FORWARD:

Linda Russo

&

Sarah Anne Cox

Thursday, January 25, 2007

@ 7:30 PM

Pegasus Books Downtown

2349 Shattuck

Berkeley

(Downtown Berkeley BART)

Come out for what promises to be a fantastic reading, and please spread the word! If this is your first time...Clay Banes has been curating a great series at Pegasus, in a space that's both lively and intimate. Come support a great

bookstore, with a fabulous poetry section that has books make the likes of us drool...

<http://claytonbanes.blogspot.com>

\*\*\*\*\*

Linda Russo has published several chapbooks, including *o going out* (Potes & Poets); her first full-length book, *MIRTH* is now available from Chax Press. A graduate of the Buffalo Poetics Program, she currently teaches at the University of Oklahoma.

Sarah Anne Cox is the author of *Arrival* (Krupskaya 2002) and *Parcel* (O Books fall 2006). Most recently, her work has appeared in *in Bay Poetics*, a bay area poetry anthology (Faux Press 2006), *Pom*, *Mem* and *Dusie* online . When she's not traveling Cox lives in San Francisco where she writes, teaches, windsurfs, and cares for her children, Paris and Phaedra. She is currently working on a book-length poem called *My Brazilian Dream or why I hate love poems*.

--

---

Get Hilary Duff's homepage with her photos, music, and more. <http://celebrities.live.com>

[↑ Contents](#)

#### 410. **Alan Sondheim**

##### ***avatar attempting escape of the vectors of its origin***

*Sun 21 Jan 2007*

---

avatar attempting escape of the vectors of its origin

this was the result of avatar-work which led to the work with Maud Liardon, Foofwa d'Imobilite, Azure Carter.

made with motion capture, Poser, Mocap, Quicktime.

rough version on YouTube. already on

<http://www.asondheim.org/evasionofbeing.mp4>

[http://www.youtube.com/watch?v=gP0Np\\_s3Bj4](http://www.youtube.com/watch?v=gP0Np_s3Bj4)

[↑ Contents](#)

#### 411. **Steve Clay**

##### ***Steve McCaffery & Alan Halsey in NYC***

*Sun 21 Jan 2007*

---

Please join Granary Books and the Cue Art Foundation  
Friday, January 26, 2007 at 7:00 p.m.

for a book launch and reading/presentation for "Paradigm of the Tinctures" by Steve McCaffery and Alan Halsey.

"Paradigm of the Tinctures," poems by Steve McCaffery and images by Alan Halsey. Published by Granary Books in a limited edition of 50 copies (designed and printed by Philip Gallo at the Hermetic Press).

More details here:

[http://www.granarybooks.com/pages.php?  
which\\_page=product\\_view&which\\_product=1114&search=paradigm&category=  
=](http://www.granarybooks.com/pages.php?which_page=product_view&which_product=1114&search=paradigm&category=)

CUE Art Foundation, 511 West 25th Street, Ground Floor, (between 10th and 11th Ave.) New York City.

The event is free and open to the public.

R.S.V.P. if you will attend:

██████████

Steve Clay  
Granary Books  
168 Mercer St. #2  
New York, NY 10012

██████████

██████████ (fax)

[www.granarybooks.com](http://www.granarybooks.com)

[↑ Contents](#)

#### 412. **Jonathan Skinner**

##### ***A Natural History of Levees / Not Enough Night***

*Sun 21 Jan 2007*

---

Many on this list have asked to see a copy of my "disaster-response" poem, "A Natural History of Levees," having heard it read at one or another venue, over the past year. It's up, along with audio of the reading, at Not Enough Night, Naropa's online 'zine (edited by Maureen Owen), along with talks and poetry by Elizabeth Robinson, Barbara Henning, Lewis MacAdams and Harryette Mullen, amongst others:

<http://www.naropa.edu/notenoughnight/fall06/index.html>

JS

[↑ Contents](#)

413. **charles alexander**

***Linda Russo in two readings, and her new book***

*Mon 22 Jan 2007*

---

Chax Press now has copies available of a terrific new book by Linda Russo, her first full length book.

**MIRTH**

Details available and book for sale on the Chax Press web site at

<http://chax.org>

or you can find it at Small Press Distribution: <http://spdbooks.org>

And catch Linda in one of two west coast readings coming up:

Linda Russo & Sarah Ann Cox

Wednesday, January 25, 7:30 p.m.

Pegasus Books

2349 Shattuck Ave.

Berkeley, CA 94704

Linda Russo & Joel Bettridge

Sunday, January 28, 7:30 pm

New American Art Union

922 SE Ankeny

Portland, Or.

\$5 suggested donation

<<http://www.flim.com/spareroom/>><http://www.flim.com/spareroom/>

Linda Russo has published several chapbooks, including *o going out* (Potes & Poets); her first full-length book, *MIRTH* is now available from Chax Press. A graduate of the Buffalo Poetics Program, she currently teaches at the University of Oklahoma.

Sarah Anne Cox is the author of *Arrival* (Krupsaya 2002) and *Parcel* (O Books fall 2006). Most recently, her work has appeared in *Bay Poetics*, a bay area poetry anthology (Faux Press 2006), *Pom*, *Mem* and *Dusie* online. When she's not traveling Cox lives in San Francisco where she writes, teaches, windsurfs, and cares for her children, Paris and Phaedra. She is currently working on a book-length poem called *My Brazilian Dream or why I hate love poems*.

Joel Bettridge's first book of poems, *That Abrupt Here*, is forthcoming from The Cultural Society Press, and he is currently editing a collection of essays on Ronald Johnson for the National Poetry Foundation's *Life and Work* series. He teaches at Portland State University.

charles alexander / chax press

fold the book inside the book      keep it open always      read from the  
inside out      speak then

[↑ Contents](#)

414. **Dan Waber**

***Rune 2, Rose Window, by Karl Kempton (Runaway Spoon Press, 1999)***

*Mon 22 Jan 2007*

---

As we wave goodbye to the z of the Geodetic Alphabet by J. Michael Mollohan  
it's time to wave hello to the a of Rune 2, Rose Window, by Karl Kempton  
(Runaway Spoon Press, 1999)

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](#)

415. **Dan Waber**

***CORRECTION--Rune 10, Rose Window, by Karl Kempton (Runaway Spoon Press, 1999)***

*Mon 22 Jan 2007*

---

As we wave goodbye to the z of the Geodetic Alphabet by J. Michael Mollohan  
it's time to wave hello to the a of Rune 10, Rose Window, by Karl Kempton  
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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](#)



416. **Bill Marsh**

***Heretical Texts Vol. 3.4: Catherine Daly***

*Mon 22 Jan 2007*

---

New from Factory School:

Heretical Texts, Volume 3, No. 4

CHANTEUSE / CANTATRICE by Catherine Daly

Factory School. 2007. 94 pages, perfect bound, 6.5x9.

ISBN: 1-60001-053-9

\$12 / available through Small Press Distribution

(<http://www.spdbooks.org/>)

The complete third volume (5 books) is available at a discount direct from the publisher:

<http://www.factoryschool.org/pubs/order.html>

Description: CHANTEUSE / CANTATRICE is a book about collaboration and complicity. Chanteuse starts with the surreal singer or radio operator giving voice to whose message, why, and ends with the absurd message of war and peace we hear, perpetuating it. "Ni de votre guerre, ni de votre paix."

Cantatrice begins with the all-but-impossible task of extracting meaning from codes and ruins only to end without emotional truth. "is not / My heart". The book can be read with the spine on the left, from the top of the page down, Chanteuse, or with the spine on the right, from the bottom of the page up, Cantatrice. Each poem begins at a title, and moves toward 'the other side'.

For more about the Heretical Texts series:

<http://www.factoryschool.org/pubs/heretical/index.html>

Volume One:

1. Dan Featherston, United States
2. Laura Elrick, Fantasies in Permeable Structures
3. Linh Dinh, Borderless Bodies
4. Sarah Menefee, Human Star
5. kari edwards, obedience

Volume Two:

1. Diane Ward, Flim-Yoked Scrim
2. Steve Carll, Tracheal Centrifuge
3. Kristin Prevallet, Shadow Evidence Intelligence
4. Brian Kim Stefans, What is Said to the Poet Concerning Flowers
5. Carol Mirakove, Mediated

Volume Three:

1. Heriberto Yépez, Wars. Threesomes. Drafts. & Mothers
2. Meg Hamill, Death Notices
3. Nick Piombino, fait accompli
4. Catherine Daly, Chanteuse/Cantatrice
5. Ammiel Alcalay, Scrapmetal

Contact: info "at" factoryschool.org [or reply backchannel to this email]

[↑ Contents](#)

417. **heidi arnold**  
***Poems on Scapegoats***

Mon 22 Jan 2007

---

Colleagues,

-- i would like to read some experimental poems on scapegoats and scapegoating -- a communal or familial process of setting someone up to be a "fall guy" -- when the fault for the problem is v. collective and systemic -- that we have to make our own leper colonies to make societies at all -- is it ok to post to this list

scapegoats:

Lincoln  
Martin Luther King  
Jesus Christ  
Nazim Hikmet

...

How many can we name?

if you like I will send a little chapbook of my poems to each person who responds

--

www.heidiarnold.org  
<http://peaceraptor.blogspot.com/>

[↑ Contents](#)

418. **charles alexander**  
***Linda Russo in two readings, and her new book***

Mon 22 Jan 2007

---

(corrected day/date below -- the message I sent out last night had, in one instance, the date correct but the day wrong for one reading)

Chax Press now has copies available of a terrific new book by Linda Russo, her first full length book.

## MIRTH

Details available and book for sale on the Chax Press web site at  
<http://chax.org>

or you can find it at Small Press Distribution: <http://spdbooks.org>

And catch Linda in one of two west coast readings coming up:

Linda Russo & Sarah Ann Cox  
THURSDAY, January 25, 7:30 p.m.  
Pegasus Books  
2349 Shattuck Ave.  
Berkeley, CA 94704

Linda Russo & Joel Bettridge  
Sunday, January 28, 7:30 pm  
New American Art Union  
922 SE Ankeny  
Portland, Or.  
\$5 suggested donation

<<http://www.flim.com/spareroom/>><http://www.flim.com/spareroom/>

Linda Russo has published several chapbooks, including *o going out* (Potes & Poets); her first full-length book, *MIRTH* is now available from Chax Press. A graduate of the Buffalo Poetics Program, she currently teaches at the University of Oklahoma.

Sarah Anne Cox is the author of *Arrival* (Krupsaya 2002) and *Parcel* (O Books fall 2006). Most recently, her work has appeared in *Bay Poetics*, a bay area poetry anthology (Faux Press 2006), *Pom*, *Mem* and *Dusie* online. When she's not traveling Cox lives in San Francisco where she writes, teaches, windsurfs, and cares for her children, Paris and Phaedra. She is currently working on a book-length poem called *My Brazilian Dream or why I hate love poems*.

Joel Bettridge's first book of poems, *That Abrupt Here*, is forthcoming from The Cultural Society Press, and he is currently editing a collection of essays on Ronald Johnson for the National Poetry Foundation's *Life and Work* series. He teaches at Portland State University.

charles alexander / chax press

fold the book inside the book  
inside out                      speak then

keep it open always

read from the

[↑ Contents](#)

419. **susan maurer**

***anna siano show and reading at bpc***

*Mon 22 Jan 2007*

---

on5-18 there will be a reading and an exhibition of anna's pictures at nycs bowery poetryclub . the show will go to 6-8. do not miss this. big group reading and ill be one of the crew. susan maurer

---

Valentine's Day

-- Shop for gifts that spell L-O-V-E at MSN Shopping

<http://shopping.msn.com/content/shp/?>

ctId=8323,ptnrid=37,ptnrdata=24095&tcode=wlmtagline

[↑ Contents](#)

420. **Maria Damon**

***Re: Poems on Scapegoats***

*Mon 22 Jan 2007*

---

i don't know about exp poetry but don't forget lenny bruce.

oh yeah; there's a poem by Kamau Brathwaite called, i think, Scrape ghosts...?

At 8:39 AM -0500 1/22/07, heidi arnold wrote:

>Colleagues,

>

>-- i would like to read some experimental poems on scapegoats and

>scapegoating -- a communal or familial process of setting someone up to be a

>"fall guy" -- when the fault for the problem is v. collective and systemic

>-- that we have to make our own leper colonies to make societies at all --

>is it ok to post to this list

>

>scapegoats:

>

>Lincoln

>Martin Luther King

>Jesus Christ

>Nazim Hikmet

>...

>How many can we name?

>

>if you like I will send a little chapbook of my poems to each person who

>responds

>

>

>  
>--  
>www.heidiarnold.org  
>http://peaceraptor.blogspot.com/

[↑ Contents](#)

421. **Maria Damon**

***Re: Poems on Scapegoats***

*Mon 22 Jan 2007*

---

i hope by scapegoats you don't just mean famous and benign "martyrs." a lot of the "bad guys" like saddam hussein, lyndie england, etc., are also symptoms of systemic violence, etc.

For literature, also, any of Genet's novels.

At 8:39 AM -0500 1/22/07, heidi arnold wrote:

>Colleagues,  
>  
>-- i would like to read some experimental poems on scapegoats and  
>scapegoating -- a communal or familial process of setting someone up to be a  
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>  
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>www.heidiarnold.org  
>http://peaceraptor.blogspot.com/

[↑ Contents](#)

422. **Michael Kelleher**

**LITERARY BUFFALO E-NEWSLETTER 1.22.07**

*Mon 22 Jan 2007*

---

LITERARY BUFFALO

1.22.07-1.28.07

Dear E-Newsletter Recipient,

Over the past couple of years, Just Buffalo has been collaborating with Talking Leaves...Books, Medaille College, Rust Belt Books, Starcherone Books, The Burchfield-Penney Art Center, Canisius College, Hallwalls, Exhibit X Fiction, Slope Editions and The David Gray Chair of Poetry and Letters at SUNY Buffalo to produce the Literary Buffalo poster and website. Our goal is to give Buffalo a sense of the incredible quantity and diversity of literary happenings every month in the Nickel City and environs. To that end, we have been including a "Literary Buffalo" section at the bottom of each Just Buffalo e-newsletter, which tries to include all these events and others that could not fit on the poster. As of today, we are changing both the name and the format of the newsletter to Literary Buffalo, in order to better reflect this collaboration.

Events will now be listed in chronological order by date at the top of the newsletter. Following these listings will be the usual information about Just Buffalo workshops and Membership, as well as information about how to unsubscribe. We hope very soon to create a part of our website that will give access to literary event planners who want their event listed on our electronic calendar and also in the e-newsletter. For now, if you want an event listed in this e-newsletter, please send me an email with all the relevant information. We only list events in the Western New York region, and we only list events during the week the event takes place during the week of the newsletter. That covers Monday through Sunday each week. As there are many literary events to attend to, I highly recommend that, if you are not a sponsoring organization of Literary Buffalo, you remind me via email on Sunday night or Monday morning about your event, as they sometimes slip through the cracks.

Anyhow, Happy New Year, and keep reading for this week's Literary Buffalo Events.

1.24

Poetics Plus at UB

Steve McCaffery

Poetry Reading and Book Launch

Wednesday, January 24, 4 p.m.

UB Poetry Collection, 420 Capen Hall

1.26

Just Buffalo/UB Art Gallery/Gusto at the Gallery (Albright-Knox)

Ron Padgett and Kenward Elmslie

Poetry Reading

Friday, January 26, 8 p.m.

Albright-Knox Art Gallery Auditorium

In conjunction with the UB Art Gallery's Exhibition:

"Joe Brainard: People of the World Relax!"

Running from 1.25-3.3 at the UB Art Gallery, Center for the Arts, North Campus

Opening Reception: 1.25, 5-7 p.m.

Also: See 1.25.07 Artvoice for my interview with Ron Padgett

1.28

Talking Leaves Books

Andrew Mowatt, WNY Native

Book Signing: Severed Branch: A Novel

Sunday, January 28, 2 p.m.

Talking Leaves Books, Elmwood Store

#### RECURRING LITERARY EVENTS

##### 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.

##### JUST BUFFALO TIMED WRITING GROUP

A writing practice group meets every Thursday 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. Contact Trudy for info: [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](http://www.wnyrw.org).

##### JUST BUFFALO LITERARY CENTER WRITING WORKSHOPS

Introduction to Poetry Writing

A Poetry Writing Workshop for Beginning Poets or Those Looking to Get Back Into It

Instructor: Celia White

6 Mondays, February 5, 12, 26, March 5, 12 19, 7 - 9 p.m.

Market Arcade Building, 617 Main St., First Floor.

\$150, \$120 for members

Registration Deadline: February 2

Register online with a credit card at:

<http://www.justbuffalo.org/workshops/registration.shtml>

Or call [REDACTED].

A warm, encouraging, yet rigorous, workshop for beginning poets who want to turn words and ideas into powerful poems that have style and structure and which can connect with a reader. Issues of finding inspiration, cultivating the habit of writing, and utilizing forms of poetry will be covered. Students will also be lead through revision and the performance of the poem for others. Celia white is a widely published poet and experienced teacher of writing, who has helped budding writers of all ages to become lifelong writers. Six sessions with widely published poet CeliaWhite will guide beginning poets through exercises in free writing, note-taking, generating material, giving momentum to an ongoing writing practice, elements of poetic language, poetic form, editing and revising, and finally bringing work into the world through performance, publishing and more. Each session will include some writing time, some discussion of ongoing student work, and a seminar-style lesson on the subject of that day's class.

Celia White is a poet and fiction writer whose work has appeared in local and national publications, including the San Francisco Bay Guardian and Exquisite Corpse . In 1995, Celia received the just buffalo literary center Writer in Residency Award, and in 1998 was awarded the University of Buffalo recipient of the Academy of American Poets Prize. Celia has self-published four chapbooks of poetry, including Mouth , Stick, and Lit , and has a collection of poems, Letter , forthcoming in Fall 2006 . In 2006, she won the Best Poet Award from Buffalo Spree and from Artvoice.

---

All workshops take place in Just Buffalo's Workshop/Conference Room\_ At the 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 the fenced, guarded, M & T Bank lot across the street on Washington St.\_\_

Cancellation Policy: Refunds will be given up until the close of registration for each workshop. No refunds will be given after closing date. Make sure to note the registration deadline when you sign up for a workshop. If you cancel after the registration deadline, Just Buffalo will convert your registration to a



donation and provide you with a letter of thanks and verification for tax deduction.

### JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

- Joyce's Dublin
- Paris' Left Bank
- Dante's Florence
- Shakespeare's London
- Harlem Renaissance NYC
- The Beats' San Francisco
- Anywhere Continental flies.\*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at \$5,000) includes:

- Two round-trip tickets to one of the great literary cities on Continental Airlines
- \$1500 towards hotel and accommodations
- \$500 in spending money

One ticket (\$35) = Just Buffalo Individual Membership

Two tickets (\$60) = Just Buffalo Family Membership

Three tickets (\$100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [REDACTED] for more info.

\* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

### 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>

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](http://www.justbuffalo.org)

[REDACTED]

[↑ Contents](#)

423. **Dan Coffey**

***Re: Poems on Scapegoats***

*Mon 22 Jan 2007*

---

Lenny Bruce was a rabble-rouser, but how was he a scapegoat? I don't think he was ever blamed for anything...

On 1/22/07, Maria Damon <[REDACTED]> wrote:

> i don't know about exp poetry but don't forget lenny bruce.

>

> oh yeah; there's a poem by Kamau Brathwaite called, i think, Scrape ghosts...?

>

> At 8:39 AM -0500 1/22/07, heidi arnold wrote:

> >Colleagues,

> >

> >-- i would like to read some experimental poems on scapegoats and

> >scapegoating -- a communal or familial process of setting someone up to be a

> >"fall guy" -- when the fault for the problem is v. collective and systemic

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> >is it ok to post to this list

> >

> >scapegoats:  
> >  
> >Lincoln  
> >Martin Luther King  
> >Jesus Christ  
> >Nazim Hikmet  
> >...  
> >How many can we name?  
> >  
> >if you like I will send a little chapbook of my poems to each person who  
> >responds  
> >  
> >  
> >  
> >--  
> >www.heidiarnold.org  
> >http://peaceraptor.blogspot.com/  
>  
--  
<http://hyperhypo.org/blog>  
<http://www.pftborder.blogspot.com>

[↑ Contents](#)

#### 424. **Ruth Lepson**

##### ***Re: Poems on Scapegoats***

Mon 22 Jan 2007

---

watch sling blade w/ billy bob thornton, who plays a 'retarded' guy--maybe w/ asperger's?--who is an example.

On 1/22/07 8:39 AM, "heidi arnold" <[REDACTED]> wrote:

*Colleagues,*

*-- i would like to read some experimental poems on scapegoats and  
scapegoating -- a communal or familial process of setting someone up to be a  
"fall guy" -- when the fault for the problem is v. collective and systemic  
-- that we have to make our own leper colonies to make societies at all --  
is it ok to post to this list*

*scapegoats:*

*Lincoln  
Martin Luther King  
Jesus Christ*

Nazim Hikmet

...

How many can we name?

if you like I will send a little chapbook of my poems to each person who responds

[↑ Contents](#)

425. **Rob McLennan**

***avalanche***

Mon 22 Jan 2007

apparently my chapbook "avalanche" is nearly out, published by American poet & publisher Jessica Smith:

[http://www.etsy.com/view\\_listing.php?listing\\_id=5253091](http://www.etsy.com/view_listing.php?listing_id=5253091)

<http://looktouch.blogspot.com/2007/01/days-work.html>

as well, an American edition of my chapbook "ottawa poems (blue notes)" is newly out with American poet & publisher Peter Ganick:

<http://www.mailbucket.org/po-list-1843969.html>

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books ([www.chaudierebooks.com](http://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](#)

426. **Thomas savage**

***Re: Poems on Scapegoats***

Mon 22 Jan 2007

Scapegoating has happened to me, in many small ways, in social situations with other poets over the years but mostly in the past. I assume that I was being scapegoated for telling the truth when it made other poets whom I then knew uncomfortable.

Ruth Lepson <[REDACTED]> wrote: watch sling blade w/ billy bob thornton, who plays a 'retarded' guy--maybe w/ asperger's?--who is an example.

On 1/22/07 8:39 AM, "heidi arnold" wrote:



Department of English  
The Pennsylvania State University  
112 Burrowes  
University Park, PA 16802-6200

██████████ [office]

██████████ [Fax]

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

[↑ Contents](#)

428. **Tom W. Lewis**

***Re: Poems on Scapegoats***

*Mon 22 Jan 2007*

---

here's something based on the original sense of the "scapegoat," Azazel....

throw Azazel back where it came from. tie its horns with string the people are excellent. they need something to die for them

let it fall on sharp rocks. throw the goat back into the wilderness and the blood washes in some lonely place. red string turned white

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

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

On Behalf Of Thomas savage

Sent: Monday, January 22, 2007 12:21

To: ██████████

Subject: Re: Poems on Scapegoats

Scapegoating has happened to me, in many small ways, in social situations with other poets over the years but mostly in the past. I assume that I was being scapegoated for telling the truth when it made other poets whom I then knew uncomfortable.

Ruth Lepson <██████████> wrote: watch sling blade w/ billy bob thornton, who plays a 'retarded' guy--maybe w/ asperger's?--who is an example.

On 1/22/07 8:39 AM, "heidi arnold" wrote:

> Colleagues,

>

> -- i would like to read some experimental poems on scapegoats and

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> "fall guy" -- when the fault for the problem is v. collective and

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> scapegoats:

>

> Lincoln

> Martin Luther King

> Jesus Christ

> Nazim Hikmet

> ...

> How many can we name?

>

> if you like I will send a little chapbook of my poems to each person who

> responds

>

>

-----

Never miss an email again!

Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.

[↑ Contents](#)

429. **Nate Pritts**

***H\_NGM\_N #6/COMBATIVES Launch!***

*Mon 22 Jan 2007*

---

H\_NGM\_N #6 goes live today!

<http://www.h-ngm-n.com>

Featuring:

Poems from Katy Acheson \* Anonymous \* Robyn Art \* Daniel Borzutzky \* Jessica Bozek \* Michael Broder \* Laura Cherry \* Evan Commander \* Mark DeCarteret \* Neil de la Flor & Maureen Seaton \* Darcie Dennigan \* Julie Doxsee \* Elisa Gabbert \* Matt Hart \* Anne Heide \* Dan Hoy \* Michael Jauchen \* Robert Krut \* Justin Marks \* Clay Matthews \* John Pursley III \* Mathias Svalina \* Joshua Marie Wilkinson \* William D. Waltz \* Wynn Yarbrough

A special section -THANK YOU, STEVE ORLEN - featuring 2 new poems from the man, a review of his New & Selected & other contributions by Adrian Blevins, Laura Cherry, Tony Hoagland, David Rivard & Martha Zweig.

Selection from longer works by Jim Goar, Viola Lee, Brent Pallas & Chris Rizzo.

2 new EP Poets - Philip Jenks & Danielle Pafunda.

Fiction by traci o connor, Jason Ockert & Magdalen Powers.

&

essays & reviews: Tom Dvorske on Anthony McCann \* Justin Marks on Christopher Salerno \* Gina Myers on 3 chapbooks \* Brett Price on Richard Meier \* Clay Matthews on Ron Padgett & the Postmodern Sublime

All this plus a portfolio of artist Joey Slaughter's work & some comix by Sommer Browning!

<http://www.h-ngm-n.com>

\*

Also today - the launch of COMBATIVES Vol. 1 #3 - a series of exquisite corpses written by Sarah Lilius & Erin M. Bertram.

<http://hngmn.squarespace.com/combatives/>

As always, place one paypal order for Vol. 1 #3 & receive 3 copies of the issue.

Because we like you lots & lots.

Thanks,

Nate Pritts, EIC.

H\_NGM\_N.

<http://www.h-ngm-n.com>

\*\*\*\*\*

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](#)

430. **Julie Kizershot**

***Re: Poems on Scapegoats***

*Mon 22 Jan 2007*

---

It isn't a poem, but Ursula LeGuin's short story "The Ones Who Walked Away From Omelas" is a great study of scapegoating- now there's a verb for you! I



use it to talk about social ethics with my engineering bound students. As well there is always always Shirley Jackson's "The Lottery".

Julie K-

On Jan 22, 2007, at 10:20 AM, Ruth Lepson wrote:

*watch sling blade w/ billy bob thornton, who plays a 'retarded'  
guy--maybe  
w/ asperger's?--who is an example.*

On 1/22/07 8:39 AM, "heidi arnold" <[REDACTED]> wrote:

*Colleagues,*

*-- i would like to read some experimental poems on scapegoats and  
scapegoating -- a communal or familial process of setting someone  
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...  
How many can we name?*

*if you like I will send a little chapbook of my poems to each  
person who  
responds*

[↑ Contents](#)

431. **Eric**

***Re: Poems on Scapegoats***

*Mon 22 Jan 2007*

---

>>I assume that I was being scapegoated for telling the truth when it made other poets whom I then knew uncomfortable.

Scapegoat is usually a belated title. Scapegoat Jesus' statement about nobody being a prophet in his hometown probably applies to scapegoats too. If I were to suggest that Bush and the Neocons are scapegoats for the larger failures of government, the usual outrage would follow.

Here's a fine poem on the Academy of American Poets site:

"The Goat"

by Aaron Fogel

If you are a goat, do you believe

What people tell you about

Goats, and eat

Tin cans?

There's no goat that foolish.

Or is there?

The goat of the universe believed

What people told him about universes

And came into existence.

Bang! How naive can you get?

Even the scapegoat is not as naive

As (God help him) the universe that

Agreed to exist.

A word to the wise: Don't eat tin cans.

Don't listen. Don't exist.

---

Poem from The Printer's Error, reprinted with permission of Miami University Press

<http://www.poets.org/viewmedia.php/prmMID/17137>

[↑ Contents](#)

432. **Tom W. Lewis**

***Re: Poems on Scapegoats***

*Mon 22 Jan 2007*

---

and don't forget the (alleged) etymology of "tragedy" :

tragedy c.1374, "play or other serious literary work with an unhappy ending," from O.Fr. tragedie (14c.), from L. tragedia "a tragedy," from Gk. tragodia "a dramatic poem or play in formal language and having an unhappy resolution," apparently lit. "goat song," from tragos "goat" + oide "song." The connection may be via satyric drama, from which tragedy later developed, in which actors or singers were dressed in goatskins to represent satyrs. But many other theories have been made (including "singer who competes for a goat as a prize"), and even the "goat" connection is at times questioned. Meaning "any unhappy event, disaster" is from 1509.

<http://www.etymonline.com/index.php?search=tragedy&searchmode=none>

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

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

On Behalf Of Eric

Sent: Monday, January 22, 2007 15:14

To: ██████████

Subject: Re: Poems on Scapegoats

>>I assume that I was being scapegoated for telling the truth when it made other poets whom I then knew uncomfortable.

Scapegoat is usually a belated title. Scapegoat Jesus' statement about nobody being a prophet in his hometown probably applies to scapegoats too. If I were to suggest that Bush and the Neocons are scapegoats for the larger failures of government, the usual outrage would follow.

Here's a fine poem on the Academy of American Poets site:

"The Goat"

by Aaron Fogel

If you are a goat, do you believe

What people tell you about

Goats, and eat

Tin cans?

There's no goat that foolish.

Or is there?

The goat of the universe believed

What people told him about universes

And came into existence.

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Even the scapegoat is not as naive  
As (God help him) the universe that  
Agreed to exist.  
A word to the wise: Don't eat tin cans.  
Don't listen. Don't exist.

---

Poem from The Printer's Error, reprinted with permission of Miami University Press

<http://www.poets.org/viewmedia.php/prmMID/17137>

[↑ Contents](#)

433. **Caleb Cluff**  
***Re: Poems on Scapegoats***  
*Mon 22 Jan 2007*

---

Brigit Pegeen Kelly's "Song"...

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

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

On Behalf Of heidi arnold

Sent: Tuesday, 23 January 2007 12:39 AM

To: ██████████

Subject: Poems on Scapegoats

Colleagues,

-- i would like to read some experimental poems on scapegoats and  
scapegoating -- a communal or familial process of setting someone up to  
be a

"fall guy" -- when the fault for the problem is v. collective and  
systemic

-- that we have to make our own leper colonies to make societies at all

--

is it ok to post to this list

scapegoats:

Lincoln

Martin Luther King

Jesus Christ

Nazim Hikmet

...

How many can we name?

if you like I will send a little chapbook of my poems to each person who responds

--

www.heidiarnold.org

http://peaceraptor.blogspot.com/

=====  
===== The information contained in  
this email and any attachment is confidential and may contain legally privileged  
or copyright material. It is intended only for the use of the addressee(s). If  
you are not the intended recipient of this email, you are not permitted to  
disseminate, distribute or copy this email or any attachments. If you have  
received this message in error, please notify the sender immediately and delete  
this email from your system. The ABC does not represent or warrant that this  
transmission is secure or virus free. Before opening any attachment you  
should check for viruses. The ABC's liability is limited to resupplying any email  
and attachments  
=====

[↑ Contents](#)

#### 434. **Small Press Traffic**

##### ***Poets Theater Neo-Benshi Night this Fri 1/26***

*Mon 22 Jan 2007*

---

Small Press Traffic's Poets Theater Jamboree 2007 continues  
Friday, January 26, 2007 at 7:30 P.M. with  
Neo-Benshi Night: Sound Off!??

All seats \$10; please arrive promptly.

Beyond the flotsam of YouTube, and exceeding the drunken sentiments of  
karaoke, Neo-Benshi is live narration and subversion of moving pictures.

In this evening's eight episodes??

Mary Burger reanimates Michel Gondry;  
Del Ray Cross cracks Kurt McDowell;  
Amanda Davidson pirates Pippi;  
Jen Hofer x-rays Robert Aldrich;  
Colter Jacobsen duels Stephen Spielberg;  
Jen Nellis poisons Alfred Hitchcock;

Wayne Smith parties with John Schlesinger;  
and Konrad Steiner hosts "The Gamma People"

Elizabeth Treadwell Jackson, Director  
Small Press Traffic  
Literary Arts Center at CCA  
1111 -- 8th Street  
San Francisco, CA 94107  
[REDACTED]  
<http://www.sptraffic.org>

[↑ Contents](#)

435. **Murat Nemet-Nejat**  
***Re: Poems on Scapegoats***

*Mon 22 Jan 2007*

---

I think Neo-ons and Bush will be the scapegoats of each other.

What is the relationship of scapegoat to martyr? No one is a martyr out of his own hometown?

Ciao,

Murat

On 1/22/07, Eric <[REDACTED]> wrote:

>

> >>I assume that I was being scapegoated for telling the truth when it  
> made other poets whom I then knew uncomfortable.

>

> Scapegoat is usually a belated title. Scapegoat Jesus' statement about  
> nobody being a prophet in his hometown probably applies to scapegoats  
> too. If I were to suggest that Bush and the Neocons are scapegoats for  
> the larger failures of government, the usual outrage would follow.

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>

> Here's a fine poem on the Academy of American Poets site:

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> "The Goat"

> by Aaron Fogel

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>

> What people tell you about

>

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>  
> Tin cans?  
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> The goat of the universe believed  
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> A word to the wise: Don't eat tin cans.  
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> Don't listen. Don't exist.  
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>

[↑ Contents](#)

436. **Christopher Filkins**

**Re: Amazon Petition re Carter's Book, article re protest & poetry  
(Brian Turner's**

Mon 22 Jan 2007

So, to some, if the pro-war or anti-war stance of the poem is not clear then the poem (or is it poet?) is ... ?

On 1/20/07 1:00 PM, "Eric Dickey" <[REDACTED]> wrote:

*To some, yes,  
to others, no.*

--- Christopher Filkins <[REDACTED]> wrote:

On 1/17/07 3:49 PM, "Eric Dickey"  
<[REDACTED]> wrote:  
*After that, I couldn't tell if  
Turner, a soldier, was pro- or anti-war.*

*Is this important?*

---

*Don't get soaked. Take a quick peak at the forecast  
with the Yahoo! Search weather shortcut.  
[http://tools.search.yahoo.com/shortcuts/#loc\\_weather](http://tools.search.yahoo.com/shortcuts/#loc_weather)*

[↑ Contents](#)

437. **David-Baptiste Chirot**

**Re: Amazon Petition re Carter's Book, article re protest & poetry  
(Brian Turner's**

Mon 22 Jan 2007

Why not read the poems for yourself and find out what you think?

From: Christopher Filkins <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: Re: Amazon Petition re Carter's Book, article re protest & poetry  
(Brian Turner's  
Date: Mon, 22 Jan 2007 17:12:08 -0800



*So, to some, if the pro-war or anti-war stance of the poem is not clear  
then  
the poem (or is it poet?) is ... ?*

*On 1/20/07 1:00 PM, "Eric Dickey" <[REDACTED]> wrote:*

*To some, yes,  
to others, no.*

*--- Christopher Filkins <[REDACTED]> wrote:*

*On 1/17/07 3:49 PM, "Eric Dickey"  
<[REDACTED]> wrote:  
After that, I couldn't tell if  
Turner, a soldier, was pro- or anti-war.*

*Is this important?*

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*Don't get soaked. Take a quick peak at the forecast  
with the Yahoo! Search weather shortcut.  
[http://tools.search.yahoo.com/shortcuts/#loc\\_weather](http://tools.search.yahoo.com/shortcuts/#loc_weather)*

---

Get in the  
mood for Valentine's Day. View photos, recipes and more on your Live.com  
page. [http://www.live.com/?  
addTemplate=ValentinesDay&ocid=T001MSN30A0701](http://www.live.com/?addTemplate=ValentinesDay&ocid=T001MSN30A0701)

[↑ Contents](#)

438. **Jesse Glass**  
***Current Events Poem For Marjorie Perloff***  
*Mon 22 Jan 2007*

---

Koch Island Song

It wasn't a lover's spat  
wonder if anything's real  
sage leaders of the country

the nations set against them  
forehead pressed to forehead  
welcome triangular dogs.

"I love an empty face"  
"I" write on a brown paper bag  
rain blasted fractal...ethereal widow...  
minimalist such-like  
(s-s-spirit [s]wives ma-ma-matter)

lion bit one lung  
according to hidden tradition  
????????????????????????????  
prehensile revelation  
arcane--ok?--upon contact

\* \* \* \*

more on Coca Cola's  
LIBIDINOUS ENERGY SYSTEM

\* \* \* \*

Iron frame of the fire  
tin frame of the mis-fire  
zinc frame of the strepitant Fire!

Erase the above contradictions  
inherent curse on the creature:  
the corpse that controls the tempo  
is the corpse that witches water  
with a rod of burnished copper.

I'm tired of what corpses do!  
mutiny of the moment  
the issue of fabrication...  
snaps shut in a non-reply.

When one brakes one's Wheel with a cancriform cam  
footprints appear in the talcum  
spread in the dimly-lit foyer  
that leads to the haunted hall.

Anyone dressed in a suit  
knows exactly what must be done:  
Work/  
    the besom of the Sun!  
Then/

hands behind back  
bag pulled over head,  
drop--babbling--thru & down...

Such radical subtractions are warranted  
by the hey-post-diddly world.

[↑ Contents](#)

439. **Marcus Bales**

**January 27 ♦ Saturday at Noon**

*Tue 23 Jan 2007*

---

January 27 – Saturday at Noon

John M. Bennett, Michael Ceraolo

Gallery 324

The Galleria at Erieview

1301 East 9th Street

Cleveland, Ohio 44114

For more information:

Marcus Bales

216/ [REDACTED]  
[REDACTED]

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.

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

The FEATURED READERS for SEPTEMBER 23, 2006 are:

January 27 – Saturday at Noon

John M. Bennett, Michael Ceraolo

John M. Bennett has written or edited over 200 books, curated and contributed to art exhibitions, created collections, published hundreds of poems and articles in magazines as varied as Clown War and The Boston Literary Review, and even collaborated on films. There's more detail at <http://www.johnmbennett.net>, and in his presentation at Gallery 324 on Saturday at Noon. Michael Ceraolo is a civil servant and poet who says he's trying to overcome a middle-class

upbringing.. He has had over 600 poems published in nearly a hundred journals, such as Impetus, Green Fuse, San Fernando Poetry Journal, and Tamafyhr Mountain Poetry. His book Cleveland Haiku is available from Green Panda Press ( ) His most recent book is Euclid Creek, from Deep Cleveland Press, (<http://www.deepcleveland.com/deepclevelandbooks.html>) which traces the origins of Euclid Creek and proceeds to illuminate hundreds of years of Northeast Ohio history as it meanders like the flow of water through people, places and events

#### 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:



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

[↑ Contents](#)

440. **Dan Waber**  
*ars poetica update*

Tue 23 Jan 2007

---

The ars poetica project under way at:

<http://www.logolalia.com/arspoetica/>

saw poems appear last week by: Craig Czury, Alan Baker, Paul Dutton, and Jonathan Penton.

Poems will appear this week by: Jonathan Penton and Mairéad Byrne.

A new poem about poetry every day.

Enjoy,  
Dan

[↑ Contents](#)

441. **Mark Stricker**  
***nanomajority: issue#2***  
*Tue 23 Jan 2007*

---

Announcing the second issue of nanomajority <<http://www.nanomajority.com/>>  
<<http://www.nanomajority.com/>>-- a quarterly journal of writing, art, and inquiry. ( <<http://www.nanomajority.com/>> [www.nanomajority.com](http://www.nanomajority.com/))

Issue #2:

Corey Antis: "1:1"

When I decided to start mapping my studio, I discovered that there were plenty of models available to serve as references.

Joel Bettridge: "Reading Hurts - Masochism and Lip Service as a Tortured Text"

"Bruce Andrews is not a poet," a professor to whom I had shown

Andrews's \*Getting

Ready To Have Been Frightened\* as an undergraduate told me.

Cathy Eisenhower: "Itinerary of Ophelia [a story of overdetermination]"

it was

elsewhere first in else

mouth and else corpus and the laboring figure

of a sleeping lady and twitch....

-----  
In the archives:

Issue #1

Nancy Kuhl: "Room 26: The Discrete Notions Exhibit"

The Room 26 Discrete Notions exhibition series features individual artworks and objects that observe, celebrate, critique, and document cultural phenomena. Beginning in the spring of 2004 and changing several times a year, the series includes made and found artworks, verbo-visual commentaries, cultural documents, and literary and artistic records.

Melissa Lenos: "We need another hero... Our contemporary gunslinger, Supernanny"

We begin with a troubled family, terrorized and unable to manage their surroundings. A stranger arrives - seemingly out of nowhere - with no past and no personal details. The family is suspicious of the stranger at first, but once they've accepted this mysterious person into their home, they recognize that he has skills that would be useful to them. The stranger teaches the family to cope

with their difficulties, remains for a final battle and then departs into the sunset alone.

Jean Smith: "In the end he says, 'Attraction is ephemeral.'"

Mistrust -- a flashing neon sign -- trust / do not trust -- perhaps because we got together so fast. I feel comfortable with him. I am just being me and he seems to like me. In our Lavalife profiles we both express the idea for a lover -- not a relationship -- and then we just began to get close. Maybe because neither of us expected to find anything other than lover online. He doesn't want me to change. He wants to get to know me. Seems crazy about me. I am being myself. He laughs at what I say -- I laugh at what I say. He says, "Nowhere on all your websites and interviews did I read that you are lovely, funny and sexy as hell." If it could stay like this; but if it doesn't, I don't think I will be crushed. This part feels good too.

----- PS - Please forward this announcement to anyone who might be interested.

\*Issue #2 of nanomajority is best viewed in Firefox, Safari, Opera, and IE7

[↑ Contents](#)

442. **Thomas savage**

***Re: Poems on Scapegoats***

*Tue 23 Jan 2007*

---

Dear Murat, I believe a martyr is someone who chooses or accepts the fate of his suffering, often leading to death, whereas a scapegoat has no choice about being subjected to the negative actions or statements of others. How this applies to Bush, I can't imagine, since he clearly deserves whatever negative reaction comes his way at this point. He and the Neo-Cons can consume each other for all I care, as long as they disappear. Regards, Tom Savage

Murat Nemet-Nejat <[REDACTED]> wrote: I think Neo-ons and Bush will be the scapeboats of each other.

What is the relationship of scapegoat to martyr? No one is a martyr out of his own hometown?

Ciao,

Murat

On 1/22/07, Eric wrote:

>

> >>I assume that I was being scapegoated for telling the truth when it

> made other poets whom I then knew uncomfortable.

>

> Scapegoat is usually a belated title. Scapegoat Jesus' statement about  
> nobody being a prophet in his hometown probably applies to scapegoats  
> too. If I were to suggest that Bush and the Neocons are scapegoats for  
> the larger failures of government, the usual outrage would follow.

>

>

> Here's a fine poem on the Academy of American Poets site:

>

> "The Goat"

> by Aaron Fogel

>

> If you are a goat, do you believe

>

> What people tell you about

>

> Goats, and eat

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> Tin cans?

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> There's no goat that foolish.

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> Or is there?

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> The goat of the universe believed

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> Agreed to exist.

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> A word to the wise: Don't eat tin cans.

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> Don't listen. Don't exist.

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> \_\_\_\_\_



>  
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> Poem from The Printer's Error, reprinted with permission of Miami  
> University Press  
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>

-----  
Don't get soaked. Take a quick peak at the forecast  
with theYahoo! Search weather shortcut.

[↑ Contents](#)

443. **Anselm Berrigan**  
***Bowery Broadides Series hosted by Farfalla Press***  
*Tue 23 Jan 2007*

---

Friday, January 26, 8:30 PM  
Edmund Berrigan and Anselm Berrigan  
Bowery Broadides Series hosted by Farfalla Press  
FREE + 2 Drink Minimum  
First fifty patrons receive free broadsides by both poets.  
Bowery Poetry Club is on Bowery between Bleecker and Houston.

---

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](#)

444. **UbuWeb**  
***Kenneth Goldsmith Blogging About Conceptual Poetics & Uncreative Writing at Poetry Foundation***  
*Tue 23 Jan 2007*

---

Kenneth Goldsmith will be blogging this week at the Poetry Foundation about conceptual poetics, uncreative writing. Topic will include: unoriginality, illegibility, appropriation, plagiarism, fraud, theft, information management, word processing, valuelessness, nutritionlessness and boredom in writing.

<http://poetryfoundation.org/dispatches/journals/index.html>

UbuWeb  
<http://ubu.com>

---

Yahoo! Music Unlimited  
Access over 1 million songs.  
<http://music.yahoo.com/unlimited>

[↑ Contents](#)

445. **Dan Wilcox**

***2nd Anniversary of Poets Speak Loud - Albany, NY***

*Tue 23 Jan 2007*

---

AlbanyPoets will celebrate the 2nd Anniversary of the monthly open mic, Poets Speak Loud, at Tess' Lark Tavern on Monday, January 29, 7:00 PM. The celebration will also mark the 2nd Anniversary of the passing of Tom Nattell to star dust. Tom was an Albany poet and activist who was scheduled to be the first featured poet at Poets Speak Loud on January 31, 2005. However Tom died of cancer that morning, so the reading turned into an impromptu memorial celebration, with a march to nearby Washington Park to place a beret upon the head of the statue of Robert Burns, the site of Poets in the Park each July. On this Monday we will continue that tradition with the 3rd Annual Beret Toss. Poets Speak Loud is held on the last Monday of each month at Tess' Lark Tavern on Madison Ave., in Albany, NY, starting at 7:00 PM. The usual host is Mary Panza; for the 2nd Anniversary celebration the host will be Dan Wilcox. For more information check out [www.albanypoets.com](http://www.albanypoets.com). Peace, DWx [check out poems & notes on the Albany poetry scene on my Blog at [dwlcx.blogspot.com](http://dwlcx.blogspot.com)]

[↑ Contents](#)

446. **Adam Fieled**

***"Waxing Hot": Poetics Dialogue on PFS Post***

*Tue 23 Jan 2007*

---

Join Michael Tod Edgerton and Adam Fieled at PFS Post (<http://www.artrecess.blogspot.com>) for "Waxing Hot", a Poetics Dialogue. Among subjects covered: Lang-Po, Scalapino, Palmer, Howe, formal rigor, gravitas, Matisse, Picasso, Ashbery, O'Hara, Stones, epiphany, anti-epiphany, humanity, text-as-text, absorptive texts, Hejinian, Adorno, Althusser, Bernstein, Stevens, Williams, po-mo, High Modernism, Sonic Youth, Ornette Coleman, In a Silent Way, Wordsworth, dry humps, orgasms, Barthelme, Foster Wallace, Pynchon, Creeley, and lots, lots more...

Love,

Ad

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

-----  
Never miss an email again!

Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.

[↑ Contents](#)

447. **Murat Nemet-Nejat**

***Re: Poems on Scapegoats***

*Tue 23 Jan 2007*

---

Dear Tom,

What I mean by it that who is called a martyr in the Islamic work is called a terrorist here.

Bush and Neo-cons being each others' scapegoats, each will blame the other for the iraq catastrophe.

Ciao,

Murat

On 1/23/07, Thomas savage <[REDACTED]> wrote:

>

> Dear Murat, I believe a martyr is someone who chooses or accepts the fate  
> of his suffering, often leading to death, whereas a scapegoat has no choice  
> about being subjected to the negative actions or statements of others. How  
> this applies to Bush, I can't imagine, since he clearly deserves whatever  
> negative reaction comes his way at this point. He and the Neo-Cons can  
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> Savage

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> Murat Nemet-Nejat <[REDACTED]> wrote: I think Neo-ons and Bush  
> will be the scapeboats of each other.

>

> What is the relationship of scapegoat to martyr? No one is a martyr out of  
> his own hometown?

>

> Ciao,

>

> Murat

>

> On 1/22/07, Eric wrote:

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> > > I assume that I was being scapegoated for telling the truth when it  
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> > Scapegoat is usually a belated title. Scapegoat Jesus' statement about  
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> > And came into existence.  
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> >  
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> >  
> > A word to the wise: Don't eat tin cans.  
> >  
> > Don't listen. Don't exist.  
> >

> > \_\_\_\_\_  
> >  
> >  
> > Poem from The Printer's Error, reprinted with permission of Miami  
> > University Press  
> >  
> > <http://www.poets.org/viewmedia.php/prmMID/17137>  
> >  
>  
>  
>  
> -----  
> Don't get soaked. Take a quick peak at the forecast  
> with theYahoo! Search weather shortcut.  
>

[↑ Contents](#)

448. **Thomas savage**

***Re: Poems on Scapegoats***

*Tue 23 Jan 2007*

---

Hi Murat, I appreciate your clarification. As to the word "martyr", I was thinking of Christian martyrs. I don't know why since there aren't any anymore. Nevertheless...As for the distinction, verbally, of Muslim terrorists and martyrs, they still seem terrorists to me since their aim, after killing, is to inspire fear. There martyrdom, too, is somewhat nonsensical to me since there is probably no subset of Heaven waiting just for them solely because they've killed people and died as their own self-inflicted collateral damage. Regards, Tom Savage

Murat Nemet-Nejat <[REDACTED]> wrote: Dear Tom,

What I mean by it that who is called a martyr in the Islamic work is called a terrorist here.

Bush and Neo-cons being each others' scapegoats, each will blame the other for the Iraq catastrophe.

Ciao,

Murat

On 1/23/07, Thomas savage wrote:

>

> Dear Murat, I believe a martyr is someone who chooses or accepts the fate  
> of his suffering, often leading to death, whereas a scapegoat has no choice

> about being subjected to the negative actions or statements of others. How  
> this applies to Bush, I can't imagine, since he clearly deserves whatever  
> negative reaction comes his way at this point. He and the Neo-Cons can  
> consume each other for all I care, as long as they disappear. Regards, Tom  
> Savage  
>  
> Murat Nemet-Nejat wrote: I think Neo-ons and Bush  
> will be the scapeboats of each other.  
>  
> What is the relationship of scapegoat to martyr? No one is a martyr out of  
> his own hometown?  
>  
> Ciao,  
>  
> Murat  
>  
> On 1/22/07, Eric wrote:  
> >  
> > >>I assume that I was being scapegoated for telling the truth when it  
> > made other poets whom I then knew uncomfortable.  
> >  
> > Scapegoat is usually a belated title. Scapegoat Jesus' statement about  
> > nobody being a prophet in his hometown probably applies to scapegoats  
> > too. If I were to suggest that Bush and the Neocons are scapegoats for  
> > the larger failures of government, the usual outrage would follow.  
> >  
> >  
> > Here's a fine poem on the Academy of American Poets site:  
> >  
> > "The Goat"  
> > by Aaron Fogel  
> >  
> > If you are a goat, do you believe  
> >  
> > What people tell you about  
> >  
> > Goats, and eat  
> >  
> > Tin cans?  
> >  
> > There's no goat that foolish.  
> >

> > Or is there?  
> >  
> > The goat of the universe believed  
> >  
> > What people told him about universes  
> >  
> > And came into existence.  
> >  
> > Bang! How naive can you get?  
> >  
> > Even the scapegoat is not as naive  
> >  
> > As (God help him) the universe that  
> >  
> > Agreed to exist.  
> >  
> > A word to the wise: Don't eat tin cans.  
> >  
> > Don't listen. Don't exist.  
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> >  
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>  
> -----  
> Don't get soaked. Take a quick peak at the forecast  
> with theYahoo! Search weather shortcut.  
>

-----  
Get your own web address.  
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[↑ Contents](#)

449. **Eric**

***Re: Poems on Scapegoats***

*Tue 23 Jan 2007*

---

Murat: What I mean by it that who is called a martyr in the Islamic work is called a terrorist here.

And rightly so, because their martyrdom involves the murder of innocents.

In the Christian worldview, however, martyrs often submit to death rather than renounce their religion. They die but do not kill others. The Catholic Church even has a martyrology for these types.

Civil rights martyrs usually do not kill others either. Stephen Biko and Martin Luther King were killed without killing others; John Brown however was a violent exception.

Martyrs for science, like Bruno or Galileo, do not kill innocents either.

[↑ Contents](#)

450. **Ann Bogle**

***New Works***

*Tue 23 Jan 2007*

---

A lot of new work has come out in the last week or so -- I'm enjoying it at a clip, in particular UnlikelyStories 2.0: The Cross-Media Issue and collaborations in Sugar Mule. Now broadsides and experimental chapbooks and ars poetica. Appreciating those in my office with its desktop is going well. Trying to read fiction at home, in bed, is not going very well at all -- I avoid the cozy room where physical books surround my bed in wait for me. Books by fiction authors that I bought or checked out of the library -- all due or recalled before I can get to them. In one of the greatest bookstore moments of my life, I recently bought the collected Chekhov (Ecco) and began with volume 1 (of 13). "The Darling" is how far I got, but I had already read it. That is followed by an essay by Tolstoy about women, called "Tolstoy's Criticism on 'The Darling'," not to be missed! I ended up snubbing George Orwell (Down and Out in Paris and London) like neglecting to meet a train. Then it gets worse -- this reading of books -- I go to the cafe and can only read a minimalist there, one crouton at a time. My three Emily Dickinsons are in storage, but the boxed biography is here. My Collected H.D. is at his house, a thousand miles away. Then I get E.D. and H.D. out of the library and read and want to quote and forget the other books. Then I read at poets.org for a week. I mean to but forget to get the Collected May Swenson from the library, but I read her online. Then I go back to The Cross-Media Issue and see how much there still is to see and try



to buy an item at eBay for Rain Taxi, but the auction must be over. Then I read the Norman Mailer article at the kitchen table while eating beans.

[↑ Contents](#)

451. **Maria Damon**

**Re: New Works**

*Tue 23 Jan 2007*

---

yes, the raintaxi auction is over. someone i don't even know bought my shawl. my fear is that she's just bought it for the yarn, and will unravel the whole thing so as to re-use the materials. but it's beyond my control. oh well. am i more than a bit paranoid? most likely. charming post, anyway.

Ann Bogle wrote:

> A lot of new work has come out in the last week or so -- I'm enjoying it at  
> a clip, in particular UnlikelyStories 2.0: The Cross-Media Issue and  
> collaborations in Sugar Mule. Now broadsides and experimental chapbooks  
and ars  
> poetica. Appreciating those in my office with its desktop is going well.  
Trying  
> to read fiction at home, in bed, is not going very well at all -- I avoid  
> the cozy room where physical books surround my bed in wait for me. Books  
by  
> fiction authors that I bought or checked out of the library -- all due or  
> recalled before I can get to them. In one of the greatest bookstore moments  
of my  
> life, I recently bought the collected Chekhov (Ecco) and began with volume 1  
> (of 13). "The Darling" is how far I got, but I had already read it. That  
> is followed by an essay by Tolstoy about women, called "Tolstoy's Criticism  
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> there still is to see and try to buy an item at eBay for Rain Taxi, but the  
> auction must be over. Then I read the Norman Mailer article at the kitchen

> table while eating beans.  
>

[↑ Contents](#)

452. **David-Baptiste Chirot**

***Re: Poems on Scapegoats (rexroth on dyaln thomas/artaud on van gogh)***

*Tue 23 Jan 2007*

---

A martyr is also a person who sacrifices themselves for a cause--greater than themselves--their people, their homeland, their spiritual belief, political belief--many "suicide bombers" die not for themselves, but for their people--the Palestinian people for example--for a homeland--is dying for a cause-- Malcolm X, Martin Luther King--knew they could be killed for their causes--and were willing to die for them-- "terrorists" can't be lumped into one vast stereotype--there are many differing motivations and contexts worldwide and within supposedly homogeneous groups for these acts--many of them secular as much as having anything to do with religion-- think what point of despair and sense of helplessness a person is driven to when their only weapon is their life--if you get shot for throwing a rock--what are you supposed to do?--climb into ever and ever smaller holes?--put yourself in such a position and think of how you might respond-- or of prisoners, planning a prison break-- simone weil wrote in her essay on "the illiad: poem of force" writes that force is the x which turns any person into a thing people subjected to daily lives of nothing but coercion, imprisonment, taking away of food and water, medical supplies, schools--at certain point--are reminded continually and only that they are things-- to approach the oppressor, come up close as a human being and be for a moment announcing that one is not a thing, one is a human--and to blow both up--as humans--is to say to the other--i am not a thing, for all you have done to me i am a person--and you, too are a person--so will kill you in person, to person-- the true terror is that the thing took on a human face and came forward--and killed you and themselves as humans-- not things golda meir told the BBC in 1969 "there never was any such thing as a Paelstinain"-- not any such people or nation--any such thing-- the Indians in this country wiped out, their lands settled and they forced to live in reservations in conditions unfit for wild animals in many cases----were thought of as things--without a nation or history or culture --they never had a government or flag and so forth--things--non-things-- this doesn't apply maybe to many suicide bombers but it does to ones i have read accounts of their beliefs, their lives, their action-- they weren't brainwashed zombies or fanatics thinking about heaven-- they were top students, hard working people--who examined their situation and came to a decision terrorists are always called this if on the other side-- American Indians in the American Indian

Movement have been called this for example--"terrorists"-- eco-terrorists-- when you read history books flat out Ben-Gurion and Began are called "terrorists" and they were-- but people who died with them I am sure are called martyrs also--as were fighting for their cause-- for some reason it is considered more barbaric to be forced to use a human bomb-- than to use, as the talk is being done now, of using a nuke bomb-- or of the millions of cluster bombs dropped on Lebanon-- that is considered "more human" than "inhuman" suicide bombing-- the logic of this escapes one-- Murat's point is a very good one--very important to keep in mind--from what persepective, and also with how much knowledge and thought, one considers things, they are of course quite different--one has to try to understand these questions from both or however many sides one possibly can--otherwise one gets caught up in the same kind of twisted thinking which leads to these events in the first place-- was John Brown a terrorist or a martyr? he has been seen and written about both ways-- Thoreau who wrote the great essay on civil Disobediance was also a great suporter and admirer of John Brown-- Sherman Alexie wrote : Oh! American that freedom loving country where Americans killed Americans over the right to have slaves. oh! oh!" from one side of the conflict, Lincoln was a great martyr--from the other--a monster--there are many parts of the world where in one village a person is called a martyr but in the next one, they are reviled as the worst of scapegoats-- Che Guevara considered as a martyr--and this immensely accentuated in the famous Christ-like photos of him lying stretched out after death surrounded by Bolivan army and police-- for example many people consider John lennon a martyr-- and in terms of scapegoats-- there is the Kenneth rexroth poem about Dylan Thomas being killed basically by others--the poet destroyed by the public-- and the great piece by Artaud--"Van Gogh or The Man Suicided by Society"-- many artits stars in music and film for example are considered in ways that border on martyrdom-- marilyn monroe, james dean, jimi hendrix janis joplin, tuapc basquiat, pollock, kerouac, all have had auras of a formof martyrdom attached to them--many many more then these charlie parker and billie holiday too-- in Milwaukee we have the Black Holocaust Museum--a place of martyrs killed by terrorists--even in very recent years--the man dragged to death by chains from a pickup truck in Texas-- the martyrdom of the young gay man left Christ like also hanging on a fence-- there is a great deal to think about and find out about before one passes judgement--especially on stereotyped images promulgated against enemies in war time-- btw--strindberg wrote a great novel called The Scapegoat--the scapegoat is a theme a lotof his work expores--this the most explicit example there are also the films of Lars von Trier--the trilogy esp--with Dancer inthe Dark, Dogville and my bad i forget nameof the first one--very much films on the scapegoat theme--

| From: Thomas savage <[REDACTED]>

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

To: [REDACTED]  
Subject: Re: Poems on Scapegoats  
Date: Tue, 23 Jan 2007 10:15:46 -0800

*Hi Murat, I appreciate your clarification. As to the word "martyr", I was thinking of Christian martyrs. I don't know why since there aren't any anymore. Nevertheless...As for the distinction, verbally, of Muslim terrorists and martyrs, they still seem terrorists to me since their aim, after killing, is to inspire fear. There martyrdom, too, is somewhat nonsensical to me since there is probably no subset of Heaven waiting just for them solely because they've killed people and died as their own self-inflicted collateral damage. Regards, Tom Savage*

*Murat Nemet-Nejat <[REDACTED]> wrote: Dear Tom,*

*What I mean by it that who is called a martyr in the Islamic work is called a terrorist here.*

*Bush and Neo-cons being each others' scapegoats, each will blame the other for the Iraq catastrophe.*

*Ciao,*

*Murat*

*On 1/23/07, Thomas Savage wrote:*

*Dear Murat, I believe a martyr is someone who chooses or accepts the fate of his suffering, often leading to death, whereas a scapegoat has no choice about being subjected to the negative actions or statements of others. How this applies to Bush, I can't imagine, since he clearly deserves whatever negative reaction comes his way at this point. He and the Neo-Cons can consume each other for all I care, as long as they disappear. Regards, Tom Savage*

*Murat Nemet-Nejat wrote: I think Neo-cons and Bush will be the scapegoats of each other.*

*What is the relationship of scapegoat to martyr? No one is a martyr out of his own hometown?*

*Ciao,*

Murat

On 1/22/07, Eric wrote:

*I assume that I was being scapegoated for telling the truth when it made other poets whom I then knew uncomfortable.*

*Scapegoat is usually a belated title. Scapegoat Jesus' statement about nobody being a prophet in his hometown probably applies to scapegoats too. If I were to suggest that Bush and the Neocons are scapegoats for the larger failures of government, the usual outrage would follow.*

*Here's a fine poem on the Academy of American Poets site:*

*"The Goat"*  
*by Aaron Fogel*

*If you are a goat, do you believe*

*What people tell you about*

*Goats, and eat*

*Tin cans?*

*There's no goat that foolish.*

*Or is there?*

*The goat of the universe believed*

*What people told him about universes*

*And came into existence.*

*Bang! How naive can you get?*

*Even the scapegoat is not as naive*

*As (God help him) the universe that*

*Agreed to exist.*

*A word to the wise: Don't eat tin cans.*

*Don't listen. Don't exist.*

---

*Poem from The Printer's Error, reprinted with permission of Miami University Press*

<http://www.poets.org/viewmedia.php/prmMID/17137>

-----  
*Don't get soaked. Take a quick peak at the forecast  
with theYahoo! Search weather shortcut.*

-----  
*Get your own web address.  
Have a HUGE year through Yahoo! Small Business.*

---

Type your favorite song. Get a customized station. Try MSN Radio powered by Pandora.  
<http://radio.msn.com/?icid=T002MSN03A07001>

[↑ Contents](#)

453. **Bill Marsh**  
***Heretical Texts Vol. 3.5: Ammiel Alcalay***  
*Tue 23 Jan 2007*

---

New from Factory School:

Heretical Texts, Volume 3, No. 5

SCRAPMETAL by Ammiel Alcalay

Factory School. 2007. 94 pages, perfect bound, 6.5x9.  
ISBN: 1-60001-054-7

\$12 / available through Small Press Distribution  
(<http://www.spdbooks.org/>)

The complete third volume (5 books) is available at a discount direct  
from the publisher:

<http://www.factoryschool.org/pubs/order.html>

Description: Between a Cadillac and a Valiant sitting idly in the snow, SCRAPMETAL takes a provisional journey through the experience of work and the untangling of vampiric forces that sever life from our record of it. Part primer and part example, SCRAPMETAL offers a method of attacking the "inflationary poetics" that deafen us in the "steady hum of overproduction."

For more about the Heretical Texts series:

<http://www.factoryschool.org/pubs/heretical/index.html>

Volume One:

1. Dan Featherston, United States
2. Laura Elrick, Fantasies in Permeable Structures
3. Linh Dinh, Borderless Bodies
4. Sarah Menefee, Human Star
5. kari edwards, obedience

Volume Two:

1. Diane Ward, Flim-Yoked Scrim
2. Steve Carll, Tracheal Centrifuge
3. Kristin Prevallet, Shadow Evidence Intelligence
4. Brian Kim Stefans, What is Said to the Poet Concerning Flowers
5. Carol Mirakove, Mediated

Volume Three:

1. Heriberto Yépez, Wars. Threesomes. Drafts. & Mothers
2. Meg Hamill, Death Notices
3. Nick Piombino, fait accompli
4. Catherine Daly, Chanteuse/Cantatrice
5. Ammiel Alcalay, Scrapmetal

Contact: info "at" factoryschool.org [or reply backchannel to this email]

[↑ Contents](#)

454. **Skip Fox**

***Re: ars poetica update***

*Tue 23 Jan 2007*

---

Dan--

Lines are getting cut off on the second Penton poem.

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

From: UB Poetics discussion group [mailto: ] On  
Behalf Of Dan Waber

Sent: Tuesday, January 23, 2007 8:17 AM

To: [REDACTED]

Subject: ars poetica update

The ars poetica project under way at:

<http://www.logolalia.com/arspoetica/>

saw poems appear last week by: Craig Czury, Alan Baker, Paul Dutton, and Jonathan Penton.

Poems will appear this week by: Jonathan Penton and Mairéad Byrne.

A new poem about poetry every day.

Enjoy,

Dan

[↑ Contents](#)

455. **Dan Waber**

***Re: ars poetica update***

*Tue 23 Jan 2007*

---

Skip,

Thanks--looks like it's a problem with the way IE renders CSS, I'll find a workaround.

(<http://www.webcredible.co.uk/user-friendly-resources/css/internet-explorer.shtml>)

In the meantime, if you try it using a standards-compliant browser (like Firefox or Opera), it looks perfect.

Thanks,

Dan

Skip Fox <[REDACTED]> wrote:

> Dan--

>

> Lines are getting cut off on the second Penton poem.

>

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

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

> Behalf Of Dan Waber

> Sent: Tuesday, January 23, 2007 8:17 AM

> To: [REDACTED]

> Subject: ars poetica update

>

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> <http://www.logolalia.com/arspoetica/>  
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> saw poems appear last week by: Craig Czury, Alan Baker, Paul Dutton,  
> and Jonathan Penton.  
>  
> Poems will appear this week by: Jonathan Penton and Mairéad Byrne.  
>  
> A new poem about poetry every day.  
>  
> Enjoy,  
> Dan

[↑ Contents](#)

456. **Lewis LaCook**

***Minivan on Fire! New Video by Lewis LaCook at lewislacook.org***

*Tue 23 Jan 2007*

---

[http://www.lewislacook.org/index.php?option=com\\_content&task=view&id=28](http://www.lewislacook.org/index.php?option=com_content&task=view&id=28)

Lewis LaCook, Senior Engineer  
Abstract Outlooks Media

<http://www.abstractoutlooks.com>

Abstract Outlooks Media - Premium Web Hosting, Development, and Art  
Photography

<http://www.lewislacook.org>

lewislacook.org - New Media Poetry and Poetics

<http://www.xanaxpop.org>

Xanax Pop - the poetry of Lewis LaCook

\*\*\*\*\*

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||<http://www.lewislacook.org>||  
New Media Poetry and Poetics

||<http://www.xanaxpop.org>||  
Xanax Pop - A Blog of Poemes

-----  
Don't pick lemons.  
See all the new 2007 cars at Yahoo! Autos.

[↑ Contents](#)

457. **Murat Nemet-Nejat**

***Re: Poems on Scapegoats***

*Tue 23 Jan 2007*

---

Eric,

Do you remember the Buddhist(s) monk who set himself to fire during the Vietnam War? Was he a martyr or a terrorist?

I do not want to defend the killing of innocents. I do not want to defend killing at all, and I think all senses of martyr contain glorifications of death.

Martyrdom is often used as very potent political weapon, and how it is defined changes with the point of view.

Ciao,

Murat.

On 1/23/07, Eric <[REDACTED]> wrote:

>

> Murat: What I mean by it that who is called a martyr in the Islamic work  
> is called a terrorist here.

>

>

> And rightly so, because their martyrdom involves the murder of innocents.

>

> In the Christian worldview, however, martyrs often submit to death  
> rather than renounce their religion. They die but do not kill others.

> The Catholic Church even has a martyrology for these types.

>

> Civil rights martyrs usually do not kill others either. Stephen Biko and  
> Martin Luther King were killed without killing others; John Brown  
> however was a violent exception.

>

> Martyrs for science, like Bruno or Galileo, do not kill innocents either.

>

[↑ Contents](#)

458. **Michael Heller**

***(no subject)***

*Tue 23 Jan 2007*

---

--=====AVGMAIL-45B6B8B04099=====Content-Type: text/plain;  
charset=iso-8859-1; format=flowed; x-avg-checked=avg-ok-369226CE

I'll be doing the following public events this winter in Europe. If you are in the neighborhood, please drop by. MH

#### UK EVENTS

February 1st. Poetry Reading at Warwick University at 4 PM in the Chaplaincy building (alongside the Arts Centre).

February 2nd. Poetry Reading with Ian Davidson at 7:30 PM. The Plough, Museum Street, Bloomsbury.

February 7th. Reading from "The Beckmann Meditations." 7 PM. The Council Room at Birkbeck College of Art, Malet Street, London.

February 9th. Poetry Reading and talk on "Dantean Reznikoff." 8 PM Durham. Colpitts Poetry Reading Series events take place at Alington House, 4 North Bailey, Durham (just beyond Owengate which goes up to the Cathedral). Admission £4.00/2.50.

#### IRELAND

February 21st. Poetry Reading and Discussion. 7 PM. Dublin, Trinity College. The Arts Building.

February 23rd. Poetry Reading. Cork. SoundEye series. 8 PM. The Slainte Pub (formerly The Vineyard) in Market Lane.

#### FRANCE

March 9th. Université du Maine. LeMans. Programme du Colloque International: "L'impersonnel en littérature" 10 AM. Plenary address: "The Voice of the Impersonal."

March 9th. Université du Maine. LeMans. 7 PM Poetry reading.

March 16th. Paris. Double Change reading series. 7PM. Poetry reading at Point Ephereme, 200 quai de Valmy. Paris, 75010.

---

Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at [www.saltpublishing.com](http://www.saltpublishing.com), [amazon.com](http://amazon.com) and good bookstores. Survey of work at: <http://www.thing.net/~grist/ld/heller.htm>

Collaborations with Ellen Fishman Johnson at: <http://www.efjcomposer.com/EFJ/Collaborations.html>

--=====AVGMAIL-45B6B8B04099=====Content-Type: text/plain; x-avgîrt; charset=us-ascii; x-avg-checked=avg-ok-369226CE  
Content-Description: "AVG certification"

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.5.432 / Virus Database: 268.17.8/648 - Release Date: 1/23/2007

11:04 AM

--=====AVGMAIL-45B6B8B04099=====

[↑ Contents](#)

459. **Stephen Vincent**

**Re: Poems on Scapegoats**

Tue 23 Jan 2007

---

Tempted to ask - 20 minutes before the new fiction - is, given some of the arguments here - whether or not George Bush is a martyr for not already killing himself. He's clearly got practically a whole country, if not entire world, against him and his belief system. He's clearly got a cause that he is not willing to renounce. There is an aspect of him - it's long appeared - that would rather go down in flames(dragging the nation with him) rather than submit to any dialog, negotiation. change, and/or transformation. One wonders what's holding him back?? Karl Rove? Cheney? Maybe he, Rove and Cheney have defined a new category, "Living Martyr." Thanks a lot, George!!

O well!

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

Stephen V

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

*Eric,*

*Do you remember the Buddhist(s) monk who set himself to fire during the Vietnam War? Was he a martyr or a terrorist?*

*I do not want to defend the killing of innocents. I do not want to defend killing at all, and I think all senses of martyr contain glorifications of death. Martyrdom is often used as very potent political weapon, and how it is defined changes with the point of view.*

*Ciao,*

*Murat.*

*On 1/23/07, Eric <[REDACTED]> wrote:*

*Murat: What I mean by it that who is called a martyr in the Islamic work is called a terrorist here.*

*And rightly so, because their martyrdom involves the murder of innocents.*

*In the Christian worldview, however, martyrs often submit to death rather than renounce their religion. They die but do not kill others. The Catholic Church even has a martyrology for these types.*

*Civil rights martyrs usually do not kill others either. Stephen Biko and Martin Luther King were killed without killing others; John Brown however was a violent exception.*

*Martyrs for science, like Bruno or Galileo, do not kill innocents either.*

[↑ Contents](#)

460. **Alan Sondheim**  
***metrical forms of the apocalypse***

Wed 24 Jan 2007

---

metrical forms of the apocalypse

<http://www.asondheim.org/metrical.mp3> (tabla)

"It is not, again, "what is to be done," but "what is the doing." And it is insufficient to abjure the doing, as in the notion there can be no lyric poetry, perhaps no poetry, after the Holocaust, that other holocaust that continues in yet other forms. This bypasses, not only doing, but thinking that may yet reveal another dawn in the midst of dusk. One might say in return, all dawns are ruptured. The day is ruptured by the night. What remains, what is never ruptured: ground zero - one might say the substance of ground zero, but here there is no divisibility; one fails and falters with the other."

[↑ Contents](#)

461. **Laura Winton**  
***Re: Unraveled Damon***

Wed 24 Jan 2007

---

Makes me think of the Rauschenberg piece, "Erased DeKooning."

Hopefully that will make you feel better about any potential use of your shawl.

LW

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

From: Maria Damon [mailto: ]

Sent: Tuesday, January 23, 2007 1:12 PM

Subject: Re: New Works

yes, the raintaxi auction is over. someone i don't even know bought my shawl. my fear is that she's just bought it for the yarn, and will unravel the whole thing so as to re-use the materials. but it's beyond my control. oh well. am i more than a bit paranoid? most likely. charming post, anyway.

Ann Bogle wrote:

> A lot of new work has come out in the last week or so -- I'm enjoying it  
at  
> a clip, in particular UnlikelyStories 2.0: The Cross-Media Issue and  
> collaborations in Sugar Mule. Now broadsides and experimental chapbooks  
and ars  
> poetica. Appreciating those in my office with its desktop is going well.  
Trying  
> to read fiction at home, in bed, is not going very well at all -- I avoid  
> the cozy room where physical books surround my bed in wait for me. Books  
by  
> fiction authors that I bought or checked out of the library -- all due or  
> recalled before I can get to them. In one of the greatest bookstore  
moments of my  
> life, I recently bought the collected Chekhov (Ecco) and began with  
volume 1  
> (of 13). "The Darling" is how far I got, but I had already read it.  
That  
> is followed by an essay by Tolstoy about women, called "Tolstoy's  
Criticism on  
> 'The Darling'," not to be missed! I ended up snubbing George Orwell  
(Down  
> and Out in Paris and London) like neglecting to meet a train. Then it  
gets  
> worse -- this reading of books -- I go to the cafe and can only read a  
> minimalist there, one crouton at a time. My three Emily Dickinsons are in  
storage,  
> but the boxed biography is here. My Collected H.D. is at his house, a  
> thousand miles away. Then I get E.D. and H.D. out of the library and  
read and want  
> to quote and forget the other books. Then I read at poets.org for a  
week. I  
> mean to but forget to get the Collected May Swenson from the library, but  
I  
> read her online. Then I go back to The Cross-Media Issue and see how  
much  
> there still is to see and try to buy an item at eBay for Rain Taxi, but

the

> auction must be over. Then I read the Norman Mailer article at the  
kitchen

> table while eating beans.

>

[↑ Contents](#)

462. **Murat Nemet-Nejat**

***Re: Poems on Scapegoats***

*Wed 24 Jan 2007*

---

Stephen,

Exactly! George may think he is a martyr. The last refuge of an obstinate mule,  
martyrdom.

Ciao,

Murat

On 1/23/07, Stephen Vincent <[REDACTED]> wrote:

>

> Tempted to ask - 20 minutes before the new fiction - is, given some of the  
> arguments here - whether or not George Bush is a martyr for not already  
> killing himself. He's clearly got practically a whole country, if not  
> entire

> world, against him and his belief system. He's clearly got a cause that he  
> is not willing to renounce. There is an aspect of him - it's long appeared

> -

> that would rather go down in flames(dragging the nation with him) rather  
> than submit to any dialog, negotiation. change, and/or transformation. One  
> wonders what's holding him back?? Karl Rove? Cheney?

> Maybe he, Rove and Cheney have defined a a new category, "Living Martyr."  
> Thanks a lot, George!!

>

> O well!

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

>

> Stephen V

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

>

>

>

>

>

> > Eric,  
> >  
> > Do you remember the Buddhist(s) monk who set himself to fire during the  
> > Vietnam War? Was he a martyr or a terrorist?  
> >  
> > I do not want to defend the killing of innocents. I do not want to  
> defend  
> > killing at all, and I think all senses of martyr contain glorifications  
> of  
> > death. Martyrdom is often used as very potent political weapon, and how  
> it  
> > is defined changes with the point of view.  
> >  
> > Ciao,  
> >  
> > Murat.  
> >  
> > On 1/23/07, Eric <[REDACTED]> wrote:  
> >>  
> >> Murat: What I mean by it that who is called a martyr in the Islamic  
> work  
> >> is called a terrorist here.  
> >>  
> >>  
> >> And rightly so, because their martyrdom involves the murder of  
> innocents.  
> >>  
> >> In the Christian worldview, however, martyrs often submit to death  
> >> rather than renounce their religion. They die but do not kill others.  
> >> The Catholic Church even has a martyrology for these types.  
> >>  
> >> Civil rights martyrs usually do not kill others either. Stephen Biko  
> and  
> >> Martin Luther King were killed without killing others; John Brown  
> >> however was a violent exception.  
> >>  
> >> Martyrs for science, like Bruno or Galileo, do not kill innocents  
> either.  
> >>  
>

[↑ Contents](#)



463. **David-Baptiste Chirot**

***NYTimes.com: Libby Defense Portrays Client as a Scapegoat***

Wed 24 Jan 2007

---

This page was sent to you by: [REDACTED].

NATIONAL | January 24, 2007

Libby Defense Portrays Client as a Scapegoat

By NEIL A. LEWIS

I. Lewis Libby Jr.'s lawyer asserted that Mr. Libby was made a scapegoat by White House officials to protect Karl Rove.

<http://www.nytimes.com/2007/01/24/us/24libby.html?ex=1170306000&en=0f9ea1e36719ab9a&ei=5070&emc=eta1>

-----  
**ABOUT THIS E-MAIL**

This e-mail was sent to you by a friend through NYTimes.com's E-mail This Article service. For general information about NYTimes.com, write to [REDACTED].

NYTimes.com 500 Seventh Avenue New York, NY 10018

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[↑ Contents](#)

464. **Alexander Dickow**

***martyrs and terrorists...***

Wed 24 Jan 2007

---

David,

I suppose I'm as confused as anybody about all this, but:

A useful comparison for understanding why the suicide bomber is misguided might be found in the figure of the Resistant, with which the suicide bomber is constantly (wrongly, and to my constant dismay) conflated. The Resistant targets military forces and infrastructure to combat oppression. He believes in the possibility of a future without oppression. The suicide bomber has a vision of despair (I am following your own description of the figure): he sees no possible future, with or without oppression, and he targets civilians ("for all you have done to me": who? the civilians of Israel? many have reprehensible beliefs, yes, and many may have been part of horrible

military action \*in the past\*, but destroying them now accomplishes nothing, and produces hate and fear). He despairs: put another way, he submits utterly to the force of oppression, by reducing himself and others to \*things\* in an another horrible way. He is not a fighter, even symbolically, he is not a Resistant. He has admitted his total defeat by symbolically staging his own destruction.

The defense of the Palestinian people, and/or opposition to Israel, does not have to include a defense of suicide bombers, whether or not they are religious fanatics (who are, in any event, rarely the raving lunatics we imagine them to be), and, I argue, should not. That we should heed the call for help, as misled and perverted as it is, seems obvious and urgent. But from there to defending their actions...? I know you'll realize that everything I write "sourd de bon, franc et loyale courage..."!

Amities,

Alex

[www.alex dickow.net/blog/](http://www.alex dickow.net/blog/)

les mots! ah quel désert à la fin  
merveilleux. -- Henri Droguet

[↑ Contents](#)

#### 465. **Schlesinger Kyle**

##### ***Literary Events in conjunction with the exhibition Joe Brainard, People of the World: Relax!!***

*Wed 24 Jan 2007*

---

In conjunction with the exhibition Joe Brainard, People of the World: Relax!! the UB Art Galleries and the University at Buffalo Poetry and Rare Books Collection are proud to present two special events.

On Friday, January 26, 2007 at 8pm Ron Padgett and Kenward Elmslie will give a Poetry Reading at the Albright-Knox Art Gallery. The event, Mixed Media, is part of the Gusto at the Gallery Series and will also feature local favorites the David Kane Quartet and a site specific performance by Nimbus Dance. Poet Ron Padgett grew up in Tulsa, where he met Joe Brainard at the age of six.

Padgett's recent books include the memoir, Oklahoma Tough: My Father, King of the Tulsa Bootleggers, the collection of poems, You Never Know, and Joe: A Memoir of Joe Brainard. As a member of the first generation New York School

of Poets, Kenward Elmslie introduced contemporary poetry to Broadway in the form of musicals. Among his many books of poetry, Kenward Elmslie has also created work for the musical stage: Postcards on Parade, City Junket, and an adaptation of Truman Capote's The Grass Harp.

On Thursday, February 1, 2007 at 1pm a Brown Bag Lunch Lecture by Steven Clay will take place at the UB Art Gallery in the First Floor Gallery. Steven Clay, publisher of Granary Books, is an editor, curator and archivist specializing in the American art and literature of the 1960s, '70s and '80s. He is the author, with Rodney Phillips, of A Secret Location on the Lower East Side: Adventures in Writing 1960-1980.

Both events are free and open to the public.

For more information please contact:

Anne Reed

External Affairs Officer

UB Art Galleries



x1424

Joe Brainard, People of the World: Relax!! at the UB Art Gallery, Center for the Arts, Jan. 25 through March 3, 2007. Opening reception on Thursday, January 25 at 5pm

[↑ Contents](#)

466. **Jamie Gaughran-Perez**

***A Response to the State of the Union [by robots]***

*Wed 24 Jan 2007*

---

[apologies for any cross-post]

You heard the Democrats respond, now check out what the Robot Community has to say about (U.S.) President Bush's latest address to Congress and the nation. [www.rockheals.com](http://www.rockheals.com)

Also this week we have poetry from Kemeny Babineau and Zombie Haiku from David Durst. And recent weeks have had lovely stuff from David Franks, Gopal Lahiri, Alessandro Porco, W.B. Keckler, Gopal Lahiri, and many many more.

[direct link to robots on the SOU:

[http://www.rockheals.com/archives/2007/01/ask\\_a\\_robot\\_the\\_1.html](http://www.rockheals.com/archives/2007/01/ask_a_robot_the_1.html)]

--

Jamie Gaughran-Perez

[www.rockheals.com](http://www.rockheals.com)

a narrow house weekly

[↑ Contents](#)

467. **Ron Silliman**

***Of late on Silliman's Blog***

*Wed 24 Jan 2007*

---

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

RECENT POSTS

Daisy Fried  
should win  
the National Book Critics Circle Award  
by acclamation

Confusing character transference  
with reading

Nathaniel Mackey's  
Splay Anthem  
has to be read aloud

IFLIFE, the poem,  
is Bob Perelman's love-hate story  
with the whole of poetry

A guide to Bob Perelman's  
Guide to Homage to Sextus Propertius

IFLIFE, the book,  
a dizzying display of mastery

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

[↑ Contents](#)

468. **David-Baptiste Chirot**

***Re: martyrs and terrorists...***

*Wed 24 Jan 2007*

---

Dear Alex:

Oh--I am not defending their actions. I agree with you--a resistance would be to blow up communication centers, police stations, air ports, government buildings, water purification plants, electricity generators bridges, etc. But then that often causes "collateral damage" also. I can't fathom why suicide bombing is done, so have tried to find out the point of view for it. I read that it was introduced to the Palestinians by a member of the Japanese Red Army in late 1960's as the Japanese have used suicide bombing in the past--the kamikaze

pilots of World War 2. These of course, targeted Naval Forces and their accompanying supply ships, not civilians. (Though Japanese civilians were being fire bombed at the time). (At the very end of the war the Germans also used some suicide planes.) On the other hand, Andre Breton wrote that the ultimate Surrealist act would be to go into a crowd and start firing a revolver. I saw recently on cable an American film from the 1940's, a wartime drama set in the Phillipies. Towards the film's end, in order for the fleeing Americans, nurses with wounded mainly, to have a chance for a dash for escape, one of the nurses advances by herself towards the Japanese, offering herself up they think to be taken in the worst senses of the word. (The nurses have been warned about what the Japanese did to female prisoners throughout Asia.) The nurse walks straight into the large Japanese advance--and detonates herself. The rest of the Americans are given enough time to make their getaway. Since this nurse's fiance had been killed at Pearl Harbor, her motivations are not just self-sacrifice--she is eager to avenge his death and her grief on the hated Japanese. She is n't blowing up civilians, but it was interesting to see in an American film the use of a suicide bomber in this way, and how the motivations were worked out. I agree with you that this is a very self-deceiving strategy and seems incomprehensible. That's why I keep trying to figure out what it is maybe impossible to if one is not in that culture and situation. A friend of mine, a 54 year old man at the time, a harmless schizophrenic who used to walk around holding by turns a Bible or a Koran in his cupped hands, was beaten to death in front of the building where he lived--I used to live in the same building, about three blocks from where I live now. The killing was done by a group of ten boys, the oldest of whom was thirteen. Only half of them have ever been caught. Especially in summer time, there are groups of young boys, the oldest barely in their teens, who walk the streets with baseball bats and other weapons. When they find someone defenseless, they attack. They have no concept and no fear even when a slight one, of having to spend the rest of their lives perhaps in prison. They are filled with rage and at the same a strange lack of affect, a kind of contradiction. Interviews with many children and teens who have committed such crimes find extreme rage about the dehumanization of their environment and at the same time that the dehumanization has sunk so far in, killing innocent people doesn't register as anything extraordinary at all. They feel there is no value to their lives, so there is no value in others'. Instead of channeling rage into a "productive" idea of wanting to grow up to change society, there is the self-defeating desire to wreak revenge in the here and now--not at the powerful, like blowing up a police station or acts of resistance--but at innocents, who can't defend themselves. The contempt they have for weakness may be that they see themselves in weakness, their position, and hate that, so in a group need to get rid of the sight which reminds them of themselves. Those are just theories

people work on, trying to understand what drives these attacks as they grow more and more frequent. If you grown up in society in which violence is 24/7 and rage about your defencelessness is all consuming from a very very early age, it seems one is a fertile planting ground for wanting to respond in some extreme manner, not in an organized, strategic one necessarily at all, but a striking out and rage for revenge. Again, these are only theories. It is often pointed out that a culture of violence surrounds youngpeople in their dialy lives and in the media also all around one. Violence seems to be the solution toeverything. The only things keeping some form of lid on it are the police on theon hand and gangs n the other, or drug dealers and their assorted quasi-militia and kids who are basically their eyes and ears on the ground so to speak. Introduce drugs to the equation, and that becomes another way of controlling people, keeping them in a self defeating situation. there are also the huge number of killings every year in which a man takes his family hostage, or simply surprises them in the night--and shoots them all and then himself. Or the columbine style killers. The culture of revenge is very strong motivation also--the eye for an eye of the Bible. A person is killed on one side--so--then x number have to be killed on the oher. Which calls for another response, back and forth forever. I 'm not defending these actions at all. I don't know what it will take to stop the insnaity, especially because of the "eye for an eye" mentality. I've tried to understand it but I think not being a part of the culture and situation I can't. Since I see the self destructiveness of the part of the world I live in, I've tried to understand what goes into creating it. What happned to the movements of resistance of thrity years ago? I think in the United States a lot of it is drugs, and that the supply of drugs is always increasing, and targets first the same areas. Malcolm X was the first American leader to speak out agsint drugs, much more passionately than any leader has since. However, people can be fed other things as a form of drug--via propaganda, become addicted to hate and revenge on both sides until there is no room for any form of thought other than the irrationality of extreme emotions kept continually at the highest pitch. 9/11 showed this revenge effect happening in the United Satets, people who had seemed rational suddenly screaming for blood and the government continually ratcheting up the alerts and fears as much as possible. Thank you very much for your letter Alex. Suicide also I was thinking--used to be a big question when Camus wrote about it, of course that is individual suicide, wihout killing others. Though the context is different in many ways, I realized that Franz Fanon might be a very interesting and useful writer to read again now. I did see a brief interview with a Palestinain psychiatrist who has sutdied over a thousand children and he said the effects on these childen of the lives they lead is something which has already in a sense made them feel as though they are dead already. There's no sense of a future, or hope, or anything, the damge is incalcuable. You think of

"the land of opporutnity" the kids here grow up in supposedly--but many live with another version of this kind of zero horiizon to life. Life has no value so it isn't much trouble at all to want to smash it to peices, your won and someone esle's out of rage and revenge and fear and many other things sunk deep inside the being. Thank you again Alex. Since one lives in such a world, there's a desre t try to understand and many things--very hard to if at all. Oh I did think of Joan of Arc--a martyr, a Saint and a military leader. This puzzled me no end as a child until I lived in France, of course! She was burned at the stake the same year Francois Villon was born. I think Villon is one of the greatest poets for presentining such a range of understandings and at same time the knwoeldge and at the same time "I know everything but myself". On the one hand extreme vioelnce--he did kill a Preist in self defense it was ruled--was tortured, imprisoned, twice about to hang and reprieved at the last moment--and at the same time writes of compassion, love, mercy, tenderness. There is a great joy and at the same time a deep sense of fatalism--"I cheer up in sad despair". To me he is a continual companion for moving through a wrold of such violence and such beauty simultaneously. If one could impart the ability to be in the midst of things and at the same time have a form of distance within oneself to recongize the possibilities of something else which is right in front of one, in n matter how abused a state, instead of the hatred and revenge, that seems a way to cope with a situation and find a way towards peace. A poet friend yesterday told me he had a sense of "optimistic fatalism"--I thought this put it very well!

*From: Alexander Dickow <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: martyrs and terrorists...  
Date: Wed, 24 Jan 2007 05:06:05 -0800*

*David,  
I suppose I'm as confused as anybody about all this,  
but:  
A useful comparison for understanding why the suicide  
bomber is misguided might be found in the figure of  
the Resistant, with which the suicide bomber is  
constantly (wrongly, and to my constant dismay)  
conflated. The Resistant targets military forces and  
infrastructure to combat oppression. He believes in  
the possibility of a future without oppression. The  
suicide bomber has a vision of despair (I am following  
your own description of the figure): he sees no  
possible future, with or without oppression, and he  
targets civilians ("for all you have done to me": who?  
the civilians of Israel? many have reprehensible*

*beliefs, yes, and many may have been part of horrible military action \*in the past\*, but destroying them now accomplishes nothing, and produces hate and fear). He despairs: put another way, he submits utterly to the force of oppression, by reducing himself and others to \*things\* in an another horrible way. He is not a fighter, even symbolically, he is not a Resistant. He has admitted his total defeat by symbolically staging his own destruction.*

*The defense of the Palestinian people, and/or opposition to Israel, does not have to include a defense of suicide bombers, whether or not they are religious fanatics (who are, in any event, rarely the raving lunatics we imagine them to be), and, I argue, should not. That we should heed the call for help, as misled and perverted as it is, seems obvious and urgent. But from there to defending their actions...? I know you'll realize that everything I write "sourd de bon, franc et loyale courage..."!*

*Amities,  
Alex*

*[www.alex dickow.net/blog/](http://www.alex dickow.net/blog/)*

*les mots! ah quel désert à la fin  
merveilleux. -- Henri Droquet*

From  
predictions to trailers, check out the MSN Entertainment Guide to the Academy Awards® <http://movies.msn.com/movies/oscars2007/?icid=ncoscartagline1>

[↑ Contents](#)

469. **amy king**

***New @ MiPOesias***

*Wed 24 Jan 2007*

---

WITH SNIPPETS:

Andrew Demack - "Our sperm medicinally confined."  
[http://www.mipoesias.com/2007/demcak\\_andrew.htm](http://www.mipoesias.com/2007/demcak_andrew.htm)

~~~~~

Erik Sweet - "But my ideas are in a car, moving away from here ... "
http://www.mipoesias.com/2007/sweet_erik.htm

~~~~~



Todd Burritt - "...the blank page means ..."

[http://www.mipoesias.com/2007/burritt\\_todd.htm](http://www.mipoesias.com/2007/burritt_todd.htm)

~~~~~

Michael Parker reviews "Wanton Textiles"

http://www.mipoesias.com/2007/parker_michael_wantontextiles.htm

~~~~~

Elisa Gabbert and Kathleen Rooney -- "I have a bruise on my thigh that looks like a galaxy ..."

[http://www.mipoesias.com/2007/gabbert\\_rooney.htm](http://www.mipoesias.com/2007/gabbert_rooney.htm)

~~~~~

Alexander Dickow - "I'll be had a disparity/of rubicund improprieties..."

http://www.mipoesias.com/2007/dickow_alexander.htm

~~~~~

Gina Abelkop - "But what is it? Slide your hand in like a ladle..."

[http://www.mipoesias.com/2007/abelkop\\_gina.htm](http://www.mipoesias.com/2007/abelkop_gina.htm)

~~~~~

Mike Young - "you should call your mother before/we are invaded by the 'North Korea iamb' ..."

http://www.mipoesias.com/2007/young_mike.htm

~~~~~

Shafer Hall and John Cotter - "When I walk home at night, the people hidden in their houses speak to me."

[http://www.mipoesias.com/2007/cotter\\_hall.htm](http://www.mipoesias.com/2007/cotter_hall.htm)

~~~~~

TaraShea Nesbit - "Moth orchids. Desire."

http://www.mipoesias.com/2007/nesbit_tarashea.htm

~~~~~

Thanks for stopping in!

<http://www.mipoeisas.com>

<http://miporeadingseries2007.blogspot.com/>

\_\_\_\_\_

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Access over 1 million songs - Yahoo! Music Unlimited.

[↑ Contents](#)

470. **Jeffrey Side**

***New poems by Douglas Messerli at The Argotist Online***

Wed 24 Jan 2007

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New poems by Douglas Messerli at:

<http://www.argotistonline.co.uk/Messerli%20poems.htm>

[↑ Contents](#)

471. **Bruce Covey**

***Coconut Seven now live!!***

Wed 24 Jan 2007

---

Coconut Seven, just as flaky as ever, is now live on the web! Check out thrilling new poems by Lisa Jarnot, Keith Waldrop, Brigitte Byrd, Natasha Trethewey, Christine Hume, Brian Henry, Cynthia Arrieu-King, Loretta Clodfelter, Jennifer L Knox, Marie Buck, Laurie Soslow, Eva Jane Peck, Will Gallien, Rodney Koeneke, Laine Cathryn, Jennifer Bartlett, Thomas Fink, Tao Lin, Shane Allison, Chad Sweeney, Del Ray Cross, Anne Gorrick, and Lauren Levin.

[www.coconutpoetry.org](http://www.coconutpoetry.org)

See you there,  
Bruce Covey  
Coconut Editor

[↑ Contents](#)

472. **Thomas savage**

***Re: Poems on Scapegoats***

Wed 24 Jan 2007

---

Murat, the Buddhist monk who set himself on fire during the Vietnam War probably would not have considered himself a martyr though in some sense you could argue that he was. A larger issue for me is whether his act was a suicide or not, since suicide is prohibited in Buddhism. For an interesting and convincing discussion of all of this I would refer you to a book by the eminent Vietnamese Buddhist teacher Thich Nhat Hanh. Unfortunately, I don't remember which of his many books it was in which I read this. But the author argues fairly successfully, if I remember correctly, that this act was not a suicide. If anyone reading this who knows could supply the name of this book in which this is discussed it might facilitate any discussion of whether that monk's actions were martyrdom or not.

Murat Nemet-Nejat <[REDACTED]> wrote: Eric,

Do you remember the Buddhist(s) monk who set himself to fire during the Vietnam War? Was he a martyr or a terrorist?

I do not want to defend the killing of innocents. I do not want to defend killing at all, and I think all senses of martyr contain glorifications of death. Martyrdom is often used as very potent political weapon, and how it is defined changes with the point of view.

Ciao,

Murat.

On 1/23/07, Eric wrote:

>

> Murat: What I mean by it that who is called a martyr in the Islamic work  
> is called a terrorist here.

>

>

> And rightly so, because their martyrdom involves the murder of innocents.

>

> In the Christian worldview, however, martyrs often submit to death  
> rather than renounce their religion. They die but do not kill others.

> The Catholic Church even has a martyrology for these types.

>

> Civil rights martyrs usually do not kill others either. Stephen Biko and  
> Martin Luther King were killed without killing others; John Brown  
> however was a violent exception.

>

> Martyrs for science, like Bruno or Galileo, do not kill innocents either.

>

-----

Don't get soaked. Take a quick peak at the forecast  
with theYahoo! Search weather shortcut.

[↑ Contents](#)

473. **Gary Sullivan**

**PYONGYAN**

*Wed 24 Jan 2007*

---

North Korea on film and in comics.

See:

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

---

From  
predictions to trailers, check out the MSN Entertainment Guide to the Academy  
Awards® <http://movies.msn.com/movies/oscars2007/?icid=ncoscartagline1>

[↑ Contents](#)

474. **Mark Lamoureux**  
***Ekphrastic Poetry Anthology Project***

Wed 24 Jan 2007

---

I am working on putting together an anthology of 20th and 21st century ekphrastic poetry (poetry about visual art) from the U.S. I am now beginning the daunting process of assembling a list of poems to be considered for the anthology. I don't have a publisher yet, but once I have assembled the anthology I am going to try to find one.

I am hoping you can take a moment and list any ekphrastic poems you can think of and backchannel to [REDACTED] with the subject heading "Ekphrastic Poems." The only criteria are that the poet be one who has published in the 20th or 21st centuries. I am limiting the scope to published poems in an attempt to control the size of the project a little bit.

I am hoping to display the poem side-by-side with the image (or an image of the work in the case of sculpture) that the poem is about; so the poems should be about works of art that I could hypothetically obtain an image of.

Thanks in advance,  
Mark Lamoureux

[↑ Contents](#)

475. **Jason Nelson**  
***digital mysticism; entanglegrids***

Wed 24 Jan 2007

---

Entanlgegrids, digital mysticism, vid-semantic spells.

Announcing the completion of a trilogy. Interactive video grids,  
keyboard controlled video spell generators.

1. Trek-tech, 2. 80's commercials and 3. sensual explosions.

<http://www.secrettechnology.com/entanglegrids.html>

They are searching for homes. So invite them to play.

cheerio-e-o-9, Jason Nelson

-----  
Looking for earth-friendly autos?

Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center.

[↑ Contents](#)

476. **Crane's Bill Books**  
***Project involving few words***  
*Wed 24 Jan 2007*

---

FROM: Crane's Bill Books

CALL FOR ENTRIES

Crane's Bill Books seeks writing on any subject and in any style for a very spare anthology. Must be (1) prose, (2) untitled, and (3) exactly thirty-one words. Multiple submissions okay.

THIRTY-ONE will be published in 2007 as a small, inexpensive, desktop artist's book. Payment will be in copies. Feel free to forward this announcement to anyone you think might be interested.

Deadline: April 1

Thanks!

Jeffrey A. Lee  
Crane's Bill Books  
1907 Buena Vista SE 11  
Albuquerque, NM 87106-4148  
[REDACTED]

[www.torriblezone.com/cp2.html](http://www.torriblezone.com/cp2.html)

[↑ Contents](#)

477. **Ruth Lepson**  
***Re: Ekphrastic Poetry Anthology Project***  
*Wed 24 Jan 2007*

---

hi mark

loved yr poems that adam f published, wonderful bec full of feeling yet zippy.

does this count:

Someone was Cezanne.

This is an old one-line poem of mine that was published. I have some others too & also think of WCW poems and of course NYschool and Bill C.

how are you?

bst

ruth

On 1/24/07 12:15 PM, "Mark Lamoureux" <[REDACTED]> wrote:

*I am working on putting together an anthology of 20th and 21st century ekphrastic poetry (poetry about visual art) from the U.S. I am now beginning the daunting process of assembling a list of poems to be considered for the anthology. I don't have a publisher yet, but once I have assembled the anthology I am going to try to find one.*

*I am hoping you can take a moment and list any ekphrastic poems you can think of and backchannel to [REDACTED] with the subject heading "Ekphrastic Poems." The only criteria are that the poet be one who has published in the 20th or 21st centuries. I am limiting the scope to published poems in an attempt to control the size of the project a little bit.*

*I am hoping to display the poem side-by-side with the image (or an image of the work in the case of sculpture) that the poem is about; so the poems should be about works of art that I could hypothetically obtain an image of.*

*Thanks in advance,  
Mark Lamoureux*

[↑ Contents](#)

478. **Ruth Lepson**

**Re: Ekphrastic Poetry Anthology Project**

Wed 24 Jan 2007

Also I have some short poems--5--abt duffy woodcuts of animals--one was one a card at the bos poetry marathon, others were in shampoo.interested?

On 1/24/07 12:15 PM, "Mark Lamoureux" <[REDACTED]> wrote:

*I am working on putting together an anthology of 20th and 21st century ekphrastic poetry (poetry about visual art) from the U.S. I am now beginning the daunting process of assembling a list of poems to be considered for the anthology. I don't have a publisher yet, but once I have assembled the anthology I am going to try to find one.*

*I am hoping you can take a moment and list any ekphrastic poems you can think of and backchannel to [REDACTED] with the subject heading "Ekphrastic Poems." The only criteria are that the poet be one who has published in the 20th or 21st centuries. I am limiting the scope to published poems in an attempt to control the size of the project a little bit.*

*I am hoping to display the poem side-by-side with the image (or an image of the work in the case of sculpture) that the poem is about; so the poems should be about works of art that I could hypothetically obtain an image of.*

*Thanks in advance,*

Mark Lamoureux

[↑ Contents](#)

479. **Eric**

***Re: Poems on Scapegoats***

*Wed 24 Jan 2007*

---

>>Eric, Do you remember the Buddhist(s) monk who set himself to fire during the Vietnam War? Was he a martyr or a terrorist?

If you are referring to the iconic 1963 photo, a martyr protesting the Dem government's religious persecution of Buddhists.

A terrorist can make others martyrs -- as the terrorists on Flight 93 did --- but only in the special Islamic sense (fighting to bring dar-al-harb into dar-al-Islam) can a terrorist also be a martyr.

Below are some coordinate terms from Princeton's WordNet program.

2 senses of martyr

Sense 1

martyr, sufferer -- (one who suffers for the sake of principle)

-> victim -- (an unfortunate person who suffers from some adverse circumstance)

=> casualty, injured party -- (someone injured or killed in an accident)

=> casualty -- (someone injured or killed or captured or missing in a military engagement)

=> hunted person -- (a person who is hunted)

=> martyr, sufferer -- (one who suffers for the sake of principle)

=> martyr -- (one who voluntarily suffers death as the penalty for refusing to renounce their religion)

=> muggee -- (a victim of a mugging; "the law seems to give more protection to the mugger than to the muggee")

=> murderree -- (a victim who is murdered)

=> poor devil, wretch -- (someone you feel sorry for)

=> prey, quarry, target, fair game -- (a person who is the aim of an attack (especially a victim of ridicule or exploitation) by some hostile person or influence; "he fell prey to muggers"; "everyone was fair game"; "the target of a manhunt")

=> punching bag -- (a person on whom another person vents their anger; "he resigned because his boss used him as a punching bag")

=> scapegoat, whipping boy -- (someone punished for the errors of others)

Sense 2

martyr -- (one who voluntarily suffers death as the penalty for refusing to renounce their religion)

-> victim -- (an unfortunate person who suffers from some adverse circumstance)

=> casualty, injured party -- (someone injured or killed in an accident)

=> casualty -- (someone injured or killed or captured or missing in a military engagement)

=> hunted person -- (a person who is hunted)

=> martyr, sufferer -- (one who suffers for the sake of principle)

=> martyr -- (one who voluntarily suffers death as the penalty for refusing to renounce their religion)

=> muggee -- (a victim of a mugging; "the law seems to give more protection to the mugger than to the muggee")

=> murderree -- (a victim who is murdered)

=> poor devil, wretch -- (someone you feel sorry for)

=> prey, quarry, target, fair game -- (a person who is the aim of an attack (especially a victim of ridicule or exploitation) by some hostile person or influence; "he fell prey to muggers"; "everyone was fair game"; "the target of a manhunt")

=> punching bag -- (a person on whom another person vents their anger; "he resigned because his boss used him as a punching bag")

=> scapegoat, whipping boy -- (someone punished for the errors of others)

[↑ Contents](#)

480. **Deborah Feinsmith (Reich)**

***Re: Interview with poet Todd Moore***

*Wed 24 Jan 2007*

---

Thanks, L. Deborah

[↑ Contents](#)



481. **Vernon Frazer**

***BIG BRIDGE is Pleased to Announce its 2007 Issue (posted on behalf of Michael Rothenberg)***

*Wed 24 Jan 2007*

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BIG BRIDGE <<http://www.bigbridge.org>> [www.bigbridge.org](http://www.bigbridge.org) is pleased to announce its 2007 Issue.

<<http://www.bigbridge.org/edindex.htm>> In Remembrance of Ed Dorn: Guest Editor Dale Smith includes perspectives from John Herndon, Stefan Hyner, Reno Lauro, Alice Notley, Richard Owens, Claudia Pisano and Dale Smith. Plus, Feature Chapbook: Low Coups and Haut Coups by Edward Dorn, Illustrated by Nancy Victoria Davis.

THE WAR PAPERS: Poisoned Wheat by Michael McClure. Essays on War and Art by Murat Nemat-Nejat, John Bradley, John Beer, Philip Metres and David-Baptiste Chirot. Also includes Halvard Johnson's Mini-Anthology "Death on All Fronts" with <<http://www.bigbridge.org/deathdwaber.htm>> Dan Waber, <<http://www.bigbridge.org/deathhthomassen.htm>> Hannah Thomassen, <<http://www.bigbridge.org/deathbwunder.htm>> Bill Wunder, <<http://www.bigbridge.org/deathsdalachinsky.htm>> Steve Dalachinsky, <<http://www.bigbridge.org/deathcmandel.htm>> Charlotte Mandel, <<http://www.bigbridge.org/deathchill.htm>> Crag Hill, <<http://www.bigbridge.org/deathsbirl.htm>> Sara Birl, <<http://www.bigbridge.org/deathkwolman.htm>> Kenneth Wolman, <<http://www.bigbridge.org/deathskollar.htm>> Sybil Kollar, <<http://www.bigbridge.org/deathabramhall.htm>> Allen Bramhall, <<http://www.bigbridge.org/deathlquarles.htm>> Lanny Quarles, <<http://www.bigbridge.org/deathafieled.htm>> Adam Fieled, <<http://www.bigbridge.org/deathhzinnes.htm>> Harriet Zinnes, <<http://www.bigbridge.org/deathkjohnson.htm>> Kent Johnson, <<http://www.bigbridge.org/deathcdaly.htm>> Catherine Daly, <<http://www.bigbridge.org/deathfield.htm>> Edward Field, <<http://www.bigbridge.org/deathhross.htm>> Harry Ross, <<http://www.bigbridge.org/deathjpenha.htm>> James Penha, <<http://www.bigbridge.org/deathjcervantes.htm>> James Cervantes, <<http://www.bigbridge.org/deathlshmailo.htm>> Larissa Shmailo, <<http://www.bigbridge.org/deathjquackenbush.htm>> J F Quackenbush, <<http://www.bigbridge.org/deathbbrueckl.htm>> Bob Brueckl, <<http://www.bigbridge.org/deathhseidman.htm>> Hugh Seidman, <<http://www.bigbridge.org/deathpmetres.htm>> Philip Metres, <<http://www.bigbridge.org/deathdmanister.htm>> Diana Manister, <<http://www.bigbridge.org/deathmheller.htm>> Michael Heller, <<http://www.bigbridge.org/deathjrandall.htm>> Jessy Randall,

<<http://www.bigbridge.org/deathmrothenberg.htm>> Michael Rothenberg,  
<<http://www.bigbridge.org/deathpciccariello.htm>> Peter Ciccariello,  
<<http://www.bigbridge.org/deathhsirowitz.htm>> Hal Sirowitz,  
<<http://www.bigbridge.org/deathjclausen.htm>> Jan Clausen,  
<<http://www.bigbridge.org/deathjstempleman.htm>> Jordan Stempleman,  
<<http://www.bigbridge.org/deathfpollack.htm>> Frederick Pollack,  
<<http://www.bigbridge.org/deathttrigilio.htm>> Tony Trigilio,  
<<http://www.bigbridge.org/deathsfox.htm>> Skip Fox,  
<<http://www.bigbridge.org/deathtsavage.htm>> Tom Savage,  
<<http://www.bigbridge.org/deathdmoore.htm>> Daniel Abdal-Hayy Moore,  
<<http://www.bigbridge.org/deathdstone.htm>> David Stone,  
<<http://www.bigbridge.org/deathgaustin.htm>> Geer Austin,  
<<http://www.bigbridge.org/deathbspacks.htm>> Barry Spacks,  
<<http://www.bigbridge.org/deathsparrow.htm>> Sparrow,  
<<http://www.bigbridge.org/deathdplumb.htm>> David Plumb,  
<<http://www.bigbridge.org/deathjsomoza.htm>> Joseph Somoza,  
<<http://www.bigbridge.org/deathjbennett.htm>> John M. Bennett,  
<<http://www.bigbridge.org/deathrratner.htm>> Rochelle Ratner,  
<<http://www.bigbridge.org/deathclevenson.htm>> Christopher Levenson,  
<<http://www.bigbridge.org/deathgbach.htm>> Glenn Bach,  
<<http://www.bigbridge.org/deathgwallace.htm>> George Wallace,  
<<http://www.bigbridge.org/deathdhoward.htm>> David Howard,  
<<http://www.bigbridge.org/deathrkostelanetz.htm>> Richard Kostelanetz,  
<<http://www.bigbridge.org/deathmand.htm>> mIEKAL aND.

Essays and Letters:

<<http://www.bigbridge.org/roma-amor-by-allan-graubard-for-big-bridge.pdf>>  
Roma Amor by Allan Graubard (0.8 meg Adobe Acrobat file),  
<<http://www.bigbridge.org/intro.htm>> <<http://www.bigbridge.org/intro.htm>>  
Joel Weishaus on Danger on the Peaks by Gary Snyder,  
<<http://www.bigbridge.org/fictberksonmayer.htm>> an excerpt from What's  
Your  
Idea of a Good Time? by Bill Berkson & Bernadette Mayer,  
<<http://www.bigbridge.org/fictkabbott.htm>> Satori Kitty Roshi Style by Keith  
Kumasen Abbott, <<http://www.bigbridge.org/fictthibbard.htm>>  
Linear/Nonlinear by Tom Hibbard.

<<http://www.bigbridge.org/bgpreface.htm>> Blends & Bridges: For a few weeks  
in the spring of 2006, Blends and Bridges, an exhibit of a wide range of  
artworks from all over the world combining text and graphics was on view in  
Cleveland. All the works in that exhibit are now reproduced here, with a short  
over-view, and other comments by the exhibit's co-curator, Bob Grumman.

<[http://www.bigbridge.org/s\\_YourNewFace/index.html](http://www.bigbridge.org/s_YourNewFace/index.html)> Your New Face: Poet/Artist Collaborations, Guest Editor, Vincent Katz includes Augusto de Campos, Alix Lambert, Juan Manuel Bonet, Alejandro Corujeira, Todd Colby, Elizabeth Zechel, Myung Mi Kim, Norma Cole, Barry Schwabsky, Maria Morganti, Rosanna Warren, James McGarrell, Jeremy Sigler, Jessica Stockholder, Jerome Rothenberg, Susan Bee, Gerold Späth, Josef Felix Müller, Bill Berkson, Colter Jacobsen, Kathleen Fraser, Hermine Ford, Anne Waldman, Donna Dennis, Vincent Katz, Alex Katz.

<<http://www.bigbridge.org/young/02cont.htm>> Mail Art: A Retrospective of Publication Work by Karl Young, Part 2 discusses d.a.levy, lettrism and networking; printing presses and mail art; Time and the Mail Art network (a general history of Mail Art); Stamp Art by Joel Lipman and Rafael Jesus Martinez; Solos and Choruses in Correspondence Art: the Single and Group Work of K.S. Ernst, Marilyn R. Rosenberg, and David Cole; The International Shadows Project; 14 Years of Collaborations by Reid Woodard.

Big and Smaller Bridges: Guest Editor, Thomas Devaney: includes  
<<http://www.bigbridge.org/bigcedgar.htm>> Chris Edgar,  
<<http://www.bigbridge.org/bigemyles.htm>> Eileen Myles,  
<<http://www.bigbridge.org/bigrrubenstein.htm>> Raphael Rubenstein,  
<<http://www.bigbridge.org/bigjhofer.htm>> Jen Hofer,  
<<http://www.bigbridge.org/bigmscharf.htm>> Michael Scharf,  
<<http://www.bigbridge.org/bigklambright.htm>> Kim Lambright,  
<<http://www.bigbridge.org/bigcmcdonnell.htm>> Caitlin Grace McDonnell,  
<<http://www.bigbridge.org/bigcborkhuis.htm>> Charles Borkhuis,  
<<http://www.bigbridge.org/bighassen.htm>> Hassen,  
<<http://www.bigbridge.org/bigwhallgren.htm>> Wil Hallgren,  
<<http://www.bigbridge.org/bigjmassey.htm>> Joseph Massey,  
<<http://www.bigbridge.org/bigmdurand.htm>> Marcella Durand,  
<<http://www.bigbridge.org/bigagilbert.htm>> Alan Gilbert,  
<<http://www.bigbridge.org/bigaking.htm>> Amy King,  
<<http://www.bigbridge.org/bigikeenan.htm>> Ian Keenan,  
<<http://www.bigbridge.org/bigiklein.htm>> Ish Klein,  
<<http://www.bigbridge.org/bigsmesmer.htm>> Sharon Mesmer,  
<<http://www.bigbridge.org/bigkvarrone.htm>> Kevin Varrone,  
<<http://www.bigbridge.org/bigesweet.htm>> Erik Sweet.

<<http://www.bigbridge.org/rdindex.htm>> process: A Tribute to Richard Denner, Guest Editor, Jonathan Penton includes Johnny Little, Gabriela Anaya Valdepeña, Eve West Bessier, Lee Harris, Belle Randall, and Jonathan Penton.

Poetry: <<http://www.bigbridge.org/poeticohen.htm>> Ira Cohen,  
<<http://www.bigbridge.org/poetrdipalma.htm>> Ray DiPalma,

<<http://www.bigbridge.org/poetagrenier.htm>> Arpine Grenier,  
<<http://www.bigbridge.org/poetbgellman.htm>> Ben Gellman,  
<<http://www.bigbridge.org/poetjholm.htm>> two plays by Janis Butler Holm,  
<<http://www.bigbridge.org/poetjjoritznakagawa.htm>> Jane Joritz-Nakagawa,  
<<http://www.bigbridge.org/poetmkahn.htm>> Michaela Kahn,  
<<http://www.bigbridge.org/poetrnelson.htm>> Rodney Nelson,  
<<http://www.bigbridge.org/poetjside.htm>> Jeffrey Side,  
<<http://www.bigbridge.org/poetssimonds.htm>> Sandra Simonds,  
<<http://www.bigbridge.org/poetatarsdos.htm>> Anne Tardos,  
<<http://www.bigbridge.org/poetmtopp.htm>> Mike Topp,  
<<http://www.bigbridge.org/poetmtuggle.htm>> Mike Tuggle,  
<<http://www.bigbridge.org/poetmyoung.htm>> Mark Young.

<<http://www.bigbridge.org/fiction.htm>> Fiction: Guest Editor, Vernon Frazer includes Joe Clifford, Richard Denner, Kane X. Faucher, Skip Fox, Anne Germanacos, Mark Mazer, Jim Rader, Doug Rice, Lou Rowan, Ron Singer, Allen Wasserman.

Art: Rodney Artiles, Amy Evans McClure and Jim Spitzer.

<<http://www.bigbridge.org/littlemag.htm>> Little Mags: Jonathan Penton takes a look at Home Planet News, House Organ, Kickass Review, Moonlit, Plantarchy, Poesy, Spaltung, Versal and Xerolage.

Reviews and Interviews: <<http://www.bigbridge.org/fictwphippis.htm>> Debra DeSalvo interviewed by Wanda Phipps,  
<<http://www.bigbridge.org/fictrcarfagna.htm>> Vernon Frazer interviewed by Ric Carfagna, <<http://www.bigbridge.org/fictpkovic.htm>> Kent Johnson interviewed by Pedja Kovic, <<http://www.bigbridge.org/fictswofford.htm>> Judith Malina with Hanon Reznikov interviewed by Will Swofford, Allan Graubard reviews <<http://www.bigbridge.org/fictagraubard.htm>> Sunrise in Armageddon by Will Alexander, Louise Landes Levi reviews <<http://www.bigbridge.org/fictllevi.htm>> Pyramid of Fire by John Major Jenkins and Marty Matz, Mary Jo Malo reviews <<http://www.bigbridge.org/fictmmalo.htm>> AsEverWas: Memoirs of a Beat Survivor by Hammond Guthrie, Jorge Rodriguez-Miralles reviews <<http://www.bigbridge.org/fictjrodriguezmiralles.htm>> Flock & Shadow by Michael Hettich, Leverett T. Smith, Jr. reviews <<http://www.bigbridge.org/fictlsmith.htm>> Pagan Days by Michael Rumaker.

[↑ Contents](#)

482. **CE Putnam**

***CE Putnam upcoming readings***

*Wed 24 Jan 2007*

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FYI

I have two readings coming up in the next month or so.  
See the details below or check out the web version at:

<http://www.pisor-industries.org/readings/>

---

READING 1

I'll be a reading from a new series of Lessons, Tales,  
& TimeSpace Travelogue entitled "This bunny is making  
me happy."

APOSTROPHE 6:

Saturday, January 27, 2007 @ 8 p.m.

gallery 1412

1412 18th Avenue (at Union Street) Seattle, WA

\$5-15 sliding scale

JASON E. ANDERSON - music

EZRA DICKINSON- dance

C. E. PUTNAM - poetry

A POSTROPHE. (A series in which a musician, a dancer,  
and a writer all perform for 20mins w/o introduction  
or intermission). The whole thing is over in about an  
hour (come early if you want a good seat).

---

READING 2

I'll be reading from Frolic (Selected CosmicSex  
EarthlyLove Poems 1994-2007). Copies of this very  
limited edition book will be available on the night  
of the reading.

WHAT: SUBTEXT READING - Lindsay Hill  
(Portland) C.E. Putnam (Seattle)

WHERE: HUGO HOUSE, located at 1634 11th Ave  
Seattle, WA

WHEN: 7:30 PM, WEDNESDAY February 7, 2007

TICKETS: DONATIONS, at the door

GENERAL INFO: Hugo House, [REDACTED]

P.I.S.O.R  
(Putnam Institute for Space Opera Research)  
<http://www.pisor-industries.org>

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\_\_\_ Finding fabulous fares is fun. Let Yahoo! FareChase search your favorite travel sites to find flight and hotel bargains. <http://farechase.yahoo.com/promo-generic-14795097>

[↑ Contents](#)

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483. **Simon DeDeo**  
***rhubarb is susan***

*Wed 24 Jan 2007*

---

Hi all -- two updates this week on rhubarb is susan: reviews of Robert Shepphard (in Jacket) and a poem from Graham Foust's new book:

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

<http://rhubarbissusan.blogspot.com/2007/01/robert-shepphard-15.html>

<http://rhubarbissusan.blogspot.com/2007/01/graham-foust-rural-mall-with-flag-at.html>

Do tune in and join the conversation if you like.

Yours,

Simon

[↑ Contents](#)

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484. **patrick dunagan**  
***Poetry Reading by J.Butler, P.Dunagan, W.Skinker 1/26/07***

*Wed 24 Jan 2007*

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AN ORANGE GLOW

Jeff Karl Butler, Patrick James Dunagan, and Will Skinker  
reading some new poems  
at Triple Base gallery in the Mission

Triple Base  
3041 24th Street  
San Francisco, CA



<http://basebasebase.com/>

Readings start at 8 p.m.

[↑ Contents](#)

485. **Peter Connors**

***Double Room 7 launched***

*Wed 24 Jan 2007*

---

Double Room

A Journal of Prose Poetry & Flash Fiction

[www.webdelsol.com/Double\\_Room](http://www.webdelsol.com/Double_Room)

Welcomes you to enjoy issue #7 featuring

Alan May

Ben Miller

Daniel Grandbois

Doug Martin

Erika Eckart

Forrest Roth

Geoffrey Dyer

J. Marcus Weekley

Jennifer K. Dick

John Olson

Julia Bloch

Lawrence Goeckel

Michael Benedikt

Michael Cross

Nin Andrews

Paul McCormick

Peter Jay Shippy

Peter Markus

Robert Lopez

Rolf Hughes

Sean Thomas Dougherty

Stephen Ratcliffe

An E-Chapbook By Clayton Eshleman

An E-Chapbook with Photographs By Jerome Thirriot (Translated from the French by Bertrand Mathieu)

Featured Artist: Ania Gale Kumor

Special Feature: An Interview with Elizabeth Willis

An Essay on New Brutalism by Geoffrey Dyer

Plus reviews of books by Anne Carson, Eric Baus, Gary Young, Elizabeth Willis, and John Olson

Visit Double Room at

[www.webdelsol.com/Double\\_Room](http://www.webdelsol.com/Double_Room)

Regards,  
The Double Room staff

---

Try amazing new 3D maps  
<http://maps.live.com/?wip=51=>

[↑ Contents](#)

486. **Oren Silverman**

***Looking for Leftie Independent London Bookshops***

*Wed 24 Jan 2007*

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Hi there, I was wondering if anybody knew of any good, indie bookshops in London that I can check out during an upcoming visit?

Any help is greatly appreciated.

Best wishes,  
oren

[↑ Contents](#)

487. **Tim Peterson**

***Myung Mi Kim & Judith Goldman at Segue, BPC Sat Jan 27***

*Wed 24 Jan 2007*

---

poetry reading, please come!

Myung Mi Kim & Judith Goldman

Saturday, January 27th, 2007

4-6 pm

The Bowery Poetry Club

as part of the Segue Reading Series

308 Bowery, just north of Houston

[www.segue.org](http://www.segue.org)

Myung Mi Kim is the author of *Commons*, *Dura*, *The Bounty and Under Flag*. Anthology appearances include *Moving Borders: Three Decades of Innovative Writing by Women*, *Premonitions: Kaya Anthology of New Asian North American Poetry*, *Making More Waves: New Writing by Asian American Women* and other collections.

Judith Goldman is the author of *Vocoder*, which won a Small Press Traffic Book of the Year award in 2002, and *DeathStar/rico-chet*. She also recently co-curated, with Leslie Scalapino, *War and Peace 2*.

curated by Brenda Iijima & Evelyn Reilly



488. **Alan Sondheim**

***Ground zero (second, close to final, version)***

*Wed 24 Jan 2007*

---

(for comments - in lieu of nature poetry/poetics or a replacement)

Ground zero (second, close to final, version)

Zero is ground down; the ground has no depth; the ground is flattened; ground is always already charnel-hus; ground is always killing-field; ground is replete, fecund, historic; history is flattened; ground is characterized by the `_trail_`; the trail crosses the ground; the ground is obdurate, inert, among and within the trail. The ground trails the trail; the trail trails the ground.

Ground is space, now this is space, now this is time, this was time; ground is, this is time now, this is space there.

Ground zero is the ground of the wild, the trail of the wild, its call or calling, kill or culling. Ground zero is the table-tabulation of the ground, part-objects of plants, animals, organic debris; ground is always already debris. The ground does not suffer: the suffering of the ground is our suffering: the ground is contaminated with our suffering.

Our suffering is the suffering of the ground - which is not the suffering of the ground - which does not suffer - our suffering is the table- tabulation, the unknown, unaccounted, unaccountable, unaccounted-for basis of data, the blurring of data: all this construct of the human upon absolutely nothing.

It is here that the wild parts the Wild, that the Wild decomposes - not on the technological, on the subsequent extinctions, on the devolving of extinctions - but on ground zero, on table-tabulations - from the begin- ning an established fact.

From here the strategy is the move to the tabled, the move which is a history of the process of tabling: the recognition, not of the Wild, but of its loss inherent within the Wild. Which isn't to say a foregone conclusion, but a technology gone wild, infected, infecting.

Now what remains: ground zero already charnel-hus, slaughtered animals, what shall one do now? The question parallels standard 'what is to be done?' - to which there is no answer. Ground zero - not the Ground Zero of 9/11 - but the ground zero of the trail, the trace - must be absolutely understood and understood absolutely: that the Wild has always been sundered to the extent that human languaging and culture have operated through the `_trajectory_` of the hand-ax\_ - from stone through reification to ax, from ax through exchange

to ax. The trajectory refers to the \_skittering\_ of the trail across ground zero. The skittering is scythe and dominion, the distinction that makes a distinction: live and dead, hunter and prey, herd and cull, grain and territory.

Once there is travel, tool, reification, ground zero is both relinquish- ment and harboring. The violence of writing is here within table- tabulation, the sintering of ground zero, the remeasurement of trail, the contestation of trail and table.

Why is any of this a matter of concern? Because the Wild continues to be romanticized, farmed-out, mystified; the sublime itself is the Wild placed beyond reach, the distance of a troubling absolute. I believe one must begin otherwise - with Holocaust, with disappearance. This needs more than text or voice, more than lip service. It's useless to pretend that the issue is "management" or "wildlife corridor" or "dark matter" or "natural selection" or even "selection" given the fold-catastrophic (re: Thom) nature of extinction. The horror inheres to flattening, to trail. It is not an addition, not techne, not technology. As population increases, it is simply coming into greater view. The issue is a fundamental geopolit- ical one. The only solutions may well be enclaves, data-bases, DNA banks, regions within hunting or poaching are punishable by death. This is far too little too late. It is the best chance there is. It does not address the future collapse of culture world-wide as pollution and climate rampage - these will happen. It does address the the end of things (end of the Wild, end of megafauna, end of variety, end of coastal culture), and that is all we can hope for.

ii

It is not a question of apocalypse; it has always been a question of apocalypse; humans have read the trails, walked and traced them, from the beginning, from the beginning of organism. Every organism has culture. The question becomes "how are we with apocalypse"; "how are we among the apocalyptic." For this condition, this state-of-affairs, this desire, looms closer, as if the apocalyptic announced itself.

I read far too often that humans have cried apocalyptic far too often - but for a moment, put yourself in the position of a polar bear, or black rhino, or bonobo: Consider these, as well, crying apocalyptic, until the last of the them disappears.

It is not, again, "what is to be done," but "what is the doing." And it is insufficient to abjure the doing, as in the notion there can be no lyric poetry, perhaps no poetry, after the Holocaust, that other holocaust that continues in yet other forms. This bypasses, not only doing, but thinking that may yet reveal another dawn in the midst of dusk. One might say in return, all dawns are ruptured. The day is ruptured by the night. What remains, what is never

ruptured: ground zero - one might say the substance of ground zero, but here there is no divisibility; one fails and falters with the other.

iii

Ground zero is the ground of debris, spew, emission - the ground that erases traces, derails trails. It is never so simple as inscription, but a confluence of inscriptions, spatio-temporal strata, cross-purposeless. The fossil record is the miniscule surface of the world appearing as depth. But there is enough present to indicate that today something is wrong, incoherent - an environment that changes faster than adaptation, fit only for generalists - species, themselves, that might be in trouble later on.

The artificial (zoo, museum, housing development) requires energy and continuous maintenance. It is a strange attractor of finance; without money, the budget of organism falls apart. It is susceptible to world politics, to a world with rapidly decreasing resources. The Wild must be seen against this background. The Wild and its species have disappeared - which means the cultures of these species have disappeared - which means, further, that we are dealing with organisms divested of spatial and temporal history. There are no neighborhoods, no learned behaviors, that are not contaminated by humans - both within the artificial, and in the remnant parks and "wildernesses" on a planet experience an information implosion, population explosion.

Think of the artificial as organism banking, and continuous maintenance as the lineage of organisms translated to the lineage of human beings, in the future perhaps other technologies. The point is this: these lineages are disrupted as well, are broken - and a single break results in permanent loss. Kill the zoo, kill the species. Develop a plot of land harboring an irreplaceable biome, and the biome is gone forever. It's a no-win situation - environmentalists hold out with man/woman-years, and the biome seems safe - but one victory of development, and everything is lost. This is an example of the "fragility of good things" in catastrophe theory - if everything goes right, good things happen - but there are many more - astronomically many more - things that can "go wrong" - and any of them permanently eliminate the catastrophic peak of "goodness." In this sense "goodness" might be defined as any desired state-of-affairs; there's no ethos implied.

A "world of generalists" will never be the end of the story, as generalist species compete with one another, construct new strategies, fill new ecological niches. Competition continues on a planet of rapidly depleting resources. There is an end in sight, as variety ultimately decreases exponentially.

Culture suffers as well. Projects disappear as coastlines are inundated, fresh water and fossil fuels are at a premium, and replacement fuels create vast changes in biomes themselves. Gasoline replacement comes at a price - again,

of ecological niches, cultures, even an acceptable air quality level. Couple this with population pressure (we're not yet at the 9-10 billion peak expected), and one has a world in which criminal activity is necessary for survival. Poaching will be long gone - there will be nothing left to poach (I think of the denuded hills around Ciudad Juarez already as an example). What we still consider, ever more tenuously, the "safe" internet, will exist locally at best, most probably used for gang/terror networking. The simplicity and spread of nuclear arms only adds to the mess.

Here is the ground zero of debris, detritus, effluvia: when there is no return to and from the Wild, when the "natural" becomes a literally meaningless term, when histories are absorbed and annihilated.

It is at this point that one must start, politically, ecologically, phenomenologically, if there is any hope - not of transformation - but of functional enclaving. The world has become a mobius-strip Auschwitz, encompassing everything - where we are inmates and guards, where there is no outside. The image itself - the reality of this metaphor - is still only on the horizon, but the reality of its referent is upon us.

---

[↑ Contents](#)

#### 489. **Christine Hamm**

##### ***poetry vs. comedy***

*Wed 24 Jan 2007*

---

Cheryl B. Presents:

PVC: The POETRY Vs. COMEDY VARIETY SHOW

January 31, 8PM

Bowery Poetry Club

308 Bowery

F Train to Second Ave.

\$6

[www.myspace.com/pvcshow](http://www.myspace.com/pvcshow)

About the Show:

PVC brings together the high-paced excitement of a poetry slam with the astute hilarity of smart, observational comedy. The show is produced by writer and literary series curator Cheryl B. and is a battle of wits and rhymes where the stanzas and the stand-up collide.

EMCEE: Carolyn Castiglia (Caroline's)

STARRING:

Comedians

Brandy Barber (The Kissing Booth)

Michelle Buteau (Comedy Central)

Luke Thayer (The Living Room)

Poets

Shane Luitjens (Bullets and Butterflies)

Zaedryn Meade (Best Lesbian Erotica)

Thad Rutkowski (author of Tetched)

Musical Guest: Pindeldyboz (editors Whitney Pastorek and Kristin McGonigle)

Christine Hamm

---

[www.christinehamm.org](http://www.christinehamm.org)

---

No need to miss a message. Get email on-the-go  
with Yahoo! Mail for Mobile. Get started.  
<http://mobile.yahoo.com/mail>

[↑ Contents](#)

490. **Cynie Cory**

***Re: Looking for Leftie Independent London Bookshops***

*Wed 24 Jan 2007*

---

Oren,

I don't know what you're looking for but my favorite book store in London is call Bookmarks. It's a socialist/marxist bookstore. Really great books I can't find anywhere else. It's on 1 Bloomsbury Street in the West End. There's usually a sandwich board on the sidewalk to help you see it. Also, It's on the corner and painted, of course, red. About three or so blocks from the British Museum. The tube station is Tottenham Court Rd.(which is about four blocks or so to Bookmarks.) It's in the WC1 postal area. Phone is 020 76371848. You must check it out! Have fun, Cynie

Oren Silverman <[REDACTED]> wrote: Hi there, I was wondering if anybody knew of any good, indie bookshops in London that I can check out during an upcoming visit?

Any help is greatly appreciated.

Best wishes,  
oren

-----  
Never Miss an Email  
Stay connected with Yahoo! Mail on your mobile. Get started!

[↑ Contents](#)

491. **Marla Segol**

***unsubscribe***

*Wed 24 Jan 2007*

---

"unsubscribe"

[↑ Contents](#)

492. **Murat Nemet-Nejat**

***Re: Poems on Scapegoats***

*Thu 25 Jan 2007*

---

Eric,

I prefer my sense of what a word means than Princeton's WordNet program's.

Ciao,

Murat

On 1/24/07, Eric <[REDACTED]> wrote:

>

> >>Eric, Do you remember the Buddhist(s) monk who set himself to fire  
> during the Vietnam War? Was he a martyr or a terrorist?

>

> If you are referring to the iconic 1963 photo, a martyr protesting the  
> Dem government's religious persecution of Buddhists.

>

> A terrorist can make others martyrs -- as the terrorists on Flight 93  
> did --- but only in the special Islamic sense (fighting to bring  
> dar-al-harb into dar-al-Islam) can a terrorist also be a martyr.

>

> Below are some coordinate terms from Princeton's WordNet program.

>

>

> 2 senses of martyr

>

> Sense 1

> martyr, sufferer -- (one who suffers for the sake of principle)

> -> victim -- (an unfortunate person who suffers from some adverse

> circumstance)

> => casualty, injured party -- (someone injured or killed in an  
> accident)  
> => casualty -- (someone injured or killed or captured or missing  
> in a military engagement)  
> => hunted person -- (a person who is hunted)  
> => martyr, sufferer -- (one who suffers for the sake of principle)  
> => martyr -- (one who voluntarily suffers death as the penalty  
> for refusing to renounce their religion)  
> => muggee -- (a victim of a mugging; "the law seems to give more  
> protection to the mugger than to the muggee")  
> => murderree -- (a victim who is murdered)  
> => poor devil, wretch -- (someone you feel sorry for)  
> => prey, quarry, target, fair game -- (a person who is the aim  
> of an attack (especially a victim of ridicule or exploitation) by some  
> hostile person or influence; "he fell prey to muggers"; "everyone was  
> fair game"; "the target of a manhunt")  
> => punching bag -- (a person on whom another person vents their  
> anger; "he resigned because his boss used him as a punching bag")  
> => scapegoat, whipping boy -- (someone punished for the errors  
> of others)  
>  
> Sense 2  
> martyr -- (one who voluntarily suffers death as the penalty for refusing  
> to renounce their religion)  
> -> victim -- (an unfortunate person who suffers from some adverse  
> circumstance)  
> => casualty, injured party -- (someone injured or killed in an  
> accident)  
> => casualty -- (someone injured or killed or captured or missing  
> in a military engagement)  
> => hunted person -- (a person who is hunted)  
> => martyr, sufferer -- (one who suffers for the sake of principle)  
> => martyr -- (one who voluntarily suffers death as the penalty  
> for refusing to renounce their religion)  
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> => poor devil, wretch -- (someone you feel sorry for)  
> => prey, quarry, target, fair game -- (a person who is the aim  
> of an attack (especially a victim of ridicule or exploitation) by some  
> hostile person or influence; "he fell prey to muggers"; "everyone was  
> fair game"; "the target of a manhunt")

> => punching bag -- (a person on whom another person vents their  
> anger; "he resigned because his boss used him as a punching bag")  
> => scapegoat, whipping boy -- (someone punished for the errors  
> of others)  
>

[↑ Contents](#)

493. **Murat Nemet-Nejat**

***Re: Ekphrastic Poetry Anthology Project***

*Thu 25 Jan 2007*

---

Mark,

I do not want to blow my own horn but The Peripheral Space of Photography is a serial ekphrastic poem, in your sense, where one hypothetically obtain photographs for its different parts.

Ciao,

Murat

On 1/24/07, Mark Lamoureux <[REDACTED]> wrote:

>  
> I am working on putting together an anthology of 20th and 21st century  
> ekphrastic poetry (poetry about visual art) from the U.S. I am now  
> beginning the daunting process of assembling a list of poems to be  
> considered for the anthology. I don't have a publisher yet, but once I have  
> assembled the anthology I am going to try to find one.  
>  
> I am hoping you can take a moment and list any ekphrastic poems you can  
> think of and backchannel to [REDACTED] with the subject  
> heading "Ekphrastic Poems." The only criteria are that the poet be one who  
> has published in the 20th or 21st centuries. I am limiting the scope to  
> published poems in an attempt to control the size of the project a little  
> bit.  
>  
> I am hoping to display the poem side-by-side with the image (or an image  
> of the work in the case of sculpture) that the poem is about; so the poems  
> should be about works of art that I could hypothetically obtain an image of.  
>  
> Thanks in advance,  
> Mark Lamoureux  
>  
>  
>



[↑ Contents](#)

494. **Gabrielle Welford**

**Re: Looking for Leftie Independent London Bookshops**

Thu 25 Jan 2007

---

used to be one in camden town on the way up to dingwalls, on the left side.  
don't know if it's still there. best, g

On Wed, 24 Jan 2007, Oren Silverman wrote:

*Hi there, I was wondering if anybody knew of any good, indie bookshops in London that I can check out during an upcoming visit?*

*Any help is greatly appreciated.*

*Best wishes,  
oren*

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](#)

495. **Barry Schwabsky**

**Re: Looking for Leftie Independent London Bookshops**

Thu 25 Jan 2007

---

There is a wonderful anarchist bookshop at the end of the alley next to the Whitechapel Art Gallery (steps away from the Aldgate East tube station). The name will come to me later...

Oren Silverman <> wrote: Hi there, I was wondering if anybody knew of any good, indie bookshops in London that I can check out during an upcoming visit?

Any help is greatly appreciated.

Best wishes,  
oren

[↑ Contents](#)

496. **David-Baptiste Chirot**

**Re: Ekphrastic Poetry Anthology Project/Murat's Peripheral Space of Photography**

Thu 25 Jan 2007

---

mark-- What Murat writes is uure--I would highly recommend you --and everyone really on this list--read this exceptional text-- unlike Barthes' and Sontag's books on photography, Murat's uses an actual photography exhibition, moving from room to room --the spaces of the exhibtion, spaces within the photos--and meditating on various aspects of each photo as well as reviewing and rethinking photos in groupings from differing parts of the exhibition. The work builds room by room step by step and look by look a thinikng through of gesture as/in photogrpahy in relation with democracy, thinks through many different ways of seeing, of framing (room, doorway,image, remembered and re-membered image) and while it seems to be arcing towards a philosophical investigation, reaches a point at which the larva suddenly emegres as a butterfly,a poem. (at end of book is the information for the catalogue, and the page numbers in it of the photos written about--so you have for purposes of anthology all the references you need for both text and image to be placed together--) I am putting it in very simple ways,trying to leave room for the excitement of discoveries and the ways in which Murat uses language to subtly shift modalities of vision,sound,thought and revelation It has the quality very much of a recit. The descriptions and thoughts on the photogrpahs each one are wonderfully alive and convey the real delight and freedoms one may find n an image. There is also a very different consideration of photographic space-- as the title says--in terms of peripheries. This is a very exceptional book, please do read it, very alive in all senses of the word, a real "adventure of discovery" as an experience in reading, seeing and thinking with a poet's bringing of the fullness of each word to its compostion. I'm not doing it justice by trying a description-- read it and find out for yourself!

From: Murat Nemet-Nejat <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: Re: Ekphrastic Poetry Anthology Project  
Date: Thu, 25 Jan 2007 00:37:40 -0500

Mark,

*I do not want to blow my own horn but The Peripheral Space of Photography is a serial ekphrastic poem, in your sense, where one hypothetically obtain photographs for its different parts.*

Ciao,

Murat

On 1/24/07, Mark Lamoureux <[REDACTED]> wrote:

*I am working on putting together an anthology of 20th and 21st century ekphrastic poetry (poetry about visual art) from the U.S. I am now beginning the daunting process of assembling a list of poems to be considered for the anthology. I don't have a publisher yet, but once I have assembled the anthology I am going to try to find one.*

*I am hoping you can take a moment and list any ekphrastic poems you can think of and backchannel to [REDACTED] with the subject heading "Ekphrastic Poems." The only criteria are that the poet be one who has published in the 20th or 21st centuries. I am limiting the scope to published poems in an attempt to control the size of the project a little bit.*

*I am hoping to display the poem side-by-side with the image (or an image of the work in the case of sculpture) that the poem is about; so the poems should be about works of art that I could hypothetically obtain an image of.*

*Thanks in advance,  
Mark Lamoureux*

---

Invite your  
Hotmail contacts to join your friends list 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](#)

497. **Barry Schwabsky**

***Re: Looking for Leftie Independent London Bookshops***

*Thu 25 Jan 2007*

---

I've got it!

Freedom Bookshop, Angel Alley, 84b Whitechapel High Street, London E1 7QX.

Their website: <http://freedom.libcom.org.uk/>

Barry Schwabsky <[REDACTED]> wrote:

There is a wonderful anarchist bookshop at the end of the alley next to the Whitechapel Art Gallery (steps away from the Aldgate East tube station). The name will come to me later...

Oren Silverman wrote: Hi there, I was wondering if anybody knew of any good, indie bookshops in London that I can check out during an upcoming visit?

Any help is greatly appreciated.

Best wishes,  
oren

[↑ Contents](#)

498. **Marcus Bales**

**Re: unsubscribe**

Thu 25 Jan 2007

---

I'm sorry, no "msegol" appears at any domain name on my list; there is no one from "skidmore.edu", either. Perhaps you have another email address that forwards to that one; if you tell me what it is, I'll remove it.

Marcus

On 24 Jan 2007 at 23:23, Marla Segol wrote:

"unsubscribe"

--

*No virus found in this incoming message.*

*Checked by AVG Free Edition.*

*Version: 7.5.432 / Virus Database: 268.17.8/649 - Release Date:*

*1/23/2007 8:40 PM*

[↑ Contents](#)

499. **George Quasha**

**George Quasha's "art is" at Studio Soto (Boston)**

Thu 25 Jan 2007

---

--=====AVGMAIL-45B881022ADD=====Content-Type: text/plain;  
charset=iso-8859-1; format=flowed; x-avg-checked=avg-ok-5AEA97

art is at Studio Soto

63 Melcher Street, Boston MA 02210

<<http://www.studiosoto.com/>><http://www.studiosoto.com/> [REDACTED]

January 27 – February 8, 2007

<http://studiosoto.jot.com/WikiHome/Archives/2007/Art%20Is>

art is: Speaking Portraits (in the performative indicative)

axial video

Opening: Saturday -- January 27, 2007 --12-5

- artist-participant tapings of artists and poets for the ongoing video project, art is, from noon to 4pm
- artist talk, poetry reading, and presentation, 4pm

George Quasha will be present at Studio Soto for the opening screenings of his video works, art is and axial video. From noon until 4 pm we invite artists and poets to come to Studio Soto to be filmed for inclusion in future versions of art is/poetry is – in which artists say what art is – as it continues to expand beyond the nearly 500 artists already filmed in seven countries and seventeen languages.

At 4pm George Quasha will give a presentation about his wide-ranging work – which explores principles in common across disparate mediums – including his new book, *Axial Stones: An Art of Precarious Balance*, his other writings and video works, and his ongoing, 25-year collaboration with renowned video artist Gary Hill and poet Charles Stein.

There is no admission charge for the talk, with a suggested donation of \$5-\$10.

Works to be shown

art is: Speaking Portraits (in the performative indicative)

art is ... what? George Quasha's ongoing video work of "speaking portraits" puts this impossible, but inevitable, question before artists themselves, who let us in on their private space of art definition. Some 500 artists (all kinds of artists, including sculptors, painters, filmmakers, video artists, poets, composers, performance artists, and so on) have been filmed in seven countries and seventeen languages in the

first four years. The result is an ongoing and constantly changing work called art is.

More specifically, art is develops an open-ended video art work in portraiture that registers artists in the act of saying what art is. It is presented as a continuous series of speaking faces viewed up close, one at a time, with no overlaps or special effects, filmed “on site” under many circumstances. One unadorned face at a time fills the image area, and the image frame is contained within the face, thus reversing conventional portraiture. The framing effectively removes most social indicators (hair style, clothing, context, etc.). While many famous artists are included, they are mixed with lesser known ones. Identification of the artist is indicated only at the end of each “speaking portrait” in order to keep the viewer’s attention focused on the act of saying what art is rather than on the identity of the speaker.

axial video

George Quasha’s axial video comprises a range of works, including “verbal objects,” “axial objects,” and “axial landscapes.” Among the works to be shown are: Pulp Friction, Confingering Figures, Training Light, and I Don’t Understand Language. They aim to transport the viewer – sometimes abruptly, sometimes incrementally through a series of barely perceptible thresholds – from the realm of ordinary time, perception and expectations, to that of the axial, where figuration gives way to the configurative, and openness is the operant principle.

If the act of seeing something turns the thing seen into an object, looking long and hard at it can transform it beyond recognition. Becoming openly configurative, it generates its own further nature. As William Blake said, “The eye altering alters all.” “Objects” are perceptual, cognitive, and linguistic configurations. Neither

fixed nor stable, perceived reality may be free  
to turn on an invisible axis. That objects –  
whether words, sounds or images – are only  
liminally what they seem can be frightening, disorienting, exciting....

#### Bio

Artist and poet George Quasha works across  
mediums to explore principles in common within  
language, sculpture, drawing, video, sound,  
installation, and performance. His axial stones  
and axial drawings have been exhibited at the  
Baumgartner Gallery and at ZONE Chelsea Center  
for the Arts in Chelsea (New York City) and  
elsewhere, and are featured in the newly  
published book, *Axial Stones: An Art of  
Precarious Balance* (Foreword by Carter Ratcliff)  
(North Atlantic Books: Berkeley).

For his video installation art is: *Speaking  
Portraits* (in the performative indicative), he  
has filmed almost 500 artists, poets, and  
composers (in 7 countries and 17 languages)  
saying “what art is.” His video works (including  
*Pulp Friction*, *Axial Objects*, *Verbal Objects*)  
have appeared internationally in museums,  
galleries, schools, and biennials. A 25 year  
performance collaboration (video/language/sound)  
continues with Gary Hill and Charles Stein.

In 2006 he was awarded a Guggenheim Fellowship in video art.

His other 14 books include poetry (*Somapoetics*,  
*Giving the Lily Back Her Hands*, *Ainu Dreams* [with  
Chie Hasegawa], *Preverbs*); anthologies (*America a  
Prophecy* [with Jerome Rothenberg], *Open Poetry*  
[with Ronald Gross], *An Active Anthology* [with  
Susan Quasha], *The Station Hill Blanchot Reader*);  
and writing on art (*Gary Hill: Language Willing*;  
with Charles Stein: *Tall Ships*, *Hand HearD/liminal objects*, *Viewer*).

Awards include a National Endowment for the Arts  
Fellowship in poetry. He has taught at Stony  
Brook University (SUNY), Bard College, the New  
School, and Naropa University. With Susan Quasha  
he is founder/publisher of Barrytown/Station Hill Press in Barrytown, New York.

--

George Quasha  
Barrytown/Station Hill Press, Inc.  
(The Institute for Publishing Arts, Inc.)  
124 Station Hill Road, Barrytown, NY 12507

Home: [REDACTED]

Cell: [REDACTED]

Fax: [REDACTED]

<<http://www.quasha.com>><http://www.quasha.com>  
<http://www.stationhill.org>

--=====AVGMAIL-45B881022ADD=====Content-Type: text/plain; x-avgîrt; charset=us-ascii; x-avg-checked=avg-ok-5AEA97 Content-Description: "AVG certification"

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.5.432 / Virus Database: 268.17.9/650 - Release Date: 1/24/2007 4:06 PM

--=====AVGMAIL-45B881022ADD=====

[↑ Contents](#)

500. **Jim Andrews**  
***Ghost in the machine***

Thu 25 Jan 2007

---

An interesting essay by Michael Heumann:

Ghost in the Machine:

Sound and Technology in Twentieth Century Literature

<http://www.hauntedink.com/ghost>

[↑ Contents](#)

501. **Anny Ballardini**  
***Re: Looking for Leftie Independent London Bookshops***

Thu 25 Jan 2007

---

How could you forget "Freedom Bookshop" .... I mean \_the name\_! :-)

On 1/25/07, Barry Schwabsky <[REDACTED]> wrote:

>

> I've got it!

> Freedom Bookshop, Angel Alley, 84b Whitechapel High Street, London E1 7QX.



> Their website: <http://freedom.libcom.org.uk/>  
>  
> Barry Schwabsky <[REDACTED]> wrote:  
> There is a wonderful anarchist bookshop at the end of the alley next to  
> the Whitechapel Art Gallery (steps away from the Aldgate East tube station).  
> The name will come to me later...  
>  
> Oren Silverman wrote: Hi there, I was wondering if anybody knew of any  
> good, indie bookshops in  
> London that I can check out during an upcoming visit?  
>  
> Any help is greatly appreciated.  
>  
> Best wishes,  
> oren  
>

[↑ Contents](#)

## 502. **Oren Silverman**

### ***Re: Looking for Leftie Independent London Bookshops***

*Thu 25 Jan 2007*

---

Great! Thanks for all of your help!

On 1/25/07, Anny Ballardini <[REDACTED]> wrote:  
>  
> How could you forget "Freedom Bookshop" .... I mean \_the name\_! :-)  
>  
> On 1/25/07, Barry Schwabsky <[REDACTED]> wrote:  
> >  
> > I've got it!  
> > Freedom Bookshop, Angel Alley, 84b Whitechapel High Street, London E1  
> > 7QX.  
> > Their website: <http://freedom.libcom.org.uk/>  
> >  
> > Barry Schwabsky <[REDACTED]> wrote:  
> > There is a wonderful anarchist bookshop at the end of the alley next to  
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> > Oren Silverman wrote: Hi there, I was wondering if anybody knew of any  
> > good, indie bookshops in

> > London that I can check out during an upcoming visit?  
> >  
> > Any help is greatly appreciated.  
> >  
> > Best wishes,  
> > oren  
> >  
>

[↑ Contents](#)

503. **Jim Andrews**  
***streaming audio question***

*Thu 25 Jan 2007*

---

I note that when you play <http://scfire-chi0l-2.stream.aol.com:80/stream/1018> (somafm.com groove salad) in Winamp, it immediately displays the artist name and the track name. However, if you click the above URL and let it stream into your browser for a couple of seconds, click the browser's 'stop' button, and then search the text for the artist name or track name, it isn't in the file (or is encrypted). Any idea on how to get a handle on the artist name and track name?

ja?

<http://vispo.com>

[↑ Contents](#)

504. **Vernon Frazer**  
***Lisa Janssen's emial***

*Thu 25 Jan 2007*

---

Doe anybody have Lisa Janssen's email address? If you do, please backchannel.

Thanks,

Vernon

<http://vernonfrazer.com> <<http://vernonfrazer.com/>>

[↑ Contents](#)

505. **Lori Emerson**  
***Fwd: New Rae Armantrout poetry***

*Thu 25 Jan 2007*

---

We are pleased to announce a new book of poetry by Rae Armantrout, "Next Life."

In her latest collection, Rae Armantrout considers the shaping effects of language in the context of new and frightening global realities. Attempting to imagine the unimaginable and see the unseen, Armantrout evokes a "next life" beyond the current, and too often degraded, one. From the new physics to mortality, Armantrout engages with the half-seen and the half-believed. These poems step into the dance of consciousness and its perennial ghost partner-"to make the world up/of provisional pairs." At a time when our world is being progressively despoiled, Armantrout has emerged as one of our most important and articulate authors. These poems push against the limit of knowledge, that event-horizon, and into the echoes and phantasms beyond, calling us to look toward the "next life" and find it where we can.

For more details, click <http://www.upne.com/0-8195-6820-1.html>

#### ORDERING DETAILS:

SAVE 20% if you order from the web site and use discount code W300! Use the link above. Or order through your favorite bookseller, or by calling University Press of New England at [REDACTED] (or [REDACTED]). Shipping charges are \$5.00 for the first book and \$1.25 for each additional. In CANADA, order through the University of British Columbia Press at [REDACTED] or email [REDACTED]. In EUROPE, order through Eurospan at [REDACTED] or email [REDACTED].

Academic users may order an Examination Copy for potential course adoption. Please request a copy of the book in a letter, on your institutional letterhead, and include \$5.00 for shipping (check, MasterCard, Visa, Discover, AmEx). Mail your request to: UPNE, Attn: Exam Copies, 1 Court Street, Suite 250, Lebanon, NH 03766-1358, USA or fax to [REDACTED].

[↑ Contents](#)

506. **St. Thomasino**

***New Issue of Onedit***

*Thu 25 Jan 2007*

---

onedit

Dear Friends,

The new issue of onedit is online.

<http://www.onedit.net/>

onedit 7 features work by:

Ray Di Palma

Ken Edwards

Thomas Evans

Josep-Maria Junoy

Simon Pettet  
Kit Robinson  
Joan Salvat-Papasseit  
Leslie Scalapino  
Aaron Shurin  
Gregory Vincent St.Thomasino  
Philip Terry  
Stephen Vincent

With best wishes from Tim Atkins [editor]

--

Tim Atkins <[REDACTED]>

posted by:

Gregory Vincent St. Thomasino

[↑ Contents](#)

507. **Marcus Bales**

***Haiku Death Match is at 12:00 noon on WEDNESDAY January 31, 2007 in the Rotunda at City Hall.***

*Thu 25 Jan 2007*

---

Haiku death match is at 12: 00 noon on WEDNESDAY January 31, 2007 in the Rotunda at City Hall.

For More Information:

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

216/[REDACTED] [REDACTED]

Wednesday, January 31, 2007 at Noon in the Rotunda at Cleveland City Hall  
The Haiku Death Match, featuring Brian Taylor defending his title.

The Rotunda at Cleveland City Hall is located at

Cleveland City Hall  
On Lakeside between E 6th and E 9th  
Just west of the "Free Stamp"

Gallery 324  
In the Galleria at Erieview  
E 9th and St Clair

For more information 216/[REDACTED] [REDACTED]

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[↑ Contents](#)

508. **Philip Metres**

***How peace and war resistance continues to be effaced by Poetry Foundation***

Thu 25 Jan 2007

---

Folks,

if you want evidence for how war resistance and peace poetry are being belittled, skewed, and effaced, check out the following review of an event called "Poems of Peace and War," and then listen to the actual event. Notice what's missing.

<http://www.poetryfoundation.org/dispatches/dispatches.reading.html?id=179007>

Feel free to bomb them with comments. Language is all we have.

Philip Metres

Associate Professor

Department of English

John Carroll University

20700 N. Park Blvd

University Heights, OH 44118

phone: [REDACTED] (work)

fax: [REDACTED]

<http://www.philipmetres.com>

[↑ Contents](#)

509. **Thomas Devaney**

***Big & Smaller Bridges: Big Bridge #12***

Thu 25 Jan 2007

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Michael Rothenberg, editor of the online ejournal Big Bridge, invited me to guest edit part of the poetry section for the new issue of Big Bridge #12 -- there are 19 poets included in the selection which has just been published:

Big and Smaller Bridges: Guest Editor, Thomas Devaney: includes Chris Edgar, Eileen Myles, Raphael Rubinstein, Jen Hofer, Michael Scharf, Kim Lambright, Caitlin Grace McDonnell, Charles Borkhuis, Hassen, Wil Hallgren, Joseph Massey, Marcella Durand, Alan Gilbert, Amy King, Ian Keenan, Ish Klein, Sharon Mesmer, Kevin Varrone, Erik Sweet.

<http://www.bigbridge.org/poetry.htm>

--TD

Other poetry in the issue includes: Ira Cohen, Ray DiPalma, Arpine Grenier, Ben Gellman, two plays by Janis Butler Holm, Jane Joritz-Nakagawa, Michaela Kahn, Rodney Nelson, Jeffrey Side, Sandra Simonds, Anne Tardos, Mike Topp, Mike Tuggle, Mark Young.

The whole new BB issue is very big indeed, for that, go to:

BIG BRIDGE 2007 Issue: [www.bigbridge.org](http://www.bigbridge.org)

[↑ Contents](#)

510. **j. kuszai**

***Mike Gold at Harvard -- New from Factory School***

*Thu 25 Jan 2007*

---

Mike Gold at Harvard

Southpaw Culture

Factory School, 2007

140 pages, perfect bound, 5.5x7.5

ISBN: 978-1-60001-998-2

\$15

Factory School is now taking pre-orders for this new Southpaw Culture series book due on the streets in early February. This is a one-time offer, which will be void after 3 days from this posting.

Pre-order this book for a sale price of 10.00, including shipping. Additional copies can be ordered for \$5.00 a piece. Pay Pal payment must be made to . No dealers, resellers, or jobbers, please!

An ideal gift for first-year students, professors, Harvard-philes and phobes, this book was assembled as a gift to the people of New York and urban college students especially. Order your copy today!

"Certain enemies have spread the slander that I once attended Harvard college. This is a lie. I worked on the garbage dump in Boston, city of Harvard. But that's all." — Mike Gold, "Love on a Garbage Dump"

The truth is that Mike Gold did attend Harvard, enrolling in the fall of 1914 as a special student. Mike Gold at Harvard includes the complete text of his "A Freshman at Harvard" newspaper column, written when he was still known as Irwin Granich and when he was still fresh from the Lower East Side ghetto of his youth. It is an American outsider's portrait of Harvard in the age of "herds and heroes."

"It is Harvard's weakness—that outside of a few vivid personalities, her teachers have been allowed to become deliverers of lectures. It is the weakness of nearly every other over-developed university. It is the weakness of the whole educational process, perhaps." — Irwin Granich, "A Freshman at Harvard"

"There have been many stories of Harvard—written usually after the author has graduated and men and events have lost their vividness and novelty. This is the story of a Freshman written while he is still a Freshman." — Boston Journal, October 19, 1914

[↑ Contents](#)

511. **Rob McLennan**  
***ottawater #3 now on-line!***

*Thu 25 Jan 2007*

---

the third issue of ottawater ([www.ottawater.com/](http://www.ottawater.com/)), an Ottawa poetry pdf annual, edited by rob mclennan, is now online.

The third issue features work by various residents current and former, including:

Michael Blouin, Terry Ann Carter, Anita Dolman, Amanda Earl, William Hawkins, Elisabeth Harvor, Clare Latremouille, K.L. McKay, rob mclennan, Nadine McInnis, Max Middle, Cath Morris, John Newlove, Wanda O'Connor, Kim Minkus, Roland Prevost and Kate Van Dusen, interviews with poets K.I. Press, Stephen Brockwell and Shane Rhodes, and reviews of work by Laura Farina, Anita Lahey, Matthew Holmes, Monty Reid, Max Middle, Stephanie Bolster, Nicholas Lea and Jesse Ferguson as well as artwork by various Ottawa artists.

The launch party for the third issue will be happening Friday, January 26th, 2006 at the Mercury Lounge, 56 Byward Street, Ottawa, from 8pm to 10pm, lovingly hosted by rob mclennan. After short readings by various contributors, stick around for a drink, and listen to resident dj Lance Baptiste spin the night away.

ottawater would like to thank designer Tanya Sprowl, Mercury Lounge's Lance Baptiste, the ottawa international writers festival, and Randy Woods at non-linear creations for their continuing support.

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books ([www.chaudierebooks.com](http://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://robmclennan.blogspot.com/>

[↑ Contents](#)

512. **angela vasquez-giroux**

***Re: poems of peace and war***

Thu 25 Jan 2007

---

alright, i read the review--

and before i send in my "bomb" of a comment--

you're outraged/amngry/annoyes that while they all read/talked about the war, no one stood up and condemned it, or did anything beyond ruminating on the meaning of war, etc.?

angela

[↑ Contents](#)

513. **Michael Kelleher**

***OlsonNow Update!***

Thu 25 Jan 2007

---

PLEASE FORWARD TO ALL WHO MAY BE INTERESTED:

OlsonNow Presents OlsonNow 3: Charles Olson @ Buffalo

April 14, 2007, 1 p.m.

Hallwalls Cinema at the Church

341 Delaware Avenue, Buffalo, NY

\$6, \$4 members of Hallwalls or Just Buffalo/Students with I.D.

Charles Olson taught at the University at Buffalo from 1963-1965. His presence at the University continues to reverberate in Buffalo. His many contemporaries brought in for readings or for teaching gigs (Robert Duncan, Denise Levertov, Ed Dorn, John Wieners, Gregory Corso, Amiri Baraka, et al) helped create a unique atmosphere in which innovative poetry could flourish. Many of his students and colleagues from Buffalo went on to make important contributions to poetry and scholarship, including: Charles Boer, Harvey Brown, George Butterick, Jack Clarke, Albert Glover, Duncan McNaughton, Stephen Rodefer, Fred Wah and others. Perhaps even more important, his replacement, Robert Creeley, who arrived in 1966, kept that spirit alive for 40 years. His influence lead directly to the founding of Just Buffalo in 1975 as a venue to present poetry in the community rather than in the academy, and to the creation of the Poetics Program at the University in 1989.

The third installment of OlsonNow: Charles Olson @ Buffalo will take place on April 14 at Hallwalls Contemporary Arts Center Cinema in Buffalo, New York. At this event, we hope to highlight Olson's brief but important tenure at the University at Buffalo. Confirmed guests include Anne Waldman, Ammiel Alcalay, Robert Bertholf, Benjamin Friedlander, David Landrey, Jonathan



Skinner, and others. Michael Basinski, Curator of the Poetry Collection at SUNY Buffalo will also talk about the Poetry Collection's recent acquisition of the papers of Jack Clarke. The event will include a screening of Henry Ferrini's "Polis is This: Charles Olson and the Persistence of Place." The filmmaker will be on hand to introduce the film and to answer questions afterward. All are welcome to participate in the discussion that will take place throughout the afternoon. If you would like to make a brief, informal presentation at the event, please contact Michael Kelleher.

Sponsored by Just Buffalo, Hallwalls, UB Poetry Collection, UB Humanities Institute

---

Michael Kelleher  
Artistic Director  
Just Buffalo Literary Center  
Market Arcade  
617 Main St., Suite 202A  
Buffalo, NY 14203  
t. [REDACTED]  
f. [REDACTED]  
<http://www.justbuffalo.org>

[↑ Contents](#)

514. **Eric**  
***Re: poems of peace and war***  
*Thu 25 Jan 2007*

---

Doerksen's account reads like a fair review of the usual conformist polemics, bombast, narcissism, self-righteousness, and downright silly deportment of a poetry reading about "war."

Dunya Mikhail, on the other hand, comes off as an astute writer. Have to get a copy of "The War Works Hard." Her web page is <http://www.dunyamikhail.com/>

[↑ Contents](#)

515. **mIEKAL aND**  
***Book written in txt msg***  
*Thu 25 Jan 2007*

---

(surely there are other books which have been created via text messaging...?)

Book written in txt msg  
POSTED: 1:17 p.m. EST, January 25, 2007

HELSINKI, Finland (AP) -- A novel whose narrative consists entirely of mobile phone text messages has been published in Finland. "The Last Messages" tells the story of a fictitious information- technology executive in Finland who resigns from his job and travels throughout Europe and India, keeping in touch with his friends and relatives only through text messages.

His messages, and the replies -- roughly 1,000 altogether -- are listed in chronological order in the 332-page novel written by Finnish author Hannu Luntiala.

The texts are rife with grammatical errors and abbreviations commonly used in regular SMS traffic.

"I believe that, at the end of the day, a text message may reveal much more about a person than you would initially think," said Luntiala, who also is head of a company that keeps databases on people living in Finland.

Sari Havukainen, spokeswoman at Finnish publishing house Tammi, said the company is considering translating the book into other languages.

The taciturn Finns, keen on all mobile gadgets, have wholeheartedly accepted text messages as a tool to communicate even in most private matters.

[↑ Contents](#)

## 516. **Poetry Project**

### ***Events at the Poetry Project 1/26 - 2/2***

*Thu 25 Jan 2007*

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O Dearest Ones!

Please find warmth four times this coming week in the Parish Hall of St. Mark's Church. If you are still cold, please scroll down and be reminded of our hot workshop offerings (or go to <http://www.poetryproject.com/workshops.php> ).

Love,

The Poetry Project

Friday, January 26, 10:30 pm

Up Is Up, But So Is Down

Contributors Maggie Dubris, Richard Hell, Eileen Myles and Elinor Nauen (reading work by Susie Timmons) join editor Brandon Stosuy in a celebratory reading for the recently published *Up Is Up, But So Is Down: New York's Downtown Literary Scene 1974-1992* (NYU Press). Using the book as a launching pad, the authors will step outside its table of contents, selecting and reading key New York texts from their own oeuvres. A reception, co-sponsored by NYU Press, will accompany the readings.

Maggie Dubris is the author of *WillieWorld* (Cuz Editions, 1998), *Weep Not, My Wanton* (Black Sparrow Press, 2002) and *Skels* (Soft Skull Press, 2004). She is presently working on an illustrated book called *The Dust Zone* with the artist Scott Gillis, parts of which can be seen at [www.dustzone.com](http://www.dustzone.com). Richard Hell's most recent CD is the 2005 retrospective *Spurts* from Warner/Rhino. His novel *Godlike* came out in 2005 too. He's at work on a book of memories. Eileen Myles has written thousands of poems since she moved to New York in 1974. Her last books were *Skies and on my way* (poems) and *Cool for You* (a novel). She's teaching at UCSD and just finished a new novel about the hell of becoming a female poet, called *The Inferno*. *Sorry, Tree*, (poems), is coming out in April from wave books. Susie Timmons was a poet in New York from 1975-1991. The city chewed her up and spit her out, and it felt great. Brandon Stosuy, a staff writer and columnist at Pitchfork, contributes regularly to *The Believer*, used to contribute regularly to *The Village Voice*, writes for *Paper Thin Walls*, *Seattle Weekly*, and *Spin*, and has written for *Arthur*, *BlackBook*, *Bomb*, *Bookforum*, *LA Weekly*, *Slate* and *V*, among other publications. He lives in Brooklyn, where he is at work on *The Believer's* 2007 Music Issue Compilation CD, a large essay on Gordon Lish, and his first novel.

Monday, January 29, 8:00 pm

Corrine Fitzpatrick & Heather Nagami

Corrine Fitzpatrick's poems can be found in *Cock Now* and *The Brooklyn Rail* and on sonaweb and EOAGH. Her new chapbook, *On Melody Dispatch* (Goodbye Better, 2007) will be <sup>3</sup>released<sup>2</sup> at the reading, and another project, *Zamboanguena*, is in the works from Sona Books. She graduated from UCSD in 2004 and is currently pursuing an MFA from PPU. Heather Nagami's first book, *Hostile*, was published in 2005. Her poetry and reviews have appeared in *Antennae*, *Galatea Resurrects*, *Rattle*, *Shifter*, and *Xcp* (Cross-Cultural Poetics). Nagami currently lives near Boston with her husband Bryan, where they run overhere press, a small press that publishes chapbooks by people of color and other underrepresented individuals.

Wednesday, January 31, 8:00 pm

C.S. Giscombe & Leslie Scalapino

C. S. Giscombe's recent poetry books are *Here*, *Giscome Road*, *Two Sections* from *Practical Geography*, and *Inland*. A new book, *Prairie Style*, is awaiting publication. He has recently returned from half a year spent in Halifax among the descendents of the Black Loyalists (the American slaves who fought on the side of Britain against George Washington and who then went into exile in Nova Scotia). He will be teaching, as of fall 2007, at the University of California at Berkeley. Leslie Scalapino is the author of thirty books of poetry and inter-genre fiction-poetry-plays-criticism. Recent books include *Zither* &

Autobiography (Wesleyan UP) and The Tango (Granary Books). Forthcoming from Green Integer is a collection of eight years of poetry titled Day Ocean State Of Stars' Night and her Selected Poems from UC Berkeley Press.

Friday, February 2, 9:30 pm  
Fall Workshop Reading

Students of Marcella Durand, Larry Fagin, Kristin Prevallet and Gary Sullivan read from the work they wrote in the past season's workshops.

Spring Workshops at the Poetry Project

The Poetry School Of Poetry Douglas Rothschild  
Tuesdays at 7 Pm: 10 Sessions Begin February 13th

Writing poetry is difficult; writing good poetry, more difficult still. In this workshop, we will focus on exactly what we think is good in a poem & determine how our senses of aesthetics inform our responses to this question. Working within our own aesthetic notions we will then begin to refine our writing, & help each other to write the best poems that we can. The workshop will conduct a number of actual experiments with writing that will allow us to step outside the world of id, which wants to keep all the beautiful words, & into the artistic self, which understands which pieces fit & which belong elsewhere. We will also engage the basic Poetry School of Poetry premise that the poet's first job is to learn how to edit. Dgls N. Rthschld has been behind the foods table at the New Years Reading more times than it is worth mentioning. He has also written a number of chapbooks, the most ground breaking entitled The Minor Arcane. He has taught what seem to be innumerable college writing classes, and is currently teaching at the John Jay College of Criminal Justice, a CUNY school.

The Visible Unseen: Writing Outside Borders Akilah Oliver Thursdays at 7 pm:  
10 Sessions Begin February 15th

Are poetry and prose virtual realities, simulations of something other, or the real thing? Where does the <sup>3</sup>I<sup>2</sup> live? How many moments exist in the moment of the line? What borders of form are crucial for us to hang on to & which boundaries are collapsible? In this workshop, we will explore the connections and tensions between the visible and the unseen world/s, not as dualities or binaries, but as complementary sites of composition. Through engagement with text (written and visual), public spaces, the imagination, dreams and Eros, participants are invited to think of writing as that which re-imagines the known and the unknown. Though this is a text based workshop, poets, prose writers, and artists from all disciplines are welcome. Readings include: Giorgio Agamben, Laura Mullen, Whitman, Anne Waldman, Derrida, & Ben Okri. Akilah Oliver is the author of the she said dialogues: flesh memory, An Arriving Guard

of Angels, Thusly Coming to Greet, a(A)gust, & The Putterer's Notebook. She is faculty at the Jack Kerouac School of Disembodied Poetics Summer Writing Program at Naropa University.

Impurity Rocks! A Poetry Lab & Workshop Joanna Fuhrman  
Fridays at 7 pm: 10 Sessions Begin February 16th

The class will focus on <sup>3</sup>impure<sup>2</sup> poetry, poetry that employs a mixture of tones and styles. Special emphasis will be placed on works that combine narrative and humor with linguistic and imagistic disjunction. In-class exercises and take-home assignments will touch on issues of scale, space, sound, genre and wordplay. Time will also be devoted to reading published poems as well as in-depth discussions and critiques of student work. Joanna Fuhrman is the author of three collections of poetry, *Freud in Brooklyn*, *Ugh Ugh Ocean* and *Moraine*, all published by Hanging Loose Press. She has taught poetry writing at The University of Washington, The Cooper Union Saturday Outreach program and in the New York City Public Schools.

Poetry For The Page, Stage, And Computer Screen Thomas Savage Saturdays  
At 12 pm: 10 Sessions Begin February 17th

This course is a writing workshop where students' writing is the main focus. Also used as inspiration and writing prompts will be samples of work by writers from The Beats, Black Mountain poets, The New York School (all generations), Language Poetry, Poets Theater, Pablo Neruda, and works being published today online, among other sources. Practices will include reading as well as writing assignments and, in a great Poetry Project tradition, in-class writing. Thomas Savage has written eight published books of poems including most recently *Bamiyan Poems*, *Brain Surgery Poems* and *Political Conditions/Physical States*. His poems have appeared in many print and online venues including The New York Times, Hanging Loose, Rattapallax, Big Bridge, Black Box, and regularly on the Wrying-L website. He has taught poetry workshops at The Poetry Project and Tribes Gallery.

\* The workshop fee is \$350, which includes a one year Sustaining Poetry Project membership and tuition for any and all spring and fall classes. Reservations are required due to limited class space, and payment must be received in advance. Caps on class sizes, if in effect, will be determined by workshop leaders. Please send payment and reservations to:

The Poetry Project, St. Mark's Church  
Attn: Workshops  
131 East 10th St.  
NYC, NY 10003

For more information, or to pay by credit card, please call [REDACTED], or email: [REDACTED].

<http://www.poetryproject.com/workshops.php>

To pay homage to the life and passing of Diane Burns

Memorial will be held at St. Marks Poetry Poetry Project

Saturday, January 27, 12-5 pm

Readings and music from 1-4 pm

If you would like to participate please call Steve Cannon @ [REDACTED]

Tribes Gallery

[REDACTED]

285 East 3rd Street #2

NY, NY 10009

[REDACTED]

<http://www.tribes.org>

<http://www.myspace.com/85980537>

Boog City presents

d.a. levy lives: celebrating the renegade press

A 40th Anniversary Celebration for United Artists Books (New York City) Thurs.

Feb. 1, 6:00 p.m., free

ACA Galleries

529 W.20th St., 5th Floor

Event will be hosted by United Artists' editor and publisher Lewis Warsh

Featuring readings from Barbara Henning, Mitch Highfill, Bill Kushner, Bernadette Mayer, Dennis Moritz, Tom Savage, Anne Waldman and Lewis Warsh.

With music from Legends.

There will be wine, cheese, and crackers, and many great books on sale at HUGE discounts.

Curated and with an introduction by Boog City editor David Kirschenbaum

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

Winter Calendar: <http://www.poetryproject.com/calendar.php>

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

131 East 10th Street at Second Avenue

New York City 10003

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

www.poetryproject.com

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

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

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

[↑ Contents](#)

517. **Stephen Baraban**  
*Dorn's scapegoat landscape*

Thu 25 Jan 2007

---

(I was thinking of posting about this yesterday, and again this morning, but I was curious to see if anyone else would note and remark on the following serendipity--synchronicity--co-incidence):

In light of the recent exchanges here re/ poems about scapegoats, it is quite interesting that the brand new issue of Big Bridge, announced yesterday, and, I presume, posted that same day, contains the following extraordinary poem by the late Edward Dorn, part of the "Featured Chapbook" by Dorn--"Low Coups and Haut Coups". (I hope my joy in attempting an explication of this short piece doesn't bring anyone too much pain):

HI COO

The scapegoat's milk  
is homogenized  
The blackberry brambles  
cover the hill

---

I interpret Dorn's first two lines to intimate that people feel \*refreshed\* by the killing of the scapegoat, so therefore they experience through this death something like a cool pleasant drink of milk: "scapegoat's milk". The homogenization of the milk highlights the fact that scientific-technological

rationality, "administration" if you will, has been applied to the immemorial process of scapegoating (well, yeah...the Nazis and all...), as to so many other things.

But the great Mystery is the relation of the first two lines to the last two.

The "hill" might well be the locus for the killing of the goat. But beyond that, we seem to have the fusion of natural process (lines 3-4) and the most desreditable sort of human practice.

In this fusion I find a hard-won deep serenity (mind you, I'm not suggesting \*resignation\*) I don't really associate with the work of Mr. Dorn, kind of more like the work of Gary Snyder, perhaps.

---

The whole Dorn chapbook is quite worth your while to look at. I'm assuming it's late work, i.e., sometime post *Slinger*, and as such it truly shines, like the *Chemo Sabe* (Dorn's sequence involving his cancer & treatment) poems I've seen; the poem where he compares his beleaguered ancestors to The Kurdish nation; and the Dorn poem about Olson that Tom Clark includes in the preface or afterward, whatever it was, of the paperback version of the unfortunate Olson bio. As AGAINST most of the late writing in Dorn's *Hello, La Jolla!* & *Yellow Lola*, which I find rather acrid and often trivial, if I were to sum it up in a phrase.

---

8:00? 8:25? 8:40? Find a flick in no time with the Yahoo! Search movie showtime shortcut.  
<http://tools.search.yahoo.com/shortcuts/#news>

[↑ Contents](#)

518. **patrick dunagan**  
*Re: Dorn's scapegoat landscape*  
Thu 25 Jan 2007

---

It'd be great to hear a date on the composition of the poems in the chapbook as well as any relevant info on where the manuscript came from if anybody is privy



to that info. (I assume all this will be covered by the upcoming Penguin Selected, but why publish the poems on-line without including it?)

On 1/25/07, Stephen Baraban <[REDACTED]> wrote:

> (I was thinking of posting about this yesterday, and  
> again this morning, but I was curious to see if anyone  
> else would note and remark on the following  
> serendipity--synchronicity--co-incidence):  
>  
> In light of the recent exchanges here re/ poems about  
> scapegoats, it is quite interesting that the brand new  
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> presume, posted that same day, contains the following  
> extraordinary poem by the late Edward Dorn, part of  
> the "Featured Chapbook" by Dorn--"Low Coups and Haut  
> Coups". (I hope my joy in attempting an explication of  
> this short piece doesn't bring anyone too much pain):  
>  
>  
>  
> HI COO  
>  
> The scapegoat's milk  
> is homogenized  
> The blackberry brambles  
> cover the hill  
> \_\_\_\_\_  
>  
>  
> I interpret Dorn's first two lines to intimate that  
> people feel \*refreshed\* by the killing of the  
> scapegoat, so therefore they experience through this  
> death something like a cool pleasant drink of milk:  
> "scapegoat's milk". The homogenization of the milk  
> highlights the fact that scientific-technological  
> rationality, "administration" if you will, has been  
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> (well, yeah...the Nazis and all...), as to so many  
> other things.  
>  
> But the great Mystery is the relation of the first two  
> lines to the last two.

>  
> The "hill" might well be the locus for the killing of  
> the goat. But beyond that, we seem to have the fusion  
> of natural process (lines 3-4) and the most  
> desreditable sort of human practice.  
>  
> In this fusion I find a hard-won deep serenity (mind  
> you, I'm not suggesting \*resignation\*) I don't really  
> associate with the work of Mr. Dorn, kind of more like  
> the work of Gary Snyder, perhaps.  
> \_\_\_\_\_  
>  
> The whole Dorn chapbook is quite worth your while to  
> look at. I'm assuming it's late work, i.e., sometime  
> post \_Slinger\_, and as such it truly shines, like the  
> \_Chemo Sabe\_ (Dorn's sequence involving his cancer &  
> treatment) poems I've seen; the poem where he compares  
> his beleagured ancestors to The Kurdish nation; and  
> the Dorn poem about Olson that Tom Clark includes in  
> the preface or afterward, whatever it was, of the  
> paperback version of the unfortunate Olson bio. As  
> AGAINST most of the late writing in Dorn's \_Hello, La  
> Jolla!\_ & \_Yellow Lola\_, which I find rather acrid  
> and often trivial, if I were to sum it up in a phrase.  
>  
>  
>  
>  
>  
>  
>

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>  
\_\_\_\_\_  
> 8:00? 8:25? 8:40? Find a flick in no time  
> with the Yahoo! Search movie showtime shortcut.  
> <http://tools.search.yahoo.com/shortcuts/#news>  
>

[↑ Contents](#)

519. **Sheila Murphy**

***Fw: Brutality, Humor, Eroticism - Only Two Weeks Left!***

*Thu 25 Jan 2007*

---

If I were in NYC or anywhere near it, wild horses couldn't drag me away from the production noted below. Take advantage of the opportunity to see a Bromley play. You won't regret it!

Sheila Murphy

----- Forwarded Message -----

From: Inverse Theater Company <[REDACTED]>

To: [REDACTED]

Sent: Thursday, January 25, 2007 8:56:41 AM

Subject: Brutality, Humor, Eroticism - Only Two Weeks Left!

\* Winner of the Cafe Cino Award for Excellence in Off-Off-Broadway at the NY Innovative Theater Awards 2005 \* American Theater Web: "One of Top Three Musicals" in Fringe NYC 2005 \* Talkin Broadway: "Outstanding New Musical" - Summer 2005 Citations

ONLY TWO MORE WEEKS to catch The Death of Griffin Hunter!

Backstage calls The Death of Griffin Hunter: "Fascinating...ambitious political thriller...an edgy kaleidoscope of brutality, humor, eroticism, romance, and philosophizing."

Time-Out NY calls The Death of Griffin Hunter: "absorbing and amusing...a gaudy political thriller [with] intricately sturdy plotting."

And audiences are having a blast...so come on by!

The Death of Griffin Hunter

A play noir by Kirk Wood Bromley

Directed by Howard Thoresen

Sets by Jane Stein

Lights by Jeff Nash

Costumes by Karen Flood

Production Mgt. by Ruthie Conde

Stage Mgt. by Casey McLain

8 pm, Wednesdays - Saturdays, January 10 - February 3, 2007

At The Brick Theater, 575 Metropolitan Ave., Williamsburg, NYC

Tickets are \$18, but Wednesdays are "Pay What You Will" and Thursdays are "2 for 1"!

For reservations, information, and tickets go to

[www.inversetheater.org](http://www.inversetheater.org)

The Death of Griffin Hunter is the story of Griffin Hunter, the Secretary of Disarmament for the United Nations. When Hunter flies to San Francisco to sign a disarmament treaty with 90 nations, he is quickly embroiled into the

crypto-psychotic grip of Vaad Sirat, an international weapons cartel that will stop at nothing to seduce Hunter to destroy himself and his vision for a better world. This thrilling "play noir" not only features 15 of the finest indie actors playing 40 sensational characters, an Iranian Tazi'ya play-within-the-play, and intricate and compelling plot twists, but it is a timely meditation on the complexities of peacemaking in a world where war means profit.

----- To be unsubscribed from the Versus mailing list, simply click on the link below:

[↑ Contents](#)

520. **Ruth Lepson**

***Re: Dorn's scapegoat landscape***

*Thu 25 Jan 2007*

---

isn't there a goat caught in the brambles in sumerian myth?

On 1/25/07 8:21 PM, "Stephen Baraban" <[REDACTED]> wrote:

*(I was thinking of posting about this yesterday, and again this morning, but I was curious to see if anyone else would note and remark on the following serendipity--synchronicity--co-incidence):*

*In light of the recent exchanges here re/ poems about scapegoats, it is quite interesting that the brand new issue of Big Bridge, announced yesterday, and, I presume, posted that same day, contains the following extraordinary poem by the late Edward Dorn, part of the "Featured Chapbook" by Dorn--"Low Coups and Haut Coups". (I hope my joy in attempting an explication of this short piece doesn't bring anyone too much pain):*

*HI COO*

*The scapegoat's milk  
is homogenized  
The blackberry brambles  
cover the hill*

---

*I interpret Dorn's first two lines to intimate that people feel \*refreshed\* by the killing of the scapegoat, so therefore they experience through this death something like a cool pleasant drink of milk:*

"scapegoat's milk". The homogenization of the milk highlights the fact that scientific-technological rationality, "administration" if you will, has been applied to the immemorial process of scapegoating (well, yeah...the Nazis and all...), as to so many other things.

But the great Mystery is the relation of the first two lines to the last two.

The "hill" might well be the locus for the killing of the goat. But beyond that, we seem to have the fusion of natural process (lines 3-4) and the most despicable sort of human practice.

In this fusion I find a hard-won deep serenity (mind you, I'm not suggesting \*resignation\*) I don't really associate with the work of Mr. Dorn, kind of more like the work of Gary Snyder, perhaps.

---

The whole Dorn chapbook is quite worth your while to look at. I'm assuming it's late work, i.e., sometime post *Slinger*, and as such it truly shines, like the *Chemo Sabe* (Dorn's sequence involving his cancer & treatment) poems I've seen; the poem where he compares his beleaguered ancestors to The Kurdish nation; and the Dorn poem about Olson that Tom Clark includes in the preface or afterward, whatever it was, of the paperback version of the unfortunate Olson bio. As AGAINST most of the late writing in Dorn's *Hello, La Jolla!* & *Yellow Lola*, which I find rather acrid and often trivial, if I were to sum it up in a phrase.

---

---

8:00? 8:25? 8:40? Find a flick in no time  
with the Yahoo! Search movie showtime shortcut.  
<http://tools.search.yahoo.com/shortcuts/#news>

[↑ Contents](#)

521. **C. A. Conrad**

**REMINDER: kari edwards memorial event this saturday in Baltimore-----**

Fri 26 Jan 2007

---

Put together in kari's honor by Michael Ball  
as part of the i.e. reading series

for details: [\\_http://ieseries.wordpress.com/\\_](http://ieseries.wordpress.com/)  
(<http://ieseries.wordpress.com/>)

we miss you kari

[↑ Contents](#)

522. **Jim Andrews**

**Please send me links to cool Internet radio stations**

Fri 26 Jan 2007

---

I'm interested to try and get a sense of Internet radio. Please send me links to cool Internet radio stations.

I've started a page that will sort of be a research page for me concerning Internet radio. It's at <http://vispo.com/radio>

ja

[↑ Contents](#)

523. **Philip Metres**

**poems of PEACE and war**

Fri 26 Jan 2007

---

Eric,

While I agree that at least one poet-participant descended into bombast, and certainly I agree that Dunya Mikhail is worth reading, you and Doerkner missed again the main point--this wasn't an event about war, it was Poems of Peace and War. The entire framing of the event was to problematize our way of thinking about peace and war--not just representing war, dramatizing war, writing war (hard enough to chew over in the short time allowed); the critic essentially is acting on a kind of reflex-- 1) civilians have nothing to say about war, 2) veterans have everything to say about war, and 3) there is no point in thinking about what is the beyond of war, the relationship between peace and war. Even more so--that merely writing about/through war is somehow to be consuming it for poetic gain. I'm sorry, that's bullshit. I can't speak for all the participants involved, but this writing is not meant as an end in itself, but part of a process of unwriting what's already been decid

e!

d, already been written. It requires some attempt to go beyond the page--to assume otherwise is to believe poetry ends with the author, with the published page.

Philip Metres  
Associate Professor  
Department of English  
John Carroll University  
20700 N. Park Blvd  
University Heights, OH 44118  
phone: [REDACTED] (work)  
fax: [REDACTED]  
<http://www.philipmetres.com>

[↑ Contents](#)

524. **Tom W. Lewis**  
***Re: Dorn's scapegoat landscape***  
*Fri 26 Jan 2007*

---

here's the image that you're thinking of, maybe?

[http://home.earthlink.net/~valis2/images/ram\\_ur.jpg](http://home.earthlink.net/~valis2/images/ram_ur.jpg)

I don't think this one is supposed to be a sacrifice, though.

the "ram/goat caught in brambles" topos reminds me of the Akeidah (Binding of Isaac) story out of Genesis -- you know the one: Isaac was to be sacrificed by his father Abraham on top of a mountain, but at the last moment a ram appeared nearby with its horns caught in brambles. that saved Isaac's bacon, so to speak.

could this be the ur-narrative (no pun intended, re: the Sumerian ref above) on which the historical Jerusalem Temple practice (sending out the scapegoat on the Day of Atonement) is based?

and has anyone thought of Nietzsche's analysis of "tragedy" as the "song of the goat" (tragos + oidos = tragoidia) in ancient drama? that is, another spin on sacrificing the scapegoat as purgation of a people's sins (or Aristotelian catharsis, in literary terms).

I love Dorn's take on the depletion of the ritual's spirit, in that its product, the scapegoat's milk, has become "homogenized" -- safe for all consumers.

tl

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

From: UB Poetics discussion group [mailto:[REDACTED]]  
On Behalf Of Ruth Lepson

Sent: Thursday, January 25, 2007 21:04

To: [REDACTED]

Subject: Re: Dorn's scapegoat landscape

isn't there a goat caught in the brambles in sumerian myth?

On 1/25/07 8:21 PM, "Stephen Baraban" <[REDACTED]> wrote:

> (I was thinking of posting about this yesterday, and  
> again this morning, but I was curious to see if anyone  
> else would note and remark on the following  
> serendipity--synchronicity--co-incidence):  
>  
> In light of the recent exchanges here re/ poems about  
> scapegoats, it is quite interesting that the brand new  
> issue of Big Bridge, announced yesterday, and, I  
> presume, posted that same day, contains the following  
> extraordinary poem by the late Edward Dorn, part of  
> the "Featured Chapbook" by Dorn--"Low Coups and Haut  
> Coups". (I hope my joy in attempting an explication of  
> this short piece doesn't bring anyone too much pain):  
>  
>  
>  
> HI COO  
>  
> The scapegoat's milk  
> is homogenized  
> The blackberry brambles  
> cover the hill  
> \_\_\_\_\_  
>  
>  
> I interpret Dorn's first two lines to intimate that  
> people feel \*refreshed\* by the killing of the  
> scapegoat, so therefore they experience through this  
> death something like a cool pleasant drink of milk:  
> "scapegoat's milk". The homogenization of the milk  
> highlights the fact that scientific-technological  
> rationality, "administration" if you will, has been  
> applied to the immemorial process of scapegoating  
> (well, yeah...the Nazis and all...), as to so many  
> other things.  
>



> But the great Mystery is the relation of the first two  
> lines to the last two.  
>  
> The "hill" might well be the locus for the killing of  
> the goat. But beyond that, we seem to have the fusion  
> of natural process (lines 3-4) and the most  
> desre-ditable sort of human practice.  
>  
> In this fusion I find a hard-won deep serenity (mind  
> you, I'm not suggesting \*resignation\*) I don't really  
> associate with the work of Mr. Dorn, kind of more like  
> the work of Gary Snyder, perhaps.  
> \_\_\_\_\_  
>  
> The whole Dorn chapbook is quite worth your while to  
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> post \_Slinger\_, and as such it truly shines, like the  
> \_Chemo Sabe\_ (Dorn's sequence involving his cancer &  
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> the Dorn poem about Olson that Tom Clark includes in  
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> paperback version of the unfortunate Olson bio. As  
> AGAINST most of the late writing in Dorn's \_Hello, La  
> Jolla!\_ & \_Yellow Lola\_, which I find rather acrid  
> and often trivial, if I were to sum it up in a phrase.  
>  
>  
>  
>  
>  
>  
>  

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> \_\_\_\_\_  
>  
> 8:00? 8:25? 8:40? Find a flick in no time  
> with the Yahoo! Search movie showtime shortcut.  
> <http://tools.search.yahoo.com/shortcuts/#news>

[↑ Contents](#)

525. **amy king**

***Come, make warm bodies tonight ...***

*Fri 26 Jan 2007*

---

MiPOesias @ Stain Bar

Friday, January 26, 2007

7 P.M.

Presents

~~~ DAN HOY ~~~ PF POTVIN ~~~ ERICA FABRI ~~~

¡¡Light Up the Single Digit Temps Tonight!!

Dan Hoy lives in Brooklyn and is co-editor of SOFT TARGETS. Recent work has appeared or is forthcoming in Absent, Cannibal, H_NGM_N, Effing, Dreams That Money Can Buy, and elsewhere. Videos and movie criticism are available on his website, www.sinlechuga.com.

PF POTVIN is the author of The Attention Lesson (No Tell Books). His work has appeared in MiPOesias, Sleepingfish, Boston Review, Black Warrior Review, Sentence, No Tell Motel, and elsewhere. He has taught at various language schools and colleges in the U.S. and Chile . He serves on the staff of Drunken Boat, runs ultramarathons, and currently resides in Miami , FL.

Erica Miriam Fabri is a poet and educator. She is a graduate of the American Academy of Dramatic Arts and received her MFA in poetry from the New School . She is the author of High Heel Magazine, winner of the 2006 Belle Letter Press chapbook contest. She has work published or forthcoming in Good Foot Magazine and Got Poetry? An Offline Anthology. She currently teaches creative writing at The School of Visual Arts, Baruch College and Lehman College . www.ericafabri.com

Hoy - http://www.mipoesias.com/Poetry/hoy_dan.html

Potvin - http://www.mipoesias.com/2007/potvin_pf.htm

Fabri - http://www.mipoesias.com/Poetry/fabri_eric.html

STAIN BAR

766 Grand Street Brooklyn , NY 11211

(L train to Grand Street stop, walk one block west) -- 718/ [REDACTED] -- daily 5 p.m.

Hope to see you there!

<http://www.mipoesias.com>
<http://miporeadingseries2007.blogspot.com>

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.

[↑ Contents](#)

526. **Murat Nemet-Nejat**

Re: Ekphrastic Poetry Anthology Project/Murat's Peripheral Space of Photography

Fri 26 Jan 2007

David,

Thank you very much for the wonderful comments.

Ciao,

Murat

On 1/25/07, David-Baptiste Chirot <[REDACTED]> wrote:

>

> mark--

> What Murat writes is uure--I would highly recommend you --and everyone

> really on this list--read this exceptional text--

> unlike Barthes' and Sontag's books on photography, Murat's uses an actual
> photgraphy exhibition, moving from room to room --the spaces of the

> exhibtion, spaces within the photos--and meditating on various aspects of

> each photo as well as reviewing and rethinking photos in groupings from

> differing parts of the exhibition. The work builds room by room step by

> step and look by look a thinikng through of gesture as/in photogrpahy in

> relation with democracy, thinks through many different ways of seeing, of

> framing (room, doorway,image, remembered and re-membered image) and
while

> it

> seems to be arcing towads a philosophical investigation, reaches a point

> at

> which the larva suddenly emegres as a butterfly,a poem. (at end of book

> is

> the information for the catalogue, and the page numbers in it of the

> photos

> written about--so you have for purposes of anthology all the references

> you
> need for both text and image to be placed together--)
> I am putting it in very simple ways, trying to leave room for the
> excitement of discoveries and the ways in which Murat uses language to
> subtly shift modalities of vision, sound, thought and revelation
> It has the quality very much of a recit.
> The descriptions and thoughts on the photographs each one are wonderfully
> alive and convey the real delight and freedoms one may find in an image.
> There is also a very different consideration of photographic space-- as
> the
> title says--in terms of peripheries.
> This is a very exceptional book, please do read it, very alive in all
> senses
> of the word, a real "adventure of discovery" as an experience in reading,
> seeing and thinking with a poet's bringing of the fullness of each word to
> its composition.
> I'm not doing it justice by trying a description--read it and find out for
> yourself!
>
> >From: Murat Nemet-Nejat <[REDACTED]>
> >Reply-To: UB Poetics discussion group <[REDACTED]>
> >To: [REDACTED]
> >Subject: Re: Ekphrastic Poetry Anthology Project
> >Date: Thu, 25 Jan 2007 00:37:40 -0500
> >
> >Mark,
> >
> >I do not want to blow my own horn but The Peripheral Space of
Photography
> >is
> >a serial ekphrastic poem, in your sense, where one hypothetically obtain
> >photographs for its different parts.
> >
> >Ciao,
> >
> >Murat
> >
> >
> >On 1/24/07, Mark Lamoureux <[REDACTED]> wrote:
> >>
> >>I am working on putting together an anthology of 20th and 21st century
> >>ekphrastic poetry (poetry about visual art) from the U.S. I am now

> >>beginning the daunting process of assembling a list of poems to be
> >>considered for the anthology. I don't have a publisher yet, but once I
> >>have
> >>assembled the anthology I am going to try to find one.
> >>
> >>I am hoping you can take a moment and list any ekphrastic poems you can
> >>think of and backchannel to [REDACTED] with the subject
> >>heading "Ekphrastic Poems." The only criteria are that the poet be one
> who
> >>has published in the 20th or 21st centuries. I am limiting the scope to
> >>published poems in an attempt to control the size of the project a
> little
> >>bit.
> >>
> >>I am hoping to display the poem side-by-side with the image (or an image
> >>of the work in the case of sculpture) that the poem is about; so the
> poems
> >>should be about works of art that I could hypothetically obtain an image
> >>of.
> >>
> >>Thanks in advance,
> >>Mark Lamoureux
> >>
> >>
> >>
>
>
> _____
> Invite your Hotmail contacts to join your friends list 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://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/friends.aspx&mkt=en-us)
[friends.aspx&mkt=en-us](http://spaces.live.com/spacesapi.aspx?wx_action=create&wx_url=/friends.aspx&mkt=en-us)
>

[↑ Contents](#)

527. **Joel Bettridge**
Book Arts Symposium
Fri 26 Jan 2007

The Yale University Library and the Whitney Humanities
Center invite historians, literary scholars, artists,

and book arts enthusiasts to participate in At the Turn of the Centuries: The Influence of Early 20th Century Book Arts on Contemporary Artists' Books, a conference to be held on April 13, 2007, on the campus of Yale University.

Please consult our web site for further details:
<http://beinecke.library.yale.edu/centuries/index.html>

At the Turn of the Centuries: The Influence of Early 20th Century Book Arts on Contemporary Artists' Books

Speakers will include Marcia Reed, Curator of Rare Books, Getty Research Institute; Stephen Bury, Head of European and American Collections, British Library; and Angela Lorenz, acclaimed American book artist and book arts scholar. The conference will consider the work of various innovative and avant-garde artists and writers just after the turn of the twentieth century, including the Dadaists and Surrealists, and its influence on post-war artists and writers, including those associated with OULIPO and Fluxus, and contemporary inheritors of these traditions in art, literature, and bookwork.

Additionally, the conference will highlight strengths of the Yale Arts of the Book Collection and the modern European and American collections at the Beinecke Rare Book and Manuscript Library. At the Turn of the Centuries will honor the late Tony Zwicker's life-long commitment to the inventive and original in modern and contemporary book arts.

Registration is free, but required for planning purposes. Space for breakout working groups is very limited, thus registration is mandatory for these sessions. Please visit our registration page in February 2007 to sign up.

Nancy Kuhl
Associate Curator, The Yale Collection of American Literature
The Beinecke Rare Book and Manuscript Library
Yale University
121 Wall Street
P.O. Box 208240

New Haven, CT 06520-8240

Phone: [REDACTED]

Fax: [REDACTED]

___ Bored stiff? Loosen up... Download and play hundreds of games for free on Yahoo! Games. <http://games.yahoo.com/games/front>

[↑ Contents](#)

528. **Dan Coffey**

Re: poems of PEACE and war

Fri 26 Jan 2007

Ah, now I get it.

Peace Out,

Dan

On 1/26/07, Philip Metres <[REDACTED]> wrote:

> Eric,

>

> While I agree that at least one poet-participant descended into bombast, and certainly I agree that Dunya Mikhail is worth reading, you and Doerkner missed again the main point--this wasn't an event about war, it was Poems of Peace and War. The entire framing of the event was to problematize our way of thinking about peace and war--not just representing war, dramatizing war, writing war (hard enough to chew over in the short time allowed); the critic essentially is acting on a kind of reflex-- 1) civilians have nothing to say about war, 2) veterans have everything to say about war, and 3) there is no point in thinking about what is the beyond of war, the relationship between peace and war. Even more so--that merely writing about/through war is somehow to be consuming it for poetic gain. I'm sorry, that's bullshit. I can't speak for all the participants involved, but this writing is not meant as an end in itself, but part of a process of unwriting what's already been dec

id

> e!

> d, already been written. It requires some attempt to go beyond the page--to assume otherwise is to believe poetry ends with the author, with the published page.

>

> Philip Metres

> Associate Professor

> Department of English

> John Carroll University

> 20700 N. Park Blvd
> University Heights, OH 44118
> phone: [REDACTED] (work)
> fax: [REDACTED]
> <http://www.philipmetres.com>
>
--
<http://hyperhypo.org/blog>
<http://www.pftborder.blogspot.com>

[↑ Contents](#)

529. **David-Baptiste Chirot**

FW: Excitement Builds for Saturday's Anti-War Marches!

Fri 26 Jan 2007

Excitement is Building for Saturday's March on Washington to End the War Now!

*The weather will be perfect, and a huge turnout is expected due to Bush's adamant refusal to back down from his plan to escalate his disastrous Iraq War. Details here:
<http://unitedforpeace.org>*

Speakers include: Susan Sarandon, Tim Robbins, Danny Glover, Jane Fonda, Rev. Jesse Jackson, Reps. Dennis Kucinich, Maxine Waters, and Lynn Woolsey, Bob Watada, and many more.

Unlike past marches, the Corporate Media is already covering this event, including the Washington Post. Better yet, we've created our own powerful progressive media on the Internet since 2003 - this Revolution will be Blogged and YouTubed!

RALLY: Democrats.Com, PDA, Afterdowningstreet.org activists and friends are asked to gather with their PDA state banner, Saturday morning on the National Mall between Jefferson Ave. NW and 4th St. NW. (Facing the National Air and Space Museum) We will begin gathering at 9:30 AM. Download the map. (If you need help finding us on Saturday, call Sherry [REDACTED] or Laura [REDACTED])

*Come to the workshops and trainings (including on how to lobby for investigations with the ultimate goal of impeachment) on January 28th and come with us to meet with your Congress Member and Senators on January 29th. It's not too late to register:
<http://www.unitedforpeace.org/modinput4.php?modin1>*

Here's what we're lobbying for (and what you can ask your Senators and

Congress Member for):

<http://www.afterdowningstreet.org/node/16562>

For comprehensive list of all sorts of related events in Washington and elsewhere in the coming days, see:

<http://www.afterdowningstreet.org/event>

Ask Your Friends to Join the Virtual March on Washington

If you can't make it to Washington DC, you can still show your opposition to the Iraq War! Join over 19,000 activists in our Virtual March on Washington:

<http://democrats.com/outofiraq>

Each of us knows 5, 10, 20, 50, or 100 people who share our opposition to Bush's War but won't march in the streets. All we ask is they take 1 minute to email their Representatives:

<http://www.democrats.com/peopleemailnetwork/90>

Can you help us by reaching out to your personal email lists? Click here:

<http://democrats.com/outofiraq>

Congress Announces First Investigation into Bush's Crimes

HOUSE JUDICIARY COMMITTEE Oversight Hearing on: "Presidential Signing Statements under the Bush Administration: A Threat to Checks and Balances and the Rule of Law?"

10:15 a.m., Wednesday, January 31, 2007, Room 2141 Rayburn House Office Building

THANK Congressman John Conyers: [REDACTED], [REDACTED]

Ask CBS to Let its Reporters Tell the Truth About Iraq

MediaChannel.org reports that CBS will not air Iraq reporting by its own staff. Here's the story:

<http://www.afterdowningstreet.org/node/17730>

Here's video on the CBS website that it refuses to broadcast:

<http://tinyurl.com/24xb4r>

CBS can be reached for polite encouragement at phone [REDACTED], fax [REDACTED], or [REDACTED]

Rosie O'Donnell Calls for Bush's Impeachment, May Put Her Job at Risk

Watch this video of Rosie O'Donnell calling for Bush's much-deserved impeachment:

<http://www.afterdowningstreet.org/node/17695>

Then contact ABC here to urge them to give Rosie any job she wants:

<http://abc.go.com/site/contactus.html>

Print Out a Flyer and Make Copies

Click image for flyer in Word. Blank areas on right are for you to fill in local info.

<http://www.afterdowningstreet.org/downloads/jan27flyer.doc>

#####

Forward this message to everyone you know!

If you received this from a friend, you can subscribe at:

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[href=http://imagine-msn.com/messenger/launch80/default.aspx?locale=en-us&source=hmtagline](http://imagine-msn.com/messenger/launch80/default.aspx?locale=en-us&source=hmtagline)

[↑ Contents](#)

530. **Eric Dickey**

Re: poems of PEACE and war

Fri 26 Jan 2007

great, the planet is falling apart and we're going
academic

at least uncle wally was on to something:

<http://www.randomhouse.com/knopf/authors/stevens/poetsonpoetry.html>

somedays I feel like an errant lemming, which is only
marginally better than when I feel like an ordinary
lemming.

On 1/26/07, Philip Metres <[REDACTED]> wrote:
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*Philip Metres
Associate Professor
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University Heights, OH 44118
phone: [REDACTED] (work)
fax: [REDACTED]
<http://www.philipmetres.com>

--

<http://hyperhypo.org/blog>
<http://www.pftborder.blogspot.com>

Do you Yahoo!?

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

<http://new.mail.yahoo.com>

[↑ Contents](#)

531. **Christopher Filkins**

Re: poems of PEACE and war

Fri 26 Jan 2007

I'm pretty sure the planet is revolving correctly and maintaining its structural integrity.

On 1/26/07 10:59 AM, "Eric Dickey" <[REDACTED]> wrote:

*great, the planet is falling apart and we're going
academic*

*at least uncle wally was on to something:
<http://www.randomhouse.com/knopf/authors/stevens/poetsonpoetry.html>*

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missed again the main point--this wasn't an event
about war, it was Poems of Peace and War. The
entire framing of the event was to problematize our*

way of thinking about peace and war--not just representing war, dramatizing war, writing war (hard enough to chew over in the short time allowed); the critic essentially is acting on a kind of reflex-- 1) civilians have nothing to say about war, 2) veterans have everything to say about war, and 3) there is no point in thinking about what is the beyond of war, the relationship between peace and war. Even more so--that merely writing about/through war is somehow to be consuming it for poetic gain. I'm sorry, that's bullshit. I can't speak for all the participants involved, but this writing is not meant as an end in itself, but part of a process of unwriting what's already been decided!
d, already been written. It requires some attempt to go beyond the page--to assume otherwise is to believe poetry ends with the author, with the published page.

Philip Metres
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Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [REDACTED] (work)
fax: [REDACTED]
<http://www.philipmetres.com>

--

<http://hyperhypo.org/blog>
<http://www.pftborder.blogspot.com>

Do you Yahoo!?
Everyone is raving about the all-new Yahoo! Mail beta.
<http://new.mail.yahoo.com>

[↑ Contents](#)

532. **Eric**

Re: poems of PEACE and war

Fri 26 Jan 2007

Philip,

Thanks for your thoughtful reply.

It's not that I believe "there is no point in thinking about what is the beyond of war, the relationship between peace and war." On the contrary, I find many poets resist the topic, preferring to default to a universalist, pacifist, "why can't we all just live in peace and make art?" position. In this admittedly seductive default position, questions of war and peace never get addressed. We get slogans and hype. From slogans and hype, one can't really try to identify the relationship between peace and war, because war is always bad and peace is always good and people who advocate war are always bad and people who advocate peace are always good. Good versus evil, and extending the banal dualism, hip versus unhip.

You get Curtis Blow lyrics: WAR what's it good for...absolutely nothing! And people don't question the slogan and hype. People don't consider that war ended slavery in America, defeated the Nazis and ended their extermination camps, halted genocides, and allowed the advance of more liberal societies over more repressive ones. War bad, peace good, and anyone who says otherwise is an evil asshole. More slogans and hype.

Further, one can credibly argue that war is the natural state of mankind, and peace is the brief period of calm following the total defeat of major powers. It's not like we have peace as the status quo, and then some tyrants and political monsters come along and make war; rather we have war and more war, until one side is so thoroughly defeated there is a lull we call "peace." The question becomes how to extend that interval of peace, and one cannot approach that question with slogans and hype, by denying that war is our continuum and peace the exception.

Finally, we tend to respect the opinions of writers who have been in war, not merely because they can provide gruesome and vivid descriptions from experience, but because that experience has taken them beyond slogans and hype. Tolstoy, for example, served as an officer in the artillery during the Crimean War, and his *_War and Peace_* argues for an acceptance of the irrational nature of the universe, of the here and now. His pacifism was earned, and not merely a sort of party uniform or fashion statement.

[↑ Contents](#)

533. **Matthew Baiotto**
Re: poems of PEACE and war
Fri 26 Jan 2007

Eric wrote:

People don't consider that war ended slavery in America, defeated the Nazis and >ended their extermination camps, halted genocides, and allowed the advance of more >liberal societies over more repressive ones.

Do you seriously believe this?

Eric <[REDACTED]> wrote:

Philip,

Thanks for your thoughtful reply.

It's not that I believe "there is no point in thinking about what is the beyond of war, the relationship between peace and war." On the contrary, I find many poets resist the topic, preferring to default to a universalist, pacifist, "why can't we all just live in peace and make art?" position. In this admittedly seductive default position, questions of war and peace never get addressed. We get slogans and hype. From slogans and hype, one can't really try to identify the relationship between peace and war, because war is always bad and peace is always good and people who advocate war are always bad and people who advocate peace are always good. Good versus evil, and extending the banal dualism, hip versus unhip.

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[↑ Contents](#)

534. **Andrea Lawlor**

New translation journal in Philly - launch 1.27.07

Fri 26 Jan 2007

Dear Poetics List,

Hello. I'm a fiction writer and editor of Pocket Myths. I've been lurking on the list for a while, and thought people might like to know about this new translation journal, edited by Steve Dolph and Brandon Holmquist. There's a launch party tomorrow night which I suspect is going to be fun.

Best,

Andrea Lawlor

www.pocketmyths.com

fwd: calque: issue one release reading saturday jan. 27

8pm

Chapterhouse Cafe and Gallery

620 S. 9th St., Philadelphia

this issue features translations of Philippe Soupault (French) by Nick Moudry, Sandor Kanyadi (Hungarian) by Paul Sohar, Tomaz Salamun (Slovenian) by Joshua Beckman, Juan Bosch (Spanish) by Steve Dolph, and Kenji Miyazawa (Japanese) by Nobumasa Hiroi.

the reading features: Nobumasa Hiroi (fiction) born in Tokyo, Japan in 1982. He graduated from Soka University of America, Aliso Viejo in 2006 and is currently a student of the Creative Writing program at Temple University.

Laura Jaramillo (poetry) originally from Queens, New York, lives in Philadelphia and is completing a Masters in Creative Writing at Temple University. She was the recipient of the Zora Neale Hurston Scholarship at Naropa University in the summer of 2004. Her work has appeared in Pocket Myths: The Odyssey, The Bard Papers, The Bard College Journal of the Moving Image, and Forge. An excerpt from her long poem, B, is forthcoming in P-QUEUE.

Brandon Holmquest (fiction) a writer, translator, and cultural critic living in South Philly.

Nick Moudry (poetry) is the translator of Tristan Tzara's *Twenty-Five and One Poems*. His poems, translations, and criticism have appeared in numerous

magazines, including Boston Review, Fence, and Denver Quarterly. He currently lives in Philadelphia, where he is completing his Ph.D. in English.

Paul Sohar (poetry) was born in Hungary and educated in the U.S. His poems and short stories have appeared in Aurorean, Chelsea, Hunger, Kenyon Review, Partisan Review, Phantasmagoria, Seneca Review, Rattle, Whiskey Island, among others. He has also published seven books of translations from the Hungarian, including *Dancing Embers* (2002), a book of Kányádi translations from Twisted Spoon Press. A volume of his own poetry, *Homing Poems*, is now available from Iniquity Press.

Laura Solomon (poetry) was born in 1976 in Birmingham, Alabama, and spent her childhood in various small towns across the state before moving to Georgia at sixteen. She studied at the University of Georgia and University of Massachusetts at Amherst. Her publications include the books *Bivouac* (Slope Editions 2002) and *Blue and Red Things* (forthcoming: Ugly Duckling Presse 2007), the chapbook *Letters by which Sisters Will Know Brothers* (Katalanche Press 2005), and *Haiku des Pierres / Haiku of Stones*, by Pierre Converset, a translation from the French with Sika Fakambi (Apogee Press, 2006). Laura's poems have been translated into French, German, Italian, Slovenian and Spanish, and have appeared in journals throughout North America and Europe. Currently, she lives in Philadelphia.

see more at www.calquezine.blogspot.com=

[↑ Contents](#)

535. **angela vasquez-giroux**

Re: poems of PEACE and war

Fri 26 Jan 2007

This is a great thread.

My two cents (for now):

I loathe "poetry of witness"--I don't want poets speculating about the war, or what it must be like, or how their experiences are somehow akin to the experiences of people living in actual warzones (see: Jorie Graham), which i think is just beyond insulting to the ACTUAL people living through these nightmares.

What I want (this is the activist in me) is for us to stop glossing over the war, or academizing it, or making it aesthetically beautiful, and look at it for what it is. And DO something. I hate the "you should really care about this" genre of poems that seems to be coming from our Harvard-and-Yale appointed poets.

I don't buy that war is necessary--in cases, justified as a last resort (read: a defensive maneuver) to stop genocide, etc. I don't buy that this war has anything in common with the "great" "necessary" wars of the past. I don't buy that there is anything natural about killing someone. This doesn't make me a pacifist--I'm not willing to placate a monster to save a life, either. I'm advocating a return to rationality--seeing the world for what it is. What if, for example, instead of invading the Middle East to control oil, which we are horribly dependent on, we realized that oil is a fixed resource and developed a renewable energy portfolio? As far as I know, no wars ever started over windmills...

Why are the "great" poets of today less willing to call a thing what it is--a bloody mess--in favor of giving a long digressionist talk? Why is Jorie Graham writing a book about Normandy, and making something awful into something beautiful, when there is something really awful that needs to be shown for what it is?

I feel like we're part of Gulliver's Travels, poets and artists who live in an alternate reality where we pretend this isn't happening by turning it into something else, namely, a poem.

Angela

On 1/26/07, Eric <[REDACTED]> wrote:

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[↑ Contents](#)

536. **Ruth Lepson**

Re: poems of PEACE and war

Fri 26 Jan 2007

I feel this way abt Carolyn Forché. When Anne Sexton took her life, Denise Levertov wrote that Anne was a victim & that Latin Am revolutionaries were heroes-- bec Denise was worried that young poets wd take Anne as a role model. Actually, Denise was a role model to me in many ways & this was the one thing she wrote I had a hard time w/ bec she particularized it to Anne, who had just died. Also remember Denise getting furious at a poet who used napalm as a metaphor. Eliot Weinberger criticized a poets against the war reading many yrs ago--he felt poets shd act not just write poems abt war.

Ruth L.

On 1/26/07 3:26 PM, "angela vasquez-giroux"

<[REDACTED]> wrote:

| *This is a great thread.*

My two cents (for now):

I loathe "poetry of witness"--I don't want poets speculating about the war, or what it must be like, or how their experiences are somehow akin to the experiences of people living in actual warzones (see: Jorie Graham), which i think is just beyond insulting to the ACTUAL people living through these nightmares.

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Angela

On 1/26/07, Eric <[REDACTED]> wrote:

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[↑ Contents](#)

537. **Christopher Leland Winks**

Re: poems of PEACE and war

Fri 26 Jan 2007

Let's give some uncomfortable facts and see if Eric really believes what he said after they're presented:

In order,

People don't consider that war ended slavery in America,

Andrew Johnson's 1877 compromise that ended Reconstruction (which could well have put an end to slavery on more than a juridical level -- unless Eric is

an adherent of the D.W. Griffith theory of history) returned African Americans to a state of disenfranchisement that required a civil rights movement in the 1960s to alleviate, and that Katrina and its aftermath, not to mention the disproportionate presence of African Americans in prison, showed to be far from over.

| *defeated the Nazis and >ended their extermination camps*

And in 1945, not long after the triumph of the Allies over the Axis (sealed by the bombs dropped on Hiroshima and Nagasaki), the French military exterminated an entire village -- Setif -- in Algeria. Meanwhile, ex-Nazis became valued assets to the U.S. government in building the space program and (hello, Klaus Barbie) carrying out repression in Latin America.

| *genocides, and allowed the advance of more >liberal societies over more repressive ones.*

Definitions, please? "More liberal societies"? Like Guatemala? Pinochet's Chile? Marcos's Philippines? RENAMO in Mozambique? The contras in Nicaragua? ARENA death squads in El Salvador?

Doubtless Eric would sneer at Martin Luther King for his pacifism, but we do well to remember his words "My country is the greatest purveyor of violence in the world." So it was then, and so it remains.

[↑ Contents](#)

538. **Charlotte Mandel**
Re: poems of PEACE and war
Fri 26 Jan 2007

Angela - Are we to feel guilty because we create art out of pain or grief or horror? I don't countenance some of the "academizing" of war, as you put it, by poets in safe circumstances, but a poet must work out of where she is, what's perceived, emotions lived with. Somehow, I must try to work anger and despair and love of humanity into words trying to say it "true" - how else to stay sane? And don't forget: many of us poets are activists in the political zone, no less than in our art. Best, Charlotte

On Jan 26, 2007, at 3:26 PM, angela vasquez-giroux wrote:

This is a great thread.

My two cents (for now):

I loathe "poetry of witness"--I don't want poets speculating about the war, or what it must be like, or how their experiences are somehow akin to the

experiences of people living in actual warzones (see: Jorie Graham), which i think is just beyond insulting to the ACTUAL people living through these nightmares.

What I want (this is the activist in me) is for us to stop glossing over the war, or academizing it, or making it aesthetically beautiful, and look at it for what it is. And DO something. I hate the "you should really care about this" genre of poems that seems to be coming from our Harvard-and-Yale appointed poets.

I don't buy that war is necessary--in cases, justified as a last resort (read: a defensive maneuver) to stop genocide, etc. I don't buy that this war has anything in common with the "great" "necessary" wars of the past. I don't buy that there is anything natural about killing someone. This doesn't make me a pacifist--I'm not willing to placate a monster to save a life, either. I'm advocating a return to rationality--seeing the world for what it is. What if, for example, instead of invading the Middle East to control oil, which we are horribly dependent on, we realized that oil is a fixed resource and developed a renewable energy portfolio? As far as I know, no wars ever started over windmills...

Why are the "great" poets of today less willing to call a thing what it is--a bloody mess--in favor of giving a long digressionist talk? Why is Jorie Graham writing a book about Normandy, and making something awful into something beautiful, when there is something really awful that needs to be shown for what it is?

I feel like we're part of Gulliver's Travels, poets and artists who live in an alternate reality where we pretend this isn't happening by turning it into something else, namely, a poem.

Angela

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[↑ Contents](#)

539. **angela vasquez-giroux**

Re: poems of PEACE and war

Fri 26 Jan 2007

Charlotte,

No, we are not to feel guilty. But there has to be something BEYOND that, right? I don't really believe in writing political poems--I wrote an entire chapbook of poems about the pain and horror and loss and distance I experienced when my sister was sent to Iraq. But I spent my time working to get BushCo out of power, etc. This is what I mean--if Jorie Graham (I pick on her because she was so great 10 years ago) stopped making things like Normandy into pretty lyrical avante-garde/academic poems, and started using her position, etc to DO SOMETHING or MAKE SOMEONE AWARE...that would be infinitely better than telling us that saving a bird makes her like a person in Iraq. It's insulting.

I guess my point is this: it's not enough to talk about it or write about it--the great poets of the 60's/Vietnam Era DID something about it. Why aren't our "great poets" doing anything?

Angela

ps--I agree that we write from our experience. And we write best that way.

On 1/26/07, Charlotte Mandel <[REDACTED]> wrote:

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> Angela -

> Are we to feel guilty because we create art out of pain or grief or

> horror? I don't countenance some of the "academizing" of war, as you

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[↑ Contents](#)

540. **Christopher Leland Winks**

Re: poems of PEACE and war

Fri 26 Jan 2007

Angela, you make excellent points here. Yet I don't recall (and I'm old enough to do so) many fine poets from the Vietnam war era getting arrested (maybe Ginsberg? or Ed Sanders?) or giving up poetry for full-time agitation. Certainly the contributors to "Where Is Vietnam?" obviously thought that poetry had something to offer the movement on its own terms. Not all of the poems in that collection were successful -- far from it -- and even the greats like Levertov and Duncan ran into conceptual and ethical difficulties in their anti-war poems (see Nate Mackey's excellent essay "Gassire's Lute: Robert Duncan's Vietnam War Poems" in his collection "Paracritical Hinge"). Obviously, these problems are of a far more significant order than the complacencies of Jorie Graham.

Kenneth Rexroth wrote some marvelous anti-war poetry, and he helped persecuted Japanese-Americans in the Bay Area during World War II. From an earlier generation, Arthur Cravan (who called himself a deserter from nineteen countries) and Jacques Vaché gave militarism a sound thrashing in their scarce writings -- neither of them was an "activist" in the narrow sense. Benjamin Peret's "Je ne mange pas de ce pain-la" also set a standard for anti-bourgeois, anti-war poetic invective. Even within "traditional" verse forms, there's Wilfred Owen and Siegfried Sassoon, both of whom were soldiers and not political activists at all.

I guess the point is that one does what one can, but it's also the case that we need to find new languages of opposition, neither sentimental nor pie-card sloganeering in nature. And, given the continued sway of what Guy Debord called the "integrated spectacle," that is becoming increasingly difficult. But it's no less urgent.=

[↑ Contents](#)

541. **Eric Dickey**

Re: poems of PEACE and war

Fri 26 Jan 2007

Yes, great thread.

pacifism kicks ass

--- Matthew Baiotto <[REDACTED]> wrote:

Eric wrote:

>People don't consider that war ended slavery in America, defeated the Nazis and >ended their extermination camps, halted genocides, and allowed the advance of more >liberal societies over more repressive ones.

Do you seriously believe this?

Eric <[REDACTED]> wrote:

Philip,

Thanks for your thoughtful reply.

It's not that I believe "there is no point in thinking about what is the beyond of war, the relationship between peace and war." On the contrary, I find many poets resist the topic, preferring to

default to a
universalist, pacifist, "why can't we all just live
in peace and make
art?" position. In this admittedly seductive default
position, questions
of war and peace never get addressed. We get slogans
and hype. From
slogans and hype, one can't really try to identify
the relationship
between peace and war, because war is always bad and
peace is always
good and people who advocate war are always bad and
people who advocate
peace are always good. Good versus evil, and
extending the banal
dualism, hip versus unhip.

You get Curtis Blow lyrics: WAR what's it good
for...absolutely
nothing! And people don't question the slogan and
hype. People don't
consider that war ended slavery in America, defeated
the Nazis and ended
their extermination camps, halted genocides, and
allowed the advance of
more liberal societies over more repressive ones.
War bad, peace good,
and anyone who says otherwise is an evil asshole.
More slogans and hype.

Further, one can credibly argue that war is the
natural state of
mankind, and peace is the brief period of calm
following the total
defeat of major powers. It's not like we have peace
as the status quo,
and then some tyrants and political monsters come
along and make war;
rather we have war and more war, until one side is
so thoroughly
defeated there is a lull we call "peace." The
question becomes how to
extend that interval of peace, and one cannot
approach that question
with slogans and hype, by denying that war is our
continuum and peace
the exception.

*Finally, we tend to respect the opinions of writers who have been in war, not merely because they can provide gruesome and vivid descriptions from experience, but because that experience has taken them beyond slogans and hype. Tolstoy, for example, served as an officer in the artillery during the Crimean War, and his *War and Peace* argues for an acceptance of the irrational nature of the universe, of the here and now. His pacifism was earned, and not merely a sort of party uniform or fashion statement.*

Want to start your own business?
Learn how on Yahoo! Small Business.
<http://smallbusiness.yahoo.com/r-index>

[↑ Contents](#)

542. **Stephen Vincent**
Semina Show Review

Fri 26 Jan 2007

[http://www.nytimes.com/2007/01/26/arts/design/26semi.html?_r=1&adxnnl=1&ref=arts?8dpc&pagewanted=2&adxnnlx=1169846589-Fu7hJqi69BBv9vb0Wbz4pQ](http://www.nytimes.com/2007/01/26/arts/design/26semi.html?_r=1&adxnnl=1&ref=arts%3F8dpc&pagewanted=2&adxnnlx=1169846589-Fu7hJqi69BBv9vb0Wbz4pQ)

In case you missed it, Holland Cotter has a sweet and enthusiastic review of the NYC version of the traveling Semina museum show in today's NY Times.

Semina magazine and the culture about it was a mid-century seed-bed of work of mainly Los Angeles and San Francisco based artists and poets. It is accompanied by a very good catalog, including a smart essay among several, by Steve Fredman - whose critical work on poets is probably familiar to many on this list.

Enjoy,

Stephen V

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

[↑ Contents](#)

543. **Gerald Schwartz**
Re: Semina Show Review
Fri 26 Jan 2007

I was also heated by Cotter's explication of Berman and his work and this exhibit of an all too often forgotten culture-jammer. If only some of today's efforts packed in as much! Oh, Antiseptic now...

Gerald

[>> In case you missed it, Holland Cotter has a sweet and enthusiastic review of the NYC version of the traveling Semina museum show in today's NY Times.>> Semina magazine and the culture about it was a mid-century seed-bed of work of mainly Los Angeles and San Francisco based artists and poets. It is accompanied by a very good catalog, including a smart essay among several, by Steve Fredman - whose critical work on poets is probably familiar to many on this list.>> Enjoy,>> Stephen V](http://www.nytimes.com/2007/01/26/arts/design/26semi.html?_r=1&adxnnl=1&ref=>arts?8dpc&pagewanted=2&adxnnlx=1169846589-Fu7hJqi69BBv9vb0Wbz4pQ)
<http://stephenvincent.net/blog/>

[↑ Contents](#)

544. **Eric**
Re: poems of PEACE and war
Fri 26 Jan 2007

This is a great thread, and I'm much less interested in defending my own provisional notions than in reading what others think.

I'll respond to Christopher anyway, who objects to my contention that some wars have good outcomes.

To my statement that "People don't consider that war ended slavery in America," Christopher responds by lumping the long history of slow civil rights progress.

The Slavers wouldn't have stopped without war and that is certain. The progress started with conflict, hit a milestone with the Civil War conflict, continued through the conflict of the late '50s/early '60s Civil Rights actions, and continues through conflict today. That it's far from over does not invalidate my point that war, in truth, made the progress possible.

To my statement that war "defeated the Nazis and ended their extermination camps," Chris again lumps all manner of subsequent brutality and peripetia, as

if to invalidate the point that Auschwitz was closed because the Nazis were defeated in war.

Finally, to my point that war "allowed the advance of more liberal societies over more repressive ones," Chris asks:

| *Definitions, please? "More liberal societies"?*

Yes, I was initially thinking of the ancient Greeks defeating the Persians in the 5th century BC, and thus continuing a society that advanced reason, science, democracy, medicine, and individuality over a society that emphasized Emperor Worship.

However, go back to the Allies defeating the Axis sixty-two years ago. Flawed as the US or any modern government is, ours is a better polis than the Nazis or Japanese Emperor would have allowed. War made that possible.

[↑ Contents](#)

545. **Marcus Bales**

Re: poems of PEACE and war

Fri 26 Jan 2007

On 26 Jan 2007 at 15:42, Christopher Leland Winks wrote:

> Doubtless Eric would sneer at Martin Luther King for his pacifism,
> but
> we do well to remember his words "My country is the greatest
> purveyor
> of violence in the world." So it was then, and so it remains.

Sneer at it? No, I hope he embraces it -- no nation or people can be a "great power" who are not the greatest purveyor of violence in the world at any given time in history. Of course, you may argue, if you will, that you don't want to be part of a nation or people with aspirations to be, or that is, a great power. But if that's the case, my next question is: Are you a US citizen?

But on a list full of postmodernists, on what grounds can you possibly argue that war or violence is wrong or bad? Isn't the essence of the postmodern world view that every opinion is just as good as every other opinion? How, starting from there, do you say that anything is wrong or bad?

Marcus

[↑ Contents](#)

546. **Alan Sondheim**

arcs poetica

Fri 26 Jan 2007

(a poem on poetics for a project, comments welcome)

arcs poetica

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artifacts, but also createseration
variants, etc. her poems *stutteredation* -
were produced individually or losteration
is their *inertia* of the poem. itteration
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much as foreclose upon her body. anderation
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poetry. now i look back and see poetryation.
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part of a group i viewed all of themeration
reading all of them. i could neveration
believe in poetry ever again, includingteraion
my own; i can never use `poetryation'
without shuddering. i get suspicious ofiteration
poetics which always seems to invokeration
language or a pause, a witticism in atiteration
foreign language. i am a pariah for thetiteration
poetsation.

[↑ Contents](#)

547. **Stephen Vincent**

Re: POETRY Seeks Associate Editor

Fri 26 Jan 2007

| ³The position offers a competitive salary and excellent benefits.²

I like this particular point. I mean it cannot be about a ³competition² among salaries of editors of small press poetry magazines and book publishers! (Who are probably getting an ironic ¹God loves me¹ chuckle out of this one)

Let's hope they are using the New Yorker's editorial salaries as a baseline.

And let's hope a limber, tough character with imagination gets the gig and editorially reshapes that modest appearing, extraordinarily well funded palace. It has the capacity to blow some good air out here if one can be at all optimistic.

Drop that PhD Jen and go for it! (Well)

Stephen V

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

[↑ Contents](#)

548. **Deborah A. Meadows**

Re: Meadows' new book of poetry

Fri 26 Jan 2007

Green Integer Press has brought out Thin Gloves, a new collection of poetry by Deborah Meadows. Her collection from Shearsman Press (UK) entitled involutia is also available.

[↑ Contents](#)

549. **Halvard Johnson**

Re: poems of PEACE and war

Fri 26 Jan 2007

Oh, Marcus, come on. You know we don't think
your opinions are as good as anyone else's.

Hal

"If the brain were so simple we could understand
it, we would be so simple we couldn't."

--Lyall Watson

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Jan 26, 2007, at 5:15 PM, Marcus Bales wrote:

*On 26 Jan 2007 at 15:42, Christopher Leland Winks wrote:
Doubtless Eric would sneer at Martin Luther King for his pacifism,
but
we do well to remember his words "My country is the greatest
purveyor
of violence in the world." So it was then, and so it remains.*

*Sneer at it? No, I hope he embraces it -- no nation or people can be
a "great power" who are not the greatest purveyor of violence in the
world at any given time in history. Of course, you may argue, if you*

will, that you don't want to be part of a nation or people with aspirations to be, or that is, a great power. But if that's the case, my next question is: Are you a US citizen?

But on a list full of postmodernists, on what grounds can you possibly argue that war or violence is wrong or bad? Isn't the essence of the postmodern world view that every opinion is just as good as every other opinion? How, starting from there, do you say that anything is wrong or bad?

Marcus

[↑ Contents](#)

550. **Alexander Jorgensen**
Hey there - Ew! Poetry is - Ew!!

Fri 26 Jan 2007

http://www.kontraband.com/show/show.asp?ID=5454&NEXTID=0&PREVID=5422&DISPLAYORDER=20070125190414&CAT=movies&NSFW=0&page=1&genre=0&rating=nsfw_sfw

Poetry is KA-BOOM! sd AlexJ

Do you Yahoo!?

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

<http://new.mail.yahoo.com>

[↑ Contents](#)

551. **David-Baptiste Chirot**
Re: poems of PEACE and war/Big Bridge/blog re peace & war/simone weil

Fri 26 Jan 2007

A great essay on poetry, war, pacifism, and also example in her life of change from pacifism to doing work in England contributing to war effort--and one might also say a form of martyr as lived on diet that French occupied people were and starved to death basically--Simone Weil's essay "The Iliad: A Poem of Force"

In the issue of Big Bridge which just went on line are some excellent insights, thoughts and much background history also in essays by John Bradley, Philip

Metres and Murat Nemet-Nejat and also d-b chirot; also an essay/review of Kent Johnson's "Lyric Poetry After Auschwitz" by J Beer

<http://www.bigbridge.org>

at my blogspot is an ongoing international Mail Art/Visual Poetry Call "For Lebanon, For Palestine Human Rights-Peace-Liberty" and posters for Peace marches, art work by many artists and my own work and also photos from Lebanon and Palestine--also various forms of visual/sound poetry from other eras and found art and art brut etc-essay by Amiri Baraka---essays in archives--<http://davidbaptistechirot.blogspot.com> and many links and more are being added--

am involved with various Peace action and Solidarity groups, local grass roots civil rights groups (LGBT, Literacy etc)--though have been involved long in past with groups that did 'propaganda of the deed'--etc--so something very complex and not easily answered without lot of time, study and action--thought and reflection and maybe an impossible question, that is, depending on person unsolvable in an absolute sense-- "out of the struggle with oneself is made poetry" writes Yeats but that struggle can be to face peace & violence existing inside oneself and how to create something out of the goings on among the questionings- Milwaukee also is lot of involvement with Venezuela as we have a sister city there and also Chiapas via Sts Peter and Paul Parish (also does a lot of immigration issues work)

earlier today i sent a post with lots of info, sites, links etc for March tomorrow , petitions, etc and how to be virtual part of the march if can't attend in person--

there are a lot of reasons for maybe poets not seeming more involved--poet and artist friends from other countries write and ask about this--debates about form, general atmosphere of silencing of protests, reports on them and speaking out in general in the media and among peers since 9/11 and now controversy with President Carter's book, very conservative society over all starting with Reagan--protest was "unhip" and etc--breaking of the unions leading to aggressive attacks on idea of people working together for a common good or cause, pitting of one group against another to ignore shared problems and the now three Wars without End--Poverty, Drugs, Terrorism--all aimed at criminalization of various parts of society--twenty -five years of breaking down idea of resistance in public sphere--maybe now the tide will start to turn a bit--there aren't just the wars abroad America is involved in , allied with--there is a war in America on Americans and residents also--though largely ignored and distorted and continually worsened--Katrina for a little bit exposed some of it for all to see--but the world people glimpsed briefly is one a huge number of Americans live--let alone is country with the most people in prison in the world--the drug problem is escalating at huge rate--not among young but among males

over forty--personally i know six people dead in less than a month from the new heroin from afghanistan, many many more in hospitals and jails--health care system is basically becoming a form of eugenics--in many ways--smashing apart of communities by poverty, drugs, crime constant cutting and neglect--infrastructures that are rotting and worthless in many areas--latest news on LA being more violent than whole states, or group of small states--lots of due to the massive influx of drugs being introduced into communities deliberately-- and so on and on and on-- so is plenty of material all around one for activism of all sorts, volunteer work --and use in poetry and art work--various poets and groups and styles etc don't but doesn't mean others can't find their own way in it, create new ways of it-- speaking out is discouraged a good deal from many sides yet supposedly one still has the right to--so go ahead and do it anyway-- find others ways not yet thought of or tried-- also anti-war poetry and art despite the stereotype of it, isn't non-innovative in form--historically one of the most explosive and innovative with huge influence in the present--Dada--was anti-war--anti-imperialism, anti-elitism, and notice that dada is an international movement which in each city and country it was active, had a local character of its own-- Shinkichi Takahashi the great Zen master, essayist and poet--was Japan's first dadaist and dada poet--for awhile the only one--then joined by others--dada very aggressive but anti-war--like American hard Core music anti-racism, anti-reagan--etc etc-

From: angela vasquez-giroux <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: poems of PEACE and war
Date: Fri, 26 Jan 2007 15:56:00 -0500

Charlotte,

No, we are not to feel guilty. But there has to be something BEYOND that, right? I don't really believe in writing political poems--I wrote an entire chapbook of poems about the pain and horror and loss and distance I experienced when my sister was sent to Iraq. But I spent my time working to get BushCo out of power, etc. This is what I mean--if Jorie Graham (I pick on her because she was so great 10 years ago) stopped making things like Normandy into pretty lyrical avant-garde/academic poems, and started using her position, etc to DO SOMETHING or MAKE SOMEONE AWARE...that would be infinitely better than telling us that saving a bird makes her like a person in Iraq. It's insulting.

I guess my point is this: it's not enough to talk about it or write about it--the great poets of the 60's/Vietnam Era DID something about it. Why

aren't our "great poets" doing anything?

Angela

ps--I agree that we write from our experience. And we write best that way.

On 1/26/07, Charlotte Mandel <[REDACTED]> wrote:

Angela -

Are we to feel guilty because we create art out of pain or grief or horror? I don't countenance some of the "academizing" of war, as you put it, by poets in safe circumstances, but a poet must work out of where she is, what's perceived, emotions lived with. Somehow, I must try to work anger and despair and love of humanity into words trying to say it "true" - how else to stay sane?

And don't forget: many of us poets are activists in the political zone, no less than in our art.

Best,

Charlotte

On Jan 26, 2007, at 3:26 PM, angela vasquez-giroux wrote:

This is a great thread.

My two cents (for now):

I loathe "poetry of witness"--I don't want poets speculating about the war, or what it must be like, or how their experiences are somehow akin to the experiences of people living in actual warzones (see: Jorie Graham), which i think is just beyond insulting to the ACTUAL people living through these nightmares.

What I want (this is the activist in me) is for us to stop glossing over the war, or academizing it, or making it aesthetically beautiful, and look at it for what it is. And DO something. I hate the "you should really care about this" genre of poems that seems to be coming from our Harvard-and-Yale appointed poets.

I don't buy that war is necessary--in cases, justified as a last resort (read: a defensive maneuver) to stop genocide, etc. I don't buy that

this
war has anything in common with the "great" "necessary" wars of the
past. I
don't buy that there is anything natural about killing someone. This
doesn't make me a pacifist--I'm not willing to placate a monster to
save a
life, either. I'm advocating a return to rationality--seeing the
world for
what it is. What if, for example, instead of invading the Middle
East to
control oil, which we are horribly dependent on, we realized that oil
is a
fixed resource and developed a renewable energy portfolio? As far as I
know, no wars ever started over windmills...

Why are the "great" poets of today less willing to call a thing what it
is--a bloody mess--in favor of giving a long digressionist talk? Why is
Jorie Graham writing a book about Normandy, and making something
awful into
something beautiful, when there is something really awful that needs
to be
shown for what it is?

I feel like we're part of Gulliver's Travels, poets and artists who
live in
an alternate reality where we pretend this isn't happening by turning it
into something else, namely, a poem.

Angela

On 1/26/07, Eric <[REDACTED]> wrote:

Philip,

Thanks for your thoughtful reply.

It's not that I believe "there is no point in thinking about what
is the
beyond of war, the relationship between peace and war." On the
contrary,
I find many poets resist the topic, preferring to default to a
universalist, pacifist, "why can't we all just live in peace and make
art?" position. In this admittedly seductive default position,
questions
of war and peace never get addressed. We get slogans and hype. From
slogans and hype, one can't really try to identify the relationship
between peace and war, because war is always bad and peace is always
good and people who advocate war are always bad and people who

advocate

peace are always good. Good versus evil, and extending the banal dualism, hip versus unhip.

You get Curtis Blow lyrics: WAR what's it good for...absolutely nothing! And people don't question the slogan and hype. People don't consider that war ended slavery in America, defeated the Nazis and ended their extermination camps, halted genocides, and allowed the advance of more liberal societies over more repressive ones. War bad, peace good, and anyone who says otherwise is an evil asshole. More slogans and hype.

Further, one can credibly argue that war is the natural state of mankind, and peace is the brief period of calm following the total defeat of major powers. It's not like we have peace as the status quo, and then some tyrants and political monsters come along and make war; rather we have war and more war, until one side is so thoroughly defeated there is a lull we call "peace." The question becomes how to extend that interval of peace, and one cannot approach that question with slogans and hype, by denying that war is our continuum and peace the exception.

*Finally, we tend to respect the opinions of writers who have been in war, not merely because they can provide gruesome and vivid descriptions from experience, but because that experience has taken them beyond slogans and hype. Tolstoy, for example, served as an officer in the artillery during the Crimean War, and his *War and Peace* argues for an acceptance of the irrational nature of the universe, of the here and now. His pacifism was earned, and not merely a sort of party uniform or fashion statement.*

Turn searches

into helpful donations. Make your search count.

[http://click4thecause.live.com/search/charity/default.aspx?
source=hmemtagline_donation&FORM=WLMTAG](http://click4thecause.live.com/search/charity/default.aspx?source=hmemtagline_donation&FORM=WLMTAG)

[↑ Contents](#)

552. **Alexander Jorgensen**
Re: POETRY Seeks Associate Editor
Fri 26 Jan 2007

Might you have the address or e-mail for the position?

Regards,
Alexander Jorgensen

___ Need Mail bonding? Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users. <http://answers.yahoo.com/dir/?link=list&sid=396546091>

[↑ Contents](#)

553. **Edward Foster**
Talisman
Fri 26 Jan 2007

—

[↑ Contents](#)

554. **Alan Sondheim**
Re: Hyperrhiz.02 is out (fwd)
Fri 26 Jan 2007

Hybridizing gaming, video, dance, quilting, radio, and animation:

The Hyperrhiz.02 VIDEO issue is now online.

Featuring work from:

Craig Saper and Lynn Tomlinson

Sandy Baldwin

Alan Sondheim

Leo Kacenjar

Sandra Powers

Donna Kuhn

<http://www.hyperrhiz.net/>

Our cyborg technicians are standing by.

Helen J Burgess



[↑ Contents](#)

555. **Marcus Bales**

Re: poems of PEACE and war

Fri 26 Jan 2007

Yeah, I know, Hal, which is why, of course, I know that you're all frauds and cons. Prosit!

Marcus

On 26 Jan 2007 at 18:39, Halvard Johnson wrote:

*Oh, Marcus, come on. You know we don't think
your opinions are as good as anyone else's.*

Hal

*"If the brain were so simple we could understand
it, we would be so simple we couldn't."
--Lyll Watson*

Halvard Johnson

=====



<http://home.earthlink.net/~halvard>
<http://entropyandme.blogspot.com>
<http://imageswithoutwords.blogspot.com>
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be*

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the*

*world at any given time in history. Of course, you may argue, if
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will, that you don't want to be part of a nation or people with

*aspirations to be, or that is, a great power. But if that's the case,
my next question is: Are you a US citizen?*

But on a list full of postmodernists, on what grounds can you possibly argue that war or violence is wrong or bad? Isn't the essence of the postmodern world view that every opinion is just as good as every other opinion? How, starting from there, do you say that anything is wrong or bad?

Marcus

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.432 / Virus Database: 268.17.10/651 - Release Date: 1/24/2007 6:48 PM

[↑ Contents](#)

556. **Jesse Glass**

Invitation to Contribute to the John M. Bennett Wikipedia Page

Sat 27 Jan 2007

Just--please take a look at the wiki faq before writing!

http://en.wikipedia.org/wiki/John_M._Bennett or search from Wiki gate or through Google.

Esp. need information about mail art activities, ephemera, and performance/sound, Also, general clean-up. Thanks! Jess

[↑ Contents](#)

557. **Eireene Nealand**

Poems of Peace and War: Precipitating Reality: Rebirth of the Author: From Wittgenstein to Zizek

Sat 27 Jan 2007

many welcomings of suggestions from somewhere inside of a big headache where i seem to be working on these questions again too. (although perhaps the best thing to say is that, in fact, i keep stopping to read more and more writing by skip fox. perhaps, yes, it's true, *that* is the only revolutionary act.)

e

Precipitating Reality: Rebirth of the Author: From Wittgenstein to Zizek:
Projective Poetry (A reminder or something like that).

**

AXIOM 1: Those who say that they aren't writing politically fail to understand
what politics is.

SUBJECTIVE CORRELATIVE 1: Many who think that they are writing politically
are merely mouthing slogans and reproducing facts that have been handed
down to them by the political systems that they pretend to oppose. Language
poets dissolved themselves as authors specifically for the purpose of addressing
this problem. (I think that it is Lyn Hejinian and Rosmarie Waldrop that I am
speaking of here—perhaps Steve McCaffery too?). It was a noble project. It was
a good start. But it seems that it is time for someone to stake out claims in
these and all texts, to speak from them and speak for them so they live.

A friend of mine, Christian Peet, responded to GB's Orange Alert by posting a
picture of a very old advertisement for California oranges. The woman in the
picture looked a little bit like the scales of justice. She had oranges in both of
her hands. I tried join into this song by leaving oranges out in the streets. We
just wanted to call back the word orange into a body that could end world
hunger, the kind of body that would speak with a tongue that could taste (and,
when it bites itself, bleed).

Calling back He, She might be a good start towards calling back the word 'I'. It
is a problem that I do not see any object that I and I can place in the street to
call back the word, we. Will all of those marching bodies bring this word back?

Something interesting is going on there in that Russian poetry.

<http://www.octopusmagazine.com/issue07/html/main.html>

I think what Matvei writes about is the difficulty of saying 'I' and not meaning
just any 'I' at which the word tries to point. When you use a name too, right
along with the 'I' you are getting closer to bringing this word back to your body
—in the sense that 'I' is a hole through which you can be fucked by language
until you are pregnant with all of your speaking of it. Speaking it aloud (even if
said silently with your body 'I' mean). You are giving it your body to use...I'm
talking about the way women have for a long time (and men, oh yes, you have
done it too, quite happily, I believe).

I'm sorry you have to take that underneath position, maybe the overman can
understand from more interesting positions. But it's understanding that is
required that someone be the ground where it gets sowed. That means coming

together in such a way that it gets projected from us (see Marcel Duchamp). It is important that we get it out of us, that we give birth.

We are all hosting a medium sized university.

We are all hosting several big screen TVs.

Are our bellies big enough for a polis? Are we hungry enough for it yet?

I am speaking of that politics, which could give birth to polite or police.

Remember when we thought of speech as an act? But somehow sometimes the text was so exciting that somehow someone sometimes forgot that an act was a body, a will and a force. Erased that old author, fine, but hows about getting together them new bodies, mmmm? : the kind that can speak out and call forth? A whole new creature (ask the French creer if you can see what this means). This creature, parents will tell you, is not just a belief but a body comes out of you--a stranger with a life of its own. That is what I mean when I speak act.

[↑ Contents](#)

558. **Phil Primeau**

Re: poems of PEACE and war

Sat 27 Jan 2007

All wars are poets' wars. No real poet has or ever will oppose the honest release of armed conflict. Except the queer ones and maybe the coward ones, but everyone knows that they're ultimately meaningless because their works will only make their way into public school curriculums in the most demeaning of ways: "Oh, Allen Ginsberg was a gay Jew pote who thought a lot of crazy thoughts that no one cares about these days..." Ginsberg that old cowardly cunt. What a piece of rubbish, that man. His cowardice. Hhaa.

U.S.A.

VICTORY IN IRAQ

HOO-AH

PP

[↑ Contents](#)

559. **Marcus Bales**

Re: Invitation to Contribute to the John M. Bennett Wikipedia Page

Sat 27 Jan 2007

John M Bennett will be reading at Gallery 324 in the Galleria at Erieview, 1301 East 9th St, Cleveland, Ohio 44114 at 12 Noon at the Every Saturday At Noon literary readings and performances event.

That's tomorrow. If you want to see John M Bennett read, this is a great opportunity to see him.

Marcus

On 27 Jan 2007 at 14:53, Jesse Glass wrote:

- > Just--please take a look at the wiki faq before writing!
- > http://en.wikipedia.org/wiki/John_M._Bennett or search from Wiki
- > gate or
- > through Google.
- >
- > Esp. need information about mail art activities, ephemera, and
- > performance/sound, Also, general clean-up. Thanks! Jess
- >
- >
- > --
- > No virus found in this incoming message.
- > Checked by AVG Free Edition.
- > Version: 7.5.432 / Virus Database: 268.17.10/651 - Release Date:
- > 1/24/2007 6:48 PM
- >

[↑ Contents](#)

560. **Simon DeDeo**

Cambridge CCCP

Sat 27 Jan 2007

Will be in Cambridge late Aprilish and was wondering if there will be a 2007 CCCP, and if so, when? Website only has 2006 information.

Simon

[↑ Contents](#)

561. **Ward Tietz**

New BroadSides at Pyramid Atlantic

Sat 27 Jan 2007

Two new broadsides are available from Pyramid Atlantic: "Two Poems for Courage and Change" by Etel Adnan and Naomi Shihab Nye and "Aleatoric Portfolio," a collaborative iterative broadside series with base texts by Dan Logan and me.

For more information and views of the broadsides, you can follow the link below:

<http://www.pyramidatlanticartcenter.org/gallery/gallery.htm>

WT

=

[↑ Contents](#)

562. **Mary Angela Nangini**

Re: unsubscribe

Sat 27 Jan 2007

It's this one!

Thanks

Marcus Bales <[REDACTED]> wrote: I'm sorry, no "msegol" appears at any domain name on my list; there is no one from "skidmore.edu", either. Perhaps you have another email address that forwards to that one; if you tell me what it is, I'll remove it.

Marcus

On 24 Jan 2007 at 23:23, Marla Segol wrote:

"unsubscribe"

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.432 / Virus Database: 268.17.8/649 - Release Date:

1/23/2007 8:40 PM

[↑ Contents](#)

563. **Michael Tod Edgerton**
Re: Cunts, Queers, and Pacifists
Sat 27 Jan 2007

I don't read this listserve often enough to have any sense of who you are or what your views are, so you'll have to inform me whether you consider this homophobic, bigoted bullshit to be parody. Otherwise, it's extremely offensive, and I don't appreciate, to say the least, being subjected to this kind of bigoted hate speech. Parody? I hope. Otherwise, where are the moderators and why haven't they asked you to leave? Otherwise, I'm asking them to ask you to leave.

Michael Tod Edgerton
Writer, Teacher, Cunt-Ass Queer

Phil Primeau <[REDACTED]> wrote: All wars are poets' wars. No real poet has or ever will oppose the honest release of armed conflict. Except the queer ones and maybe the coward ones, but everyone knows that they're ultimately meaningless because their works will only make their way into public school curriculums in the most demeaning of ways: "Oh, Allen Ginsberg was a gay Jew poet who thought a lot of crazy thoughts that no one cares about these days..." Ginsberg that old cowardly cunt. What a piece of rubbish, that man. His cowardice. Hhaa.

U.S.A.
VICTORY IN IRAQ
HOO-AH

PP

"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge

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[↑ Contents](#)

564. **Phil Primeau**
Re: Cunts, Queers, and Pacifists
Sat 27 Jan 2007

The Futurist Manifesto, 1909

1. We want to sing the love of danger, the habit of energy and rashness. 2. The essential elements of our poetry will be courage, audacity and revolt. 3. Literature has up to now magnified pensive immobility, ecstasy and slumber. We want to exalt movements of aggression, feverish sleeplessness, the double march, the perilous leap, the slap and the blow with the fist. 4. We declare

that the splendor of the world has been enriched by a new beauty: the beauty of speed. A racing automobile with its bonnet adorned with great tubes like serpents with explosive breath ... a roaring motor car which seems to run on machine-gun fire, is more beautiful than the Victory of Samothrace. 5. We want to sing the man at the wheel, the ideal axis of which crosses the earth, itself hurled along its orbit. 6. The poet must spend himself with warmth, glamour and prodigality to increase the enthusiastic fervor of the primordial elements. 7. Beauty exists only in struggle. There is no masterpiece that has not an aggressive character. Poetry must be a violent assault on the forces of the unknown, to force them to bow before man. 8. We are on the extreme promontory of the centuries! What is the use of looking behind at the moment when we must open the mysterious shutters of the impossible? Time and Space died yesterday. We are already living in the absolute, since we have already created eternal, omnipresent speed. 9. We want to glorify war - the only cure for the world - militarism, patriotism, the destructive gesture of the anarchists, the beautiful ideas which kill, and contempt for woman. 10. We want to demolish museums and libraries, fight morality, feminism and all opportunist and utilitarian cowardice. 11. We will sing of the great crowds agitated by work, pleasure and revolt; the multi-colored and polyphonic surf of revolutions in modern capitals: the nocturnal vibration of the arsenals and the workshops beneath their violent electric moons: the gluttonous railway stations devouring smoking serpents; factories suspended from the clouds by the thread of their smoke; bridges with the leap of gymnasts flung across the diabolic cutlery of sunny rivers: adventurous steamers sniffing the horizon; great-breasted locomotives, puffing on the rails like enormous steel horses with long tubes for bridle, and the gliding flight of aeroplanes whose propeller sounds like the flapping of a flag and the applause of enthusiastic crowds.

[↑ Contents](#)

565. **Michael Tod Edgerton**
Re: Cunts, Queers, and Pacifists
Sat 27 Jan 2007

Weren't the Futurists mostly comprised of Facists?

Only in the most adolescent mind is bigotry "revolutionary".

I asked a simple, and important question, and your evasion would seem to answer it in spades, although I hate to make such assumptions. If you gave a shit about others' feelings, you would unambiguously clarify the status of your previous, outrageous, bigoted, unacceptable statement. Maybe your just an asshole.

Tod

Phil Primeau <[REDACTED]> wrote: The Futurist Manifesto, 1909

1. We want to sing the love of danger, the habit of energy and rashness. 2. The essential elements of our poetry will be courage, audacity and revolt. 3. Literature has up to now magnified pensive immobility, ecstasy and slumber. We want to exalt movements of aggression, feverish sleeplessness, the double march, the perilous leap, the slap and the blow with the fist. 4. We declare that the splendor of the world has been enriched by a new beauty: the beauty of speed. A racing automobile with its bonnet adorned with great tubes like serpents with explosive breath ... a roaring motor car which seems to run on machine-gun fire, is more beautiful than the Victory of Samothrace. 5. We want to sing the man at the wheel, the ideal axis of which crosses the earth, itself hurled along its orbit. 6. The poet must spend himself with warmth, glamour and prodigality to increase the enthusiastic fervor of the primordial elements. 7. Beauty exists only in struggle. There is no masterpiece that has not an aggressive character. Poetry must be a violent assault on the forces of the unknown, to force them to bow before man. 8. We are on the extreme promontory of the centuries! What is the use of looking behind at the moment when we must open the mysterious shutters of the impossible? Time and Space died yesterday. We are already living in the absolute, since we have already created eternal, omnipresent speed. 9. We want to glorify war - the only cure for the world - militarism, patriotism, the destructive gesture of the anarchists, the beautiful ideas which kill, and contempt for woman. 10. We want to demolish museums and libraries, fight morality, feminism and all opportunist and utilitarian cowardice. 11. We will sing of the great crowds agitated by work, pleasure and revolt; the multi-colored and polyphonic surf of revolutions in modern capitals: the nocturnal vibration of the arsenals and the workshops beneath their violent electric moons: the gluttonous railway stations devouring smoking serpents; factories suspended from the clouds by the thread of their smoke; bridges with the leap of gymnasts flung across the diabolic cutlery of sunny rivers: adventurous steamers sniffing the horizon; great-breasted locomotives, puffing on the rails like enormous steel horses with long tubes for bridle, and the gliding flight of aeroplanes whose propeller sounds like the flapping of a flag and the applause of enthusiastic crowds.

"There's the mute probability of a reciprocal lack of understanding"

- Mei-mei Berssenbrugge

The fish are biting.

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[↑ Contents](#)

566. **Larissa Shmailo**

Re: Cunts, Queers, and Pacifists

Sat 27 Jan 2007

In a message dated 1/27/2007 2:24:17 PM Eastern Standard Time,
[REDACTED] writes:

Weren't the Futurists mostly comprised of Facists?

Italian Futurists, yes. Russian Futurists, no.

Larissa Shmailo_ [REDACTED] (mailto:[REDACTED])

http://www.myspace.com/larissaworld (http://www.myspace.com/larissaworld)

http://www.cdbaby.com/cd/shmailo

http://larissashmailo.blogspot.com

http://www.bigbridge.org/deathlshmailo.htm

[↑ Contents](#)

567. **Harry Ross**

Re: Cunts, Queers, and Pacifists

Sat 27 Jan 2007

Italian politics is never that simple:

Mussolini was initially influenced by Marxism and the philosophies of Nietzsche. It could be argued that his first influential position of his political career was as editor of Avanti, the pre WW1 Italian socialist newspaper.

Marinetti, the founder of the Futurist movement was aligned to the early politics of Mussolini by his similar interests in Nietzsche and Sorel.

Most of the early futurists (eg Russolo) were anarchists in fact.

Although Marinetti aligned himself with Mussolini's early fascist thinking, but the Futurists left the Fascists by 1920, only rejoining them for the "March on Rome" when Mussolini seized power. However, at that time there were groups of Anarchist Futurists and Communist Futurists and Ardito Futurists.

Also, during Fascism, the Futurist movement in Italy became apolitical (largely because it was irrelevant).

Had it not been for Marinetti's personal relationship with Mussolini, it could be argued that Futurism had very little to do with Fascism.

However, Marinetti was homophobic and a lot of other things. As a result his 1919 novel Marfarka is tough yet interesting reading.

If a contributor to this list is homophobic does it really matter? If they have the courage to be completely wrong, and wish to express this through their art,

surely that is their right. If we suppress the homophobes, racists and people who are intolerant, we are unable to argue with them. If we do not allow them to record their ridiculous views, then future generations will be unable to examine their work and wonder how it was possible that we created a society where some people felt such peculiar views were not completely wrong.

Where I live, in Rome, the whole city is a monument to people who held erroneous and odd views. I like the fact that the Stadio Olimpico was never pulled down, and there are so many monuments to Fascism. The white travertine monoliths contrast with the azure sky, reminding me how ridiculous extremists are. A city of white monuments, some ruined, built on a river of blood, testament to millenia of folly.

If we ban the homophobic Mr Primeau, we may as well pull down EUR, the Foro Italico, and the Baths of Caracalla and Diocletian.

If Mr Primeau has an homophobic verse (preferably an anti Ginsberg verse), it would be marvellous if he were to post it, so we could subject it to aesthetic criticism. I doubt though, with his antagonistic cut and pasting of out of date manifesto's it would weigh up against the marvellous folly of true extremist art.

By the way, the Russian futurists referred to themselves as constructivists after a split with the Italians.

I liked your poem Exorcism Larissa by the way.

On 27/01/07, Larissa Shmailo <[REDACTED]> wrote:

>

>

>

> In a message dated 1/27/2007 2:24:17 PM Eastern Standard Time,
> [REDACTED] writes:

>

> Weren't the Futurists mostly comprised of Facists?

>

>

>

> Italian Futurists, yes. Russian Futurists, no.

>

> Larissa Shmailo_ [REDACTED] (mailto:[REDACTED])

> _http://www.myspace.com/larissaworld_

(http://www.myspace.com/larissaworld

>)

> http://www.cdbaby.com/cd/shmailo

> http://larissashmailo.blogspot.com

> <http://www.bigbridge.org/deathlshmailo.htm>
>

-- Ai sensi del D.Lgs.196/2003 si precisa che le informazioni contenute in questo messaggio sono riservate ed a uso esclusivo del destinatario. Qualora il messaggio in parola Le fosse pervenuto per errore, La invitiamo ad eliminarlo senza copiarlo e a non inoltrarlo a terzi, dandocene gentilmente comunicazione. Grazie.

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[↑ Contents](#)

568. **Alan Sondheim**
Heterosexual cock warriors

Sat 27 Jan 2007

or find a better subject header

[↑ Contents](#)

569. **Wanda Phipps**
New Interview in Big Bridge

Sat 27 Jan 2007

Hey:

Check out my interview with Debra DeSalvo about her new book The Language of the Blues: From Alcorub to Zuzu in the latest jam-packed issue of Big Bridge:

<http://www.bigbridge.org/fictwphipps.htm>

--

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](#)

570. **Harry Ross**

Re: Heterosexual cock warriors

Sat 27 Jan 2007

That sums up what I have to confront daily living in a country which founded the futurist movement. The most popular swearword is Cazzo (cock) men rarely walk, they strut, it is not impolite to fiddle with your balls whilst talking to someone. Some official statistics regarding the home of futurism and fascism... 1. 60 % of Italian men have a sexual disfunction. 2. For every 1000 citizens in Rome, there are 1.8 prostitutes... Source, 1 corriere dell'umbria 2 operazione spartacus, recently concluded Italian anti vice operation.

On 27/01/07, Alan Sondheim <[REDACTED]> wrote:

> or find a better subject header

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[↑ Contents](#)

571. **David-Baptiste Chirot**

futuristi italiani

Sat 27 Jan 2007

Thank you Harry Ross very much for your excellent letters re the Italian futurists--dispelling the stereotypes of their politics and history (several leading futurists died in service during WW1) Italian Futurism is still too little known for its achievements, ideas, and yes seeing into future--in Russolo's works and als verymuch in their Theater and perfoamnce-- in one of his notebooks Gramsci writes how the Futurists alone had been able to really make conatct with the working classes in their public events and etc --also their teheater/performance--whioch were attended by very large groups of people-

often at first antagonistic--then won over in many ways-- there is a very interesting book called *The Futurists, the Formalists and the Marxists*, about the Russian scene--in which is a review by a Marxist critic of Marinetti's hugely anticipated performances in Russia-- the writer critiques the smashing of syntax, "parole in libertà" etc--noting that radical rearrangements of syntax and structures being transgressed, grammar de-ordered--is not the same despite claims as the actual re-ordering of property and labor-- an interesting comment very much ahead of its time considering the arguments put forward much later in American poetry for the disrupting of normative language being a kind of equivalence with destruction of hegemonic powers of governance and the like-- in the new issue of *Big Bridge* in essay have there, I write about the Futurists a bit, also in another essay that is linked there-- the question of speed is one that fascinates me-- Smithson and Virilio's work esp with this-- because of the idea that "speed kills" and associations with fascism and uses by military speed the chemical and also the technological a very interesting issue when one explores the ways it is used in Kerouac and Olson and and Smithson for example-- and Virilio's long examination of it-- its relationships with time-- thank you very much for these two great letters! the thing about de-storying museums is that of course so many artists who have proclaimed this not too long after find themselves also in the same museums! in Milwaukee it's great because there is a sign that simply says to people zooming on drive along Lake War Memorial Art Museum best blunt statement I have ever seen of this interrelationship! though one can say that the memorial of war is for the dead-- while museum contains works these days by the living-- this is an especially interesting time period to be rereading sores! as have been lately-- and the old classics of terrorism-- Dostoyevsky's *The Possessed*, Henry James' *The Princess Cassamassima* and Joseph Conrad's *The Secret Agent* and *Under Western Eyes*

*From: Harry Ross <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Heterosexual cock warriors
Date: Sat, 27 Jan 2007 22:26:15 +0100*

*That sums up what I have to confront daily living in a country which founded the futurist movement. The most popular swearword is Cazzo (cock) men rarely walk, they strut, it is not impolite to fiddle with your balls whilst talking to someone. Some official statistics regarding the home of futurism and fascism... 1. 60 % of Italian men have a sexual dysfunction. 2. For every 1000 citizens in Rome, there are 1.8 prostitutes... Source, 1 *corriere dell'umbria* 2 *operazione spartacus*, recently concluded Italian anti vice operation.*

*On 27/01/07, Alan Sondheim <[REDACTED]> wrote:
or find a better subject header*

--

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grocery stores. Find gratitude. Turn a simple search into something more.
[http://click4thecause.live.com/search/charity/default.aspx?](http://click4thecause.live.com/search/charity/default.aspx?source=hmemtagline_gratitude&FORM=WLMTAG)
[source=hmemtagline_gratitude&FORM=WLMTAG](http://click4thecause.live.com/search/charity/default.aspx?source=hmemtagline_gratitude&FORM=WLMTAG)

[↑ Contents](#)

572. **Alexander Jorgensen**

Re: futuristi italiani

Sat 27 Jan 2007

I just realized that I missed the reading.

damn,

aj

--- David-Baptiste Chirot <[REDACTED]>

wrote:

- > Thank you Harry Ross very much for your excellent
- > letters re the Italian
- > futurists--dispelling the stereotypes of their
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>
>
> >From: Harry Ross <[REDACTED]>
> >Reply-To: UB Poetics discussion group
> <[REDACTED]>
> >To: [REDACTED]
> >Subject: Re: Heterosexual cock warriors
> >Date: Sat, 27 Jan 2007 22:26:15 +0100
> >
> >That sums up what I have to confront daily living
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> >
> >On 27/01/07, Alan Sondheim <[REDACTED]>
> wrote:
> >>or find a better subject header
> >>
> >
> >
> >--
> >Ai sensi del D.Lgs.196/2003 si precisa che le
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> >Thank you.
> >
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>-----
>
>

> Search for grocery stores. Find gratitude. Turn a
> simple search into
> something more.
>
http://click4thecause.live.com/search/charity/default.aspx?
source=hmemtagline_gratitude&FORM=WLMTAG
>

Food fight? Enjoy some healthy debate
in the Yahoo! Answers Food & Drink Q&A.
<http://answers.yahoo.com/dir/?link=list&sid=396545367>

[↑ Contents](#)

573. **Crane's Bill Books**

Poetry warriors

Sat 27 Jan 2007

The notion that if you're going to do something "sensitive" like write poetry you'd better be manly about it has infected poets otherwise dear to me, including Olson, but there's not much excuse for it now, if there ever was. Too bad it's still entertained by some of the younger admirers of Bukowski, et al, not to mention the hints of it evident in some slam gatherings I've been to. Phil Primeau's post reads like a typically noisy example of the ethos.

J.A. Lee/Crane's Bill Books



[↑ Contents](#)

574. **Mark Salerno**

Re: Cunts, Queers, and Pacifists

Sat 27 Jan 2007

Dear Colleagues:

I cannot believe that the below statements by P. Primeau are meant to be taken seriously and sincerely. Nor can I believe that this kind of queer-bating and name-calling merits a response. Nor can I fathom this very bizarre, anti-Semitic and homophobic attack on Allen Ginsberg, whose courage is a matter of record. However, if these statements are serious and sincere, then I find them deeply offensive, not to mention ludicrous and ill-informed.

For the record, I am a poet who opposes the current wars in Afghanistan and Iraq. It seems especially important to iterate that on this day of anti-war protests in L.A. and Washington.

Mark Salerno

P.S. Mr Primeau, have we been put on? Could you let us in on the joke here?

On Jan 27, 2007, at 10:36 AM, Michael Tod Edgerton wrote:

I don't read this listserve often enough to have any sense of who you are or what your views are, so you'll have to inform me whether you consider this homophobic, bigoted bullshit to be parody. Otherwise, it's extremely offensive, and I don't appreciate, to say the least, being subjected to this kind of bigoted hate speech. Parody? I hope. Otherwise, where are the moderators and why haven't they asked you to leave? Otherwise, I'm asking them to ask you to leave.

*Michael Tod Edgerton
Writer, Teacher, Cunt-Ass Queer*

*Phil Primeau <[REDACTED]> wrote: All wars are poets' wars.
No real poet has or ever will oppose the honest
release of armed conflict. Except the queer ones and maybe the coward
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but everyone knows that they're ultimately meaningless because their
works
will only make their way into public school curriculums in the must
demeaning of ways: "Oh, Allen Ginsberg was a gay Jew pote who thought
a lot
of crazy thoughts that no one cares about these days..." Ginsberg that
old
cowardly cunt. What a piece of rubbish, that man. His cowardice. Hhaa.*

*U.S.A.
VICTORY IN IRAQ
HOO-AH*

PP

*"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge*

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

575. **Edmund Hardy**

"Intercapillary Space" - a collaborative poetry magazine

Sat 27 Jan 2007

I.S. 2007:1 28/01

"Intercapillary Space" - a collaborative poetry magazine

December / January Contents:

<http://intercapillaryspace.blogspot.com/2007/01/dec-jan-contents.html>

"A distribution of the sensible"

POETRY

David Berridge: Polyphony of Warning

M. T. C. Cronin: from GOD IS WAITING / GOD IS WEIRD

steve dalachinsky: blank space in a car pool (jaap blonk @ bowery poetry club)

Mark Dickinson: from, Nematode

Peter Hughes: Berlioz Parts 3 and 4

Peter Larkin: From "Shade" (At Wall With The Approach Of Trees, 2)

Lawrence Upton: Pete Kubryk-Townsend

GILES GOODLAND

Collage Capital: An Interview with Edmund Hardy

Dead Capital, Sleeping Capital, Symbolic Capital

ESSAYS

Emily Critchley: Dilemmatic boundaries: constructing a poetics of thinking

John Muckle: Why I Wrote Martha and Mary

Abena Sutherland: The Pasteurization of Andrew Duncan

BOOK REVIEWS

Arielle Greenberg, My Kafka Century (Action Books)

Peter Larkin, Leaves of Field (Shearsman)

Peter Manson, For The Good of Liars (Barque)

D. S. Marriott: Incognegro (Salt)

Cathal Ó Searcaigh, By the Hearth in Mín a' Leá (Arc)

The Peter Redgrove Library, The Colour of Radio & The Sleep of the Great Hypnotist

Catherine Wagner, Imitating (Leafe)

James Wilkes, A DeTour (Renscombe)

CLOSE READINGS

Michael Peverett on Shakespeare's Sonnet 81

Melissa Flores-Bórquez on Anne Waldman's 'Lethe'

PLUS CAPSULE ESSAYS

Aristotle's Divination In Sleep

Alphaville Text: Éluard, Karina, Godard, Kelly Osbourne's 'One Word'

Rem Koolhaas' EU Flag

On The Twelfth Night: Shakespeare and Berlioz

Orlando Furioso In English

LAUNCH OF "Intercapillary Editions"

A new series of free eBooks featuring critical essays, poetry and new editions of classic texts.

1. Emily Critchley: Dilemmatic boundaries: constructing a poetics of thinking

An essay by Emily Critchley. 17 pages. 177 KB.

2. Orlando Furioso

John Harington's 1591 translation of Lodovico Ariosto's 'Orlando Furioso'.
901 pages. 3550 KB

3. Joshua Stanley: Litany

A poem. 6 pages. 77 KB.

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News, Sport and Entertainment from MSN on your mobile.
<http://www.msn.txt4content.com/>

[↑ Contents](#)

576. **Jason Quackenbush**
Re: Cunts, Queers, and Pacifists

Sat 27 Jan 2007

and they weren't fascists when they were futurists. fascism happened later.

Larissa Shmailo wrote:

>

>

> In a message dated 1/27/2007 2:24:17 PM Eastern Standard Time,

> [REDACTED] writes:

>

> Weren't the Futurists mostly comprised of Facists?

>

>

>

> Italian Futurists, yes. Russian Futurists, no.

>

> Larissa Shmailo_ [REDACTED] (mailto:[REDACTED])

> _http://www.myspace.com/larissaworld_

(http://www.myspace.com/larissaworld)

> http://www.cdbaby.com/cd/shmailo

> http://larissashmailo.blogspot.com

> http://www.bigbridge.org/deathlshmailo.htm

[↑ Contents](#)

577. **Jason Quackenbush**

Re: Cunts, Queers, and Pacifists

Sat 27 Jan 2007

i would like to take this opportunity to point out that I, Jason Finkas Quackenbush, a liberal who voted for Ralph Nader three times, once in 1996 and twice in the year 2000, am a good person and that my political views are in entirely in keeping with those laid out for adherence by all good liberals by the 2005 ComIntern People's Dictum on Left Wing Orthodoxy circular #372. Having made the statement publicly so that you can all be absolutely sure that I adhere to all pro-semitic action items on Circ 372, and am only anti-semitic on ComIntern approved subjects such as opposition to Israel's continued refusal to return to within their pre-67 borders, I think i can speak with authority that Mr. Primeau's statements are unacceptable whether or not they are parodic. Given that they are parodic, they are never the less repulsive to me, as a liberal, as they violate ComIntern Directive #6172, which encyclical made the point that all liberals must behave like sour-faced humorless school marms whenever their comments are a matter of public record. shame on you Phil, for daring to make a joke.

Mark Salerno wrote:

> Dear Colleagues:

>

> I cannot believe that the below statements by P. Primeau are meant to be
> taken seriously and sincerely. Nor can I believe that this kind of
> queer-bating and name-calling merits a response. Nor can I fathom this
> very bizarre, anti-Semitic and homophobic attack on Allen Ginsberg,
> whose courage is a matter of record. However, if these statements are
> serious and sincere, then I find them deeply offensive, not to mention
> ludicrous and ill-informed.
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> For the record, I am a poet who opposes the current wars in Afghanistan
> and Iraq. It seems especially important to iterate that on this day of
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> Mark Salerno
>
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> P.S. Mr Primeau, have we been put on? Could you let us in on the joke here?
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>> it's extremely offensive, and I don't appreciate, to say the least,
>> being subjected to this kind of bigoted hate speech. Parody? I hope.
>> Otherwise, where are the moderators and why haven't they asked you to
>> leave? Otherwise, I'm asking them to ask you to leave.
>>
>> Michael Tod Edgerton
>> Writer, Teacher, Cunt-Ass Queer
>>
>>
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>> release of armed conflict. Except the queer ones and maybe the coward
>> ones,
>> but everyone knows that they're ultimately meaningless because their
>> works

>> will only make their way into public school curriculums in the must
>> demeaning of ways: "Oh, Allen Ginsberg was a gay Jew pote who thought
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>> of crazy thoughts that no one cares about these days..." Ginsberg that
>> old
>> cowardly cunt. What a piece of rubbish, that man. His cowardice. Hhaa.
>>
>> U.S.A.
>> VICTORY IN IRAQ
>> HOO-AH
>>
>> PP
>>
>>
>>
>> "There's the mute probability of a reciprocal lack of understanding"
>> - Mei-mei Berssenbrugge
>>
>> -----
>> Want to start your own business? Learn how on Yahoo! Small Business.
>>

[↑ Contents](#)

578. **Eric Dickey**
Re: poems of PEACE and war
Sat 27 Jan 2007

prosit, marcus!

--- Marcus Bales <[REDACTED]> wrote:

*Yeah, I know, Hal, which is why, of course, I know
that you're all
frauds and cons. Prosit!*

Marcus

On 26 Jan 2007 at 18:39, Halvard Johnson wrote:

*Oh, Marcus, come on. You know we don't think
your opinions are as good as anyone else's.*

Hal

"If the brain were so simple we could understand

it, we would be so simple we couldn't."
--Lyll Watson

Halvard Johnson

=====



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

On Jan 26, 2007, at 5:15 PM, Marcus Bales wrote:

On 26 Jan 2007 at 15:42, Christopher Leland Winks wrote:
Doubtless Eric would sneer at Martin Luther King for his
pacifism,
but
we do well to remember his words "My country is the greatest
purveyor
of violence in the world." So it was then, and so it remains.

Sneer at it? No, I hope he embraces it -- no nation or people can
be
a "great power" who are not the greatest purveyor of violence in
the
world at any given time in history. Of course, you may argue, if
you
will, that you don't want to be part of a nation or people with
aspirations to be, or that is, a great power. But if that's the
case,
my next question is: Are you a US citizen?

But on a list full of postmodernists, on what grounds can you
possibly argue that war or violence is wrong or

*bad? Isn't the
essence of the postmodern world view that every
opinion is just
as
good as every other opinion? How, starting from
there, do you
say
that anything is wrong or bad?*

Marcus

--

*No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.432 / Virus Database: 268.17.10/651 -
Release Date:
1/24/2007 6:48 PM*

___ Bored stiff? Loosen up... Download and play hundreds of games for free on
Yahoo! Games. <http://games.yahoo.com/games/front>

[↑ Contents](#)

579. **Alexander Jorgensen**
Re: Cunts, Queers, and Pacifists
Sun 28 Jan 2007

<http://lovegodsway.org/GayBands>

Please, no hate mail. I am still trying to catch-up
with friends. A little offering to lighten the
righteous load.

AJ

Yahoo! Music Unlimited
Access over 1 million songs.
<http://music.yahoo.com/unlimited>

[↑ Contents](#)

580. **Vernon Frazer**

Ric Carfagna interviews Vernon Frazer on IMPROVISATIONS in Big Bridge # 12

Sun 28 Jan 2007

In the latest issue of Big Bridge, Ric Carfagna interviews me in depth on the making and meanings of IMPROVISATIONS. Carfagna conducted an excellent review that currently serves as the best guide

to IMPROVISATIONS. Interested readers can find the interview at:
<http://www.bigbridge.org/fictrcarfagna.htm>.

Vernon Frazer

<http://vernonfrazer.com> <<http://vernonfrazer.com/>>

[↑ Contents](#)

581. **Eric Elshtain**

New Beard of Bees Chapbook

Sun 28 Jan 2007

Beard of Bees Press is pleased to announce it's first entry of the new year: No Matter by Joel Chace.

<http://www.beardofbees.com/chace.html>

Yours,

Eric E.

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

[↑ Contents](#)

582. **Michael Tod Edgerton**

Homophobia: The last acceptable bigotry in America?

Sun 28 Jan 2007

First, thanks to Mark Salerno for being the one exception. However, I cannot believe that NO ONE else has posted with their own outrage at Phil Primeau's bigoted remarks below. Even if he wasn't serious, I would think he would be horrified to think of the effect his words would have on someone who thought they were and clarify his post. BUT no. It is even more astounding that the responses that have come have been completely inane and certainly beside the point.

Italian Futurism and its relationship to fascism is OBVIOUSLY not the point of my completely RHETORICAL question.

Jason Q and Alexander J's belittling of the issue is completely asinine and insensitive. Your "Love God's Way" site is only partly funny and partly terrifying, and mostly funny only to those who aren't affected by it at all. There are real people who get caught up in those bullshit christian conversion programs, who are in a lot of pain; those programs only make it a lot worse. As ridiculous and deserving of ridicule as they are, in the context of this (non) discussion, it's a tacky move to post that. I can't believe that you're anything but straight to denounce my "righteousness"; no one who has had to del with this bullshit would be so flip about it.

I know from personal experience--from being teasd as a sissy as a child to hearing the word "gay" for the first time when I was ten, slung at me as a slur, discerning only that it meant something I shouldn't want to be called; from having homophobic remarks yelled at me by cowards driving quickly by in their cars to the equally cowardly, bigoted students who made homophobic remarks on my course evaluations--I know from personal experience that it is generally acceptable to be as openly, publically homophobic as one pleases, wherever one pleases. It's incredibly disappointing--and infuriating--to find that this listserv is no exception.

If Phil Primeau was merely joking, then he was a complete ass to let me think otherwise. If I had made mock bigoted remarks which someone took seriously, I would go out of my way to say unambiguously that I was just joking in order to make fun of the bigots. That's the problem with parody: it takes talent and intelligence to pull it off, and when you fail, you merely reproduce the very views you were trying to parody.

Even more infuriating is the fact there have been flurries of outraged posts over any number of similar issues. If he had called women "cunts" in an obviously derisive manner (can it be otherwise?), or used words like nigger or kike or spic instead of "queers", and had refused to state that indeed he'd intended to be parodic and meant no harm, then this list would be up in arms! But on the issue of homophobia: a virtual silence?!? This bothers no one else besides Mark??? I feel like I'm in an episode of the Twilight Zone!

Tod

Phil Primeau <[REDACTED]> wrote: All wars are poets' wars. No real poet has or ever will oppose the honest release of armed conflict. Except the queer ones and maybe the coward ones, but everyone knows that they're ultimately meaningless because their works will only make their way into public school curriculums in the must demeaning of ways: "Oh, Allen Ginsberg was a gay Jew pote who thought a lot of crazy thoughts that no one cares about these days..."

Ginsberg that old cowardly cunt. What a piece of rubbish, that man. His cowardice. Hhaa.

U.S.A.

VICTORY IN IRAQ

HOO-AH

PP

"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge

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

[↑ Contents](#)

583. **Ruth Lepson**

Re: New Beard of Bees Chapbook

Sun 28 Jan 2007

thanks for his poetry, full of feeling & metaphor about metaphor.

On 1/28/07 10:32 AM, "Eric Elshtain" <[REDACTED]> wrote:

*Beard of Bees Press is pleased to announce it's first entry of the new year:
No Matter by Joel Chace.*

<http://www.beardofbees.com/chace.html>

Yours,

Eric E.

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

[↑ Contents](#)

584. **Ruth Lepson**

Re: Homophobia: The last acceptable bigotry in America?

Sun 28 Jan 2007

I didn't respond bec I thought it was a joke tho in bad taste & so many people were writing abt it & one can't respond to everything but do feel bad for anyone who has been hurt by those exchanges. But the futurist manifesto included a phrase against feminism which no one mentioned--but they were against everything in that adolescent male way that can be revolutionary or hurtful or

fun or all 3. There weren't exactly hordes of writers defending women in the last exchanges abt that so don't start criticizing women now! we need to support each other.

On 1/28/07 11:17 AM, "Michael Tod Edgerton" <[REDACTED]> wrote:

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*U.S.A.
VICTORY IN IRAQ
HOO-AH*

PP

*"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge*

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

[↑ Contents](#)

585. **Haas Bianchi**
My Blog has Changed
Sun 28 Jan 2007

Some of you read my blog at collagepoet.blogspot.com

That blog is not accessable to me anymore as I screwed up the move from Blogger to Google so

I have a new blog <http://irasiblepoet.blogspot.com/>

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

[↑ Contents](#)

586. **Haas Bianchi**

Re: Homophobia: The last acceptable bigotry in America?

Sun 28 Jan 2007

The last acceptable bigotry in America is to be against the working class. If you live in the Midwest or Northeast you know what I mean. At least Homosexuals have social currency but what does the resident of Flint, Michigan have?

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

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

Behalf Of Ruth Lepson

Sent: Sunday, January 28, 2007 10:34 AM

To: ██████████

Subject: Re: Homophobia: The last acceptable bigotry in America?

I didn't respond bec I thought it was a joke tho in bad taste & so many people were writing abt it & one can't respond to everything but do feel bad for anyone who has been hurt by those exchanges. But the futurist manifesto included a phrase against feminism which no one mentioned--but they were against everything in that adolescent male way that can be revolutionary or hurtful or fun or all 3. There weren't exactly hordes of writers defending women in the last exchanges abt that so don't start criticizing women now! we need to support each other.

On 1/28/07 11:17 AM, "Michael Tod Edgerton" <████████> wrote:

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> child to hearing the word "gay" for the first time when I was ten,
> slung at me as a slur, discerning only that it meant something I
> shouldn't want to be called; from having homophobic remarks yelled at
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> everyone knows that they're ultimately meaningless because their works
> will only make their way into public school curriculums in the must
> demeaning of ways: "Oh, Allen Ginsberg was a gay Jew poet who thought
> a lot of crazy thoughts that no one cares about these days..."

> Ginsberg that old cowardly cunt. What a piece of rubbish, that man. His cowardice. Hhaa.

>

> U.S.A.

> VICTORY IN IRAQ

> HOO-AH

>

> PP

>

>

>

> "There's the mute probability of a reciprocal lack of understanding"

> - Mei-mei Berssenbrugge

>

> -----

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

[↑ Contents](#)

587. **Larissa Shmailo**

Re: Homophobia: The last acceptable bigotry in America?

Sun 28 Jan 2007

In a message dated 1/28/2007 11:18:10 AM Eastern Standard Time,
[REDACTED] writes:

First, thanks to Mark Salerno for being the one exception. However, I cannot believe that NO ONE else has posted with their own outrage at Phil Primeau's bigoted remarks below. Even if he wasn't serious, I would think he would be horrified to think of the effect his words would have on someone who thought they were and clarify his post. BUT no. It is even more astounding that the responses that have come have been completely inane and certainly beside the point.

Italian Futurism and its relationship to fascism is OBVIOUSLY not the point of my completely RHETORICAL question

My apologies for not fully exploring this thread before discussing Futurism; obviously something more important needs to be discussed.

As a poet, I am identified with Tom Robinson Band's (TRB) song Power in the Darkness, part of which I sing as preface to my own poetry. This seminal gay band's song is my usual Myspace music; they were probably the first rock band to use racial-sexist-homosexual-hating epithets in the cause of political awareness---and the effect is horrifying, and one of the most effective and thrilling calls to action I know. I wonder if Mr. Primeau is using his words

similarly--I hope-- or as Patti Smith does. This is the way I understand his post. I hope I am not being naive. I would appreciate knowing what Mr. Primeau meant--shock value of words to raise our consciousness, or unconscious deep hatred?

Larissa Shmailo_ [REDACTED] (mailto:[REDACTED])
http://www.myspace.com/larissaworld (http://www.myspace.com/larissaworld)
http://blog.myspace.com/larissaworld
http://www.cdbaby.com/cd/shmailo
http://larissashmailo.blogspot.com
http://www.bigbridge.org/deathlshmailo.htm

[↑ Contents](#)

588. **Alexander Jorgensen**

Re: Homophobia: The last acceptable bigotry in America?

Sun 28 Jan 2007

Michael,

I think you miss the point and, to be honest, I am not all that interested in prolonging this to naseaum. If maybe you had more experience under belt, you'd better understand that bigotry is simply a matter of fact sort of thing, and expresses itself in all kinds of ways (ways, I reckon, even you are not immune to falling victim of promolgating). The website posted, which is not mine, was sent to remind us of just how wrong-headed people can be, and lots of folks are, and everybody, it seems, enjoys the position of victim or of belonging to some group or another possessing some unique perception with regards to suffering. I've seen far more than you, probably spent more time in gay bars around the world, sucking cock (as well), and understand that educated people say all kinds of terrible things, think things undisclosed which I find to be more frightening. I'm not ready to ban books like they do in Germany or throw people in jail for saying that the Holocaust never happened. Too, I think I want to live in a world where my wife and I can understand, plainly, that we have our own burdens to work through, burdens once fully recognized might position us better to honoring humanity.

AJ

--- Michael Tod Edgerton

< [REDACTED] > wrote:

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complete ass to let me think otherwise. If I had made mock bigoted remarks which someone took seriously, I would go out of my way to say unambiguously that I was just joking in order to make fun of the bigots. That's the problem with parody: it takes talent and intelligence to pull it off, and when you fail, you merely reproduce the very views you were trying to parody.

Even more infuriating is the fact there have been flurries of outraged posts over any number of similar issues. If he had called women "cunts" in an obviously derisive manner (can it be otherwise?), or used words like nigger or kike or spic instead of "queers", and had refused to state that indeed he'd intended to be parodic and meant no harm, then this list would be up in arms! But on the issue of homophobia: a virtual silence?!? This bothers no one else besides Mark??? I feel like I'm in an episode of the Twilight Zone!

Tod

Phil Primeau <[REDACTED]> wrote: All wars are poets' wars. No real poet has or ever will oppose the honest release of armed conflict. Except the queer ones and maybe the coward ones, but everyone knows that they're ultimately meaningless because their works will only make their way into public school curriculums in the must demeaning of ways: "Oh, Allen Ginsberg was a gay Jew pote who thought a lot of crazy thoughts that no one cares about these days..." Ginsberg that old cowardly cunt. What a piece of rubbish, that man. His cowardice. Hhaa.

*U.S.A.
VICTORY IN IRAQ
HOO-AH*

PP

"There's the mute probability of a reciprocal lack

of understanding"
- Mei-mei Berssenbrugge

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

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<http://new.mail.yahoo.com>

[↑ Contents](#)

589. **Anny Ballardini**
Re: Homophobia: The last acceptable bigotry in America?
Sun 28 Jan 2007

This is very worrying:

"The last acceptable bigotry in America is to be against the working class."

I was thought that to work is a honorable privilege, honest earned bread has to be on the table.

On 1/28/07, Haas Bianchi <[REDACTED]> wrote:

>

> The last acceptable bigotry in America is to be against the working class.
> If you live in the Midwest or Northeast you know what I mean. At least
> Homosexuals have social currency but what does the resident of Flint,
> Michigan have?

>

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

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

> Behalf Of Ruth Lepson

> Sent: Sunday, January 28, 2007 10:34 AM

> To: [REDACTED]

> Subject: Re: Homophobia: The last acceptable bigotry in America?

>

> I didn't respond bec I thought it was a joke tho in bad taste & so many
> people were writing abt it & one can't respond to everything but do feel
> bad

> for anyone who has been hurt by those exchanges. But the futurist

> manifesto
> included a phrase against feminism which no one mentioned--but they were
> against everything in that adolescent male way that can be revolutionary
> or
> hurtful or fun or all 3. There weren't exactly hordes of writers defending
> women in the last exchanges abt that so don't start criticizing women now!
> we need to support each other.
>
>
> On 1/28/07 11:17 AM, "Michael Tod Edgerton" <
> [REDACTED]>
> wrote:
>
> > First, thanks to Mark Salerno for being the one exception. However, I
> > cannot believe that NO ONE else has posted with their own outrage at
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> > Everyone is raving about the all-new Yahoo! Mail beta.
>

[↑ Contents](#)

590. **amy king**

Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

Hi Tod,

I read Phil's post as an attempt at parody, though I didn't find it funny or creative in any regard. You're right: people attempt to mock very biased and extreme notions at risk of perpetuating the ideas -- mostly by default though. I think (& perhaps this is too generous on my part?) people want to mock those idiotic ideals, but don't really go about doing so in any clever or inventive way. It's almost as though they believe that simply repeating the extreme statements is enough to show how stupid those notions are (i.e. "only queers oppose the war" - extremists believe this wild notion as well as the opposite one that only queers support the war -- think Westboro Church).

Honestly, I think your anger at Phil's post is moreover about the irresponsibility of following that tired old method of just repeating the idiocies, as though that would drive the point home and cause us to act -- doing so in such a simplistic fashion that he risks confirming the beliefs of any extremists on the list. Phil didn't really employ any kind of imaginative use of language to point out something most of us on here didn't already know. I mean, who doesn't know that in order to dismiss Ginsberg's anti-war sentiment (& the power his version held) one simply pulls an ad hominem attack focused on his being gay or Jewish? We get it, we've heard it over and over, and it still isn't funny to hear it mocked. And sorry, but the same stale old mockery won't call anyone to action in an effort to oppose the war. Were we supposed to get angry that Ginsberg has been dismissed in the past and he continued to audibly oppose the war? Were we then suppose to feel guilt that he did so in the face of such miserable dismissals of his character? I'm sorry, Phil, but I'm trying to guess the intended trajectory of your parody, the effect was supposed to cause ...

So what works? Well, on this list, I'm going out on a limb here to say that we're probably all in close proximity on the belief scale of "live and let live", even if we don't "condone" certain behaviors within our "personal" lives. Hell, most of America is, if you ask the general public. There is a general consensus in our democracy that we should all share certain rights by birth, and any favoritism or uneven distribution of civil rights is ludicrous. So how do we go about determining and enacting what Phil might have been attempting to provoke? An action towards demanding those rights? Making the poets speak out and oppose the war? Do something to stop it? There are multiple ways that don't always have immediate and obvious effects, but we can see the tide is changing now.

As far as opposing anti-gay sentiment goes, an issue Phil perhaps didn't intend to invoke but is mixed up in here just the same, that's a seemingly bottomless can of worms that we can't seem to get a lid on. Anti-gay sentiment is actively promoted by the religious right, by very liberal heterosexuals, and even subtly within the gay community itself (though I'm not going to start my own gay bashing campaign here by identifying how). How do we respond to the absurd logic of it all? Little by little in classrooms, through media, in conversation, writing letters to *our* representatives, via comedy, etc. I like Larry Black's response to the political right's proclamation that "Homosexuality is a threat to the American family": <http://www.youtube.com/watch?v=6WW6AFu1RF0> - his final scenario isn't politically correct, but it draws attention, in an artificial and crude way (that's also somewhat clever), to the absurdity of this slogan. Ah, comedy: always about something serious. The great leveler, etc. But not all comedy is successful, eh?

I mentioned the Westboro church before -- even a Fox News anchor tries to respond to these idiots by turning their language in on them -- "You are an abomination!" No show-stopping intellectual arguments here: just a nice little twist, that I'm sure was unplanned, but worthwhile just the same. The Australian guy, also far from behaving in a politically correct fashion, takes the extremist's over-preached and worn-out abstract notion that homosexuality is bad by invading the extremist's comfort zone: <http://www.youtube.com/watch?v=S8cN2pB3MCE> No great shakes, but it's nice to see the confident foundation of dogmatic preaching grow extremely uncomfortable in the face of what he knows is "bad" and not know what to do with it up close. The self-proclaimed Man of God runs to get his mommy, poor baby.

Anyway, I'm not coming up with stellar examples here - but I'd say this issue is larger than whether or not Phil made it clear if he were joking or not. I think the issue is about the effectiveness of his joke, whether or not his purpose was recognized, if his cause were taken up by a few or more, and if there are dangers in his methodology (as noted by Tod).

In my humble (and perhaps, singular) opinion, this debate warrants much more attention because it speaks to the even larger issue of how do we get messages across and believed on a larger scale. If I got mad every time I heard someone jokingly dismiss certain views because a bitch or a dyke or an oppressed woman held them, no matter how lame or misguided the attempt, I'd be in a state of perpetual anger -- and an ineffective citizen.

My twenty five and a half cents,

Amy King

p.s. I'm a fan of the motto, "If it's a joke, we should both be laughing." etc.

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[↑ Contents](#)

591. **charles alexander**

Re: Homophobia: The last acceptable bigotry in America?

Sun 28 Jan 2007

Thank you, Michael Tod Edgerton, and Mark Salerno, for your sense on this matter. I think a lot of us saw that Primeau post in horror, and just quit reading. If he was joking, it was a really bad joke. Your responses have been clear and entirely justified. I hope a lot of people on this list support what you have to say.

Charles

At 09:17 AM 1/28/2007, you wrote:

>First, thanks to Mark Salerno for being the one exception. However, I
>cannot believe that NO ONE else has posted with their own outrage at Phil
>Primeau's bigoted remarks below. Even if he wasn't serious, I would think
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>Tod

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>Everyone is raving about the all-new Yahoo! Mail beta.
charles alexander / chax press
fold the book inside the book keep it open always read from the
inside out speak then

[↑ Contents](#)

592. **Phil Primeau**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

All of you quit your whining and get lives outside of feigning moral outrage over the supposed "oppression" suffered by the 3% of our society.

One needs not look beyond this little storm of discussion to understand why poets have been marginalized by mainstream America. Most of you are living, breathing caricatures. It's pathetic. And hilarious, too. Lots of laughs.

P.S. I'm a fan of the motto, "If it's a joke, it's a joke, and if you don't like it then don't laugh and ignore it instead of being a self-righteous prick."

[↑ Contents](#)

593. **amy king**

I'm not racist! I'm not homophobic!

Sun 28 Jan 2007

I just re-read Tod's post and my own, and I realized that I basically reiterated his main points without actually addressing the immediate and obvious issue at hand: the acceptability of homophobia in whatever form, joke or sermon, it arrives in.

Phil invoked homophobic sentiment in his post for a cause he hasn't clarified yet. The optimist in me thinks he did so to inspire action against the war somehow. The poet in me dismissed it as a lame effort. The human in me ignored the implications of employing homophobia as a tool, once again.

Regardless of Phil's purpose, his invocation of homophobia does speak mountains about the acceptability of anti-gay sentiment in this country, as Tod aptly pointed out. Beyond curtailing offensive remarks, I don't think we have even begun to examine the ways in which we enact and incorporate our biases. Nor do we want to, especially when the immediate repercussions don't pertain to us directly or have bearing on our own safety.

Tod has a very strong point that I find myself in total agreement with (though I'm slow in response by my own conditioned lack of -- and numbed -- awareness): Phil has not clarified his position, and by default, appears to be okay with the idea that others may read his remarks as homophobic.

Additional listserve members have responded to Tod's initial post of query with more mockery, as though Tod's anger and fear weren't justified by the anti-gay climate and society we live in. Instead, he was, in turn, mocked for not 'getting it,' thus creating another sect of righteous elitism (I.e. "We understand the parody; he's just too sensitive"). Since then, he has clarified why he was so distraught by Phil's post with some very real and harsh reasons -- and Phil and his defenders respond with the ease of silence.

How sad that a few words from Phil, and a few less from some insensitive others, could have cleared the air on the list many posts ago. How sad that I didn't bat an eye at the language Phil invoked because I just thought his "joke" was flat and didn't even think about the weight of using, yet again, more homophobic language in such an ineffective way that might be problematic.

I'm no censor, but I do know, from experience, that none of us is above examining the ways in which we might be homophobic and perpetuate that kind of hate -- but such an examination requires a suppression of pride and an acknowledgement that we are, to some degree, products of our environment. That acknowledgment also requires we assume responsibility for the language we use and the necessary explanations when we are misunderstood, even when people assume our good intentions.

I grew up in a culture where racism was finely-woven into the fabric of the reality that I knew. When I moved north, I chose to commit to an extreme self-examination of the ways in which racism informed my behaviors and the things I said. I learned by trial and error, and very often, that required me to be humble. I've had to explain myself, apologize, and feel embarrassed by my own fallibility.

So have I purged myself of my racist beliefs? Hell no. Even recently, I found myself questioning a very subtle lens I was viewing a friend through. I had to re-think something even deeper in relation to a racist notion I didn't even realize I harbored. But I'm a liberal who believes in speaking out against stereotypes and demanding inalienable rights across the board! But my intellect doesn't mean I'm exempt from holding people beside the looking glass of this cultures' firmly-planted racism - and therefore, I'm not above examining my own behaviors. This same argument holds true for my own homophobia.

Okay, this is getting too sermon-like, apologies, but as I mentioned and Tod has already clearly noted, I really don't believe we've developed any kind of awareness of just how perpetuated and acceptable homophobia is, even among us joking liberals. Mock those absurdities all you want, but until we get some sort of handle on the very real and complex system of homophobia, we should at least make a conscious effort to be sensitive when it comes to employing insurrectionary tools that use that derogatory language, and that of any other "ism".

Amy

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[↑ Contents](#)

594. **Alan Sondheim**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

Wow Phil you got me on this one! And thanks for telling me why I've been marginalized. I suppose you fight your battles on the streets - not like the rest of us chained to our computers.

Of course we're pathetic, and you're right on calling us on it!

And your motto - that 'prick' comment - terrific. Love the anatomical issue, and the little woman with the bun in the oven appreciates it too.

- Alan (who agrees with everything Ann Coulter writes)

On Sun, 28 Jan 2007, Phil Primeau wrote:

All of you quit your whining and get lives outside of feigning moral outrage over the supposed "oppression" suffered by the 3% of our society.

One needs not look beyond this little storm of discussion to understand why

poets have been marginalized by mainstream America. Most of you are living, breathing caricatures. It's pathetic. And hilarious, too. Lots of laughs.

P.S. I'm a fan of the motto," "If it's a joke, it's a joke, and if you don't like it then don't laugh and ignore it instead of being a self-righteous prick."

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===== Work on YouTube, blog at
http://nikuko.blogspot.com . Tel [REDACTED]. Webpage directory
http://www.asondheim.org . Email: [REDACTED].
http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU
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=====

[↑ Contents](#)

595. **Michael Tod Edgerton**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

"SUPPOSED oppression"?!? Tell Mathew Shepard's or Brandon Teena's family that they're making too big a deal out of their loved one's "supposed oppression". Tell that to anyone who's been gaybashed, who's gone through months or even years of "conversion" therapy, of painful denial and self-hatred, whose families and friends have turned their backs on them.

And *I'm* the "self-righteous prick"? So everyone who's ever spoken out about oppression should just shut up and stop being self-righteous pricks, or does that only apply to those speaking out against that oppression which only affects the mere "3%" (not accurate--not that any such statistic could be) who, therefore, as you seem to feel, simply don't matter? You fucking asshole!

I think this post makes your bigoted views crystal clear, and none of us "3 percenters" on the list (though where are they all now?!?) should have to deal with this bullshit.

I certainly wish I hadn't read your post at all!

What else can I, in my "self-righteous" anger, say to you: Go to hell.

And for the rest of the list--NO, it is NOT best to simply ignore these people. I frankly resent being told--privately--to be quiet and let it "just go away" (the

problem doesn't just go away). Certainly, for my own well-being, I need both to express my anger and, then, let it go.

James Baldwin, from "Notes for a Native Son":

Hatred, which could destroy so much, never failed to destroy the man [sic] who hated and this was an immutable law. It began to seem that one would have to hold in the mind forever two ideas which seemed in opposition. The first was acceptance, the acceptance, totally without rancor, of life as it is, and men as they are: in the light of this idea, it goes without saying that injustice is a commonplace. But this did not mean that one could be complacent, for the second idea was of equal power: that one must never, in one's own life, accept these injustices as commonplace but must fight them with all one's strength. This fight begins, however, in the heart and it now had been laid to my charge to keep my own heart free of hatred and despair.

Tod

Phil Primeau <[REDACTED]> wrote: All of you quit your whining and get lives outside of feigning moral outrage over the supposed "oppression" suffered by the 3% of our society.

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"There's the mute probability of a reciprocal lack of understanding"

- Mei-mei Berssenbrugge

TV dinner still cooling?

Check out "Tonight's Picks" on Yahoo! TV.

[↑ Contents](#)

596. **V Nicholas LoLordo**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

I think this episode, and countless others like it on the Poetics list, can be understood pretty easily.

The notion of political correctness, and the whole tedious right-wing mobilization against it, gives fundamentally cruel people the option of seeing

themselves as brave crusaders against oppression or clear-eyed seekers of truth.

In any particular case, the person may actually think of himself as a courageous free speech hero; most of the time, it's simply the cynical deployment of a convenient defense.

Typically, we--the left--respond with earnest efforts at self-analysis, considerations of the stakes of satire, admissions of the value of free speech, etc, etc. We assume that the person in question is acting in good faith. End result? Much wasted time.

I think Edgerton's question deserves an answer. If we're doomed to be cast as humorless censors, then why not play the part? Is this a moderated list, or isn't it? In a sense, we currently have the worst of both worlds....

V Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [REDACTED]

Fax: [REDACTED]

[↑ Contents](#)

597. **Michael Cross**

Atticus/Finch presents: John Taggart's "Unveiling/Marianne Moore"

Sun 28 Jan 2007

[Please forward this message to all interested parties!]

Atticus/Finch is honored to present you, dear readers, with our ninth chapbook production of poems for readers of poetry, John Taggart's "Unveiling/Marianne Moore" (a book of poems).

Taggart's work is as much meditative biography (interestingly charged with the eros and wonder of a reader shook to fidelity and held there by a lifelong effort at interface and understanding) as it is investigative reflection on practice and place. Taggart's pattern-writing strips the figure of its cultural residue, unveiling the troubled relationship between homage, mentorship, and aufhebung, working Moore's "bios" through an intimate subjectivization founded on syntactical disruption, insistence, and circularity. Taggart's shifting

sense of "relating to" adds propulsion to the poem's many registers (fragmented stutters and long lines), pushing by paradigmatic degrees of thinking-forth-back-and-between. The subsequent score shows the marks of a master's marginalia superimposed on the specter of a marginalized master. A hyphen that proves, perhaps, Nietzsche's dictum that true homage betrays the master: here Taggart "betrays," not by infidelity or treachery, but by baring, exposing—making manifest.

Visit our website, www.atticusfinch.org, to read sample poems and take a look at the cover (click on the book's title for all the details). We're still working on getting Pay Pal (I know, I know!), so, until then, all books are mail order only.

To obtain a copy, send \$8 (well-concealed cash, check, or money order (made payable to Michael Cross)) to:

Atticus/Finch Chapbooks
c/o Michael Cross
State University of New York at Buffalo
Samuel Clemens Hall #306
Buffalo NY 14260-4610

And keep your eyes peeled for the following A/F volumes:

Patrick F. Durgin, *Imitation Poems* (Spring/Summer 2007)
Rob Halpern and Taylor Brady, *TBA* (Fall/Winter 2007)

[↑ Contents](#)

598. **George Bowering**
Re: New Beard of Bees Chapbook
Sun 28 Jan 2007

It's ?

On 28-Jan-07, at 7:32 AM, Eric Elshtain wrote:

> Beard of Bees Press is pleased to announce it's first entry of the new
> year:
> _No Matter_ by Joel Chace.
>
> <http://www.beardofbees.com/chace.html>
>
> Yours,
>
> Eric E.
>
> Eric Elshtain

> Editor
> Beard of Bees Press
> <http://www.beardofbees.com>
>
>
George
Satisfied with his undergarments.

[↑ Contents](#)

599. **Joe Amato**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

Right on, Nick, Alan, Tod, Amy, Mark, others...

PP, your insensitivity really lowers the caliber of this list environ. More importantly, you're *hurting people*. Now please don't respond by saying that you don't give a shit. Each time you post, things get worse.

Tod -- I'm sure you have the support of the vast majority on this list. Now, I don't think I want to see 1000 posts over the next day or two corroborating this fact. The list becomes untenable in that event, ergo Nick's provocation.

At any rate, when we finally get to the point at which someone has baited us into name-calling, esp. here online, not much good will come of same. I can't fault anyone for getting good and pissed, no. But we probably could all stand a cooler rhetoric when confronted with asshole behavior.

Oops. You get the point.

Semper fi,

Joe

I think this episode, and countless others like it on the Poetics list, can be understood pretty easily.

The notion of political correctness, and the whole tedious right-wing mobilization against it, gives fundamentally cruel people the option of seeing themselves as brave crusaders against oppression or clear-eyed seekers of truth.

In any particular case, the person may actually think of himself as a courageous free speech hero; most of the time, it's simply the cynical deployment of a convenient defense.

Typically, we--the left--respond with earnest efforts at self-analysis, considerations of the stakes of satire, admissions of the value of free speech, etc, etc. We assume that the person in question is acting in good faith. End result? Much wasted time.

I think Edgerton's question deserves an answer. If we're doomed to be cast as humorless censors, then why not play the part? Is this a moderated list, or isn't it? In a sense, we currently have the worst of both worlds....

V Nicholas LoLordo
Assistant Professor
Department of English
University of Nevada-Las Vegas
4505 Maryland Parkway
Box 455011
Las Vegas, NV 89154-5011

Phone: [REDACTED]
Fax: [REDACTED]

[↑ Contents](#)

600. **George Bowering**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

God, this is boring.

On 28-Jan-07, at 12:45 PM, Joe Amato wrote:

- > Right on, Nick, Alan, Tod, Amy, Mark, others...
- >
- > PP, your insensitivity really lowers the caliber of this list environ.
- > More importantly, you're *hurting people*. Now please don't respond
- > by saying that you don't give a shit. Each time you post, things get
- > worse.
- >
- > Tod -- I'm sure you have the support of the vast majority on this
- > list. Now, I don't think I want to see 1000 posts over the next day
- > or two corroborating this fact. The list becomes untenable in that
- > event, ergo Nick's provocation.
- >

> At any rate, when we finally get to the point at which someone has
> baited us into name-calling, esp. here online, not much good will come
> of same. I can't fault anyone for getting good and pissed, no. But we
> probably could all stand a cooler rhetoric when confronted with
> asshole behavior.

>

> Oops. You get the point.

>

> Semper fi,

>

> Joe

>

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>> list, can be understood pretty easily.

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>> themselves as brave crusaders against oppression or clear-eyed
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>> courageous free speech hero; most of the time, it's simply the
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>> be cast as humorless censors, then why not play the part? Is this a
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>>

>>

>> ***

>>

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>

George Bowering, M.A.
Acclaimed for his modesty.

[↑ Contents](#)

601. **Poetics List** ***Poetics List Policy***

Sun 28 Jan 2007

6. Cautions

"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone-- subscriber or not. This of course includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

In enforcing this policy, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

For reasons of basic security, we do not allow pseudonymous subscriptions or postings.

[↑ Contents](#)

602. **Tom Beckett** ***Re: Homophobia: The last acceptable bigotry in America? - A New Tune?***

Sun 28 Jan 2007

Phil Primeau has a track record of calling people names and looking for attention through provocative remarks. That reflects not at all on his putative

targets and says a great deal about his own character. My inclination is to not take the bait. The man needs attention. I, for one, will deny it to him.

[↑ Contents](#)

603. **Christopher Filkins**

Re: poems of PEACE and war

Sun 28 Jan 2007

William Stafford. William Everson.

Try educating yourself Phil. It helps.

On 1/27/07 12:02 AM, "Phil Primeau" <[REDACTED]> wrote:

All wars are poets' wars. No real poet has or ever will oppose the honest release of armed conflict. Except the queer ones and maybe the coward ones, but everyone knows that they're ultimately meaningless because their works will only make their way into public school curriculums in the must demeaning of ways: "Oh, Allen Ginsberg was a gay Jew pote who thought a lot of crazy thoughts that no one cares about these days..." Ginsberg that old cowardly cunt. What a piece of rubbish, that man. His cowardice. Hhaa.

U.S.A.

VICTORY IN IRAQ

HOO-AH

PP

[↑ Contents](#)

604. **Daniel Zimmerman**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

I agree. On this list, at least, the horse has died.

By saying this, I don't at all mean to diminish the wider relevance of hate/stupidity/bigotry as an issue, but I don't read Poetics for that.

How about your reactions to

<http://www.thecommonreview.org/spotlight.html>
as it affects cultivating a readership for poetry?

I assume, from many posts here, that E. D. Hirsch, Jr. may not seem relevant. I also assume that, in some ways, the kinds of poetry many of us write today may not require much in the way of background knowledge

for "comprehension," the "materiality" of the text having supplanted the need for such sophistication with an appetite for a different kind of sophistication (e.g., Gertrude Stein's, et seq.). Anyhow, this topic might provoke a discussion of audience, at least, and of the role of a basic understanding of grammar and of syntax in order to appreciate their innovative warping as strengthening corrugation of the *materia poetica*.

Time to shift gears?

~ Dan

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

From: "George Bowering" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, January 28, 2007 3:51 PM

Subject: Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

God, this is boring.

On 28-Jan-07, at 12:45 PM, Joe Amato wrote:

Right on, Nick, Alan, Tod, Amy, Mark, others...

*PP, your insensitivity really lowers the caliber of this list environ. More importantly, you're *hurting people*. Now please don't respond by saying that you don't give a shit. Each time you post, things get worse.*

Tod -- I'm sure you have the support of the vast majority on this list. Now, I don't think I want to see 1000 posts over the next day or two corroborating this fact. The list becomes untenable in that event, ergo Nick's provocation.

At any rate, when we finally get to the point at which someone has baited us into name-calling, esp. here online, not much good will come of same. I can't fault anyone for getting good and pissed, no. But we probably could all stand a cooler rhetoric when confronted with asshole behavior.

Oops. You get the point.

Semper fi,

Joe

I think this episode, and countless others like it on the Poetics list,

can be understood pretty easily.

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George Bowering, M.A.
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[↑ Contents](#)

605. **Aaron Belz**
Ten Jens in St. Louis - Feb 1
Sun 28 Jan 2007

Good lord, it looks as though this is actually going to happen:

Jen Hofer
Jen Bervin
Jen Chapis
Jen Coleman
Jen Mueller
Jen MacKenzie
Jen Robinson
Jen Woods
Jen Gaby
Jen Scappettone
and
Jen Lyons

...Are all reading on the same night, February 1, at the Bottleworks in St. Louis, MO. More info can be found at the series website, <http://observable.org/readings/> There's even a printable handbill for you to post on your bulletin board- the perfect conversation starter.

It is the most ambitious Observable Reading ever! If you're anywhere within striking range, I hope you'll be there. It's free, as usual.

Aaron

P.S. There are actually eleven, if you count them. I don't know how that happened.

[↑ Contents](#)

606. **Simon DeDeo**
rhubarb is susan
Sun 28 Jan 2007

Hello all --

Three updates to rhubarb is susan this week: a review of Roberto Tejada's Krupskaya book, and one of Rachel Loden:

<http://rhubarbissusan.blogspot.com/2007/01/rachel-loden-lives-of-saints.html>
http://rhubarbissusan.blogspot.com/2007/01/roberto-tejada-retreat-amgd_28.html

as well as some reminiscences of MIT:

<http://rhubarbissusan.blogspot.com/2007/01/steven-levys-hackers.html>

Thanks for tuning in, and do join the discussion if you like.

Yours,

Simon

[↑ Contents](#)

607. **Anny Ballardini**

Re: Homophobia: The last acceptable bigotry in America?

Sun 28 Jan 2007

since I am blushing at my mistakes let me reformulate, since this morning "chained at my pc" and it is past midnight here, also thanks to Beckett and Zimmerman for the new directions, anyhow here's what I wanted to say:

I was taught that to work is a privilege, honestly earned bread has to be on your table.

apologies.

On 1/28/07, Anny Ballardini <[REDACTED]> wrote:

>

> This is very worrying:

> "The last acceptable bigotry in America is to be against the working
> class."

>

> I was thought that to work is a honorable privilege, honest earned bread
> has to be on the table.

>

>

> On 1/28/07, Haas Bianchi <[REDACTED]> wrote:

> >

> > The last acceptable bigotry in America is to be against the working
> > class.

> > If you live in the Midwest or Northeast you know what I mean. At least
> > Homosexuals have social currency but what does the resident of Flint,
> > Michigan have?

> >

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

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

> > On

> > Behalf Of Ruth Lepson

> > Sent: Sunday, January 28, 2007 10:34 AM

> > To: [REDACTED]

> > Subject: Re: Homophobia: The last acceptable bigotry in America?

> >

> > I didn't respond bec I thought it was a joke tho in bad taste & so many
> > people were writing abt it & one can't respond to everything but do feel
> > bad

> > for anyone who has been hurt by those exchanges. But the futurist
> > manifesto
> > included a phrase against feminism which no one mentioned--but they were
> > against everything in that adolescent male way that can be revolutionary
> > or
> > hurtful or fun or all 3. There weren't exactly hordes of writers
> > defending
> > women in the last exchanges abt that so don't start criticizing women
> > now!
> > we need to support each other.
> >
> >
> > On 1/28/07 11:17 AM, "Michael Tod Edgerton" <[REDACTED]>
> > >
> > wrote:
> >
> > > First, thanks to Mark Salerno for being the one exception. However, I
> > > cannot believe that NO ONE else has posted with their own outrage at
> > > Phil Primeau's bigoted remarks below. Even if he wasn't serious, I
> > > would think he would be horrified to think of the effect his words
> > > would have on someone who thought they were and clarify his post. BUt
> > > no. It is even more astounding that the responses that have come have
> > > been completely inane and certainly beside the point.
> > >
> > > Italian Futurism and its relationship to fascism is OBVIOUSLY not the
> > > point of my completely RHETORICAL question.
> > >
> > > Jason Q and Alexander J's belittling of the issue is completely
> > > asinine and insensitive. Your "Love God's Way" site is only partly
> > > funny and partly terrifying, and mostly funny only to those who aren't
> > > affected by it at all.
> > > There are real people who get caught up in those bullshit christian
> > > conversion programs, who are in a lot of pain; those programs only
> > > make it
> > > a lot worse.
> > > As ridiculous and deserving of ridicule as they are, in the context of
> > > this
> > > (non) discussion, it's a tacky move to post that. I can't believe that
> > >
> > > you're anything but straight to denounce my "righteousness"; no one
> > > who has had to del with this bullshit would be so flip about it.
> > >

> > > I know from personal experience--from being teased as a sissy as a
> > > child to hearing the word "gay" for the first time when I was ten,
> > > slung at me as a slur, discerning only that it meant something I
> > > shouldn't want to be called; from having homophobic remarks yelled at
> > > me by cowards driving quickly by in their cars to the equally
> > > cowardly, bigoted students who made homophobic remarks on my course
> > > evaluations--I know from personal experience that it is generally
> > > acceptable to be as openly, publically homophobic as one pleases,
> > > wherever one pleases. It's incredibly disappointing--and
> > infuriating--to
> > find that this listserv is no exception.
> > >
> > > If Phil Primeau was merely joking, then he was a complete ass to let
> > > me think otherwise. If I had made mock bigoted remarks which someone
> > > took seriously, I would go out of my way to say unambiguously that I
> > > was just joking in order to make fun of the bigots. That's the problem
> >
> > > with parody: it takes talent and intelligence to pull it off, and when
> > > you fail, you merely reproduce the very views you were trying to
> > parody.
> > >
> > > Even more infuriating is the fact there have been flurries of outraged
> >
> > > posts over any number of similar issues. If he had called women
> > > "cunts" in an obviously derisive manner (can it be otherwise?), or
> > > used words like nigger or kike or spic instead of "queers", and had
> > > refused to state that indeed he'd intended to be parodic and meant no
> > harm, then this list would be up in arms!
> > > But on the issue of homophobia: a virtual silence?!? This bothers no
> > > one else besides Mark??? I feel like I'm in an episode of the Twilight
> >
> > Zone!
> > >
> > > Tod
> > >
> > > Phil Primeau <[REDACTED]> wrote: All wars are poets' wars.
> > > No real poet has or ever will oppose the honest release of armed
> > > conflict. Except the queer ones and maybe the coward ones, but
> > > everyone knows that they're ultimately meaningless because their works
> > > will only make their way into public school curriculums in the must
> > > demeaning of ways: "Oh, Allen Ginsberg was a gay Jew pote who thought
> > > a lot of crazy thoughts that no one cares about these days..."

> > > Ginsberg that old cowardly cunt. What a piece of rubbish, that man.
> > His
> > cowardice. Hhaa.
> > >
> > > U.S.A.
> > > VICTORY IN IRAQ
> > > HOO-AH
> > >
> > > PP
> > >
> > >
> > >
> > > "There's the mute probability of a reciprocal lack of understanding"
> > > - Mei-mei Berssenbrugge
> > >
> > > -----
> > > Everyone is raving about the all-new Yahoo! Mail beta.
> >
>
>

[↑ Contents](#)

608. **Jason Quackenbush**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

no shit.

George Bowering wrote:

> God, this is boring.

>

>

> On 28-Jan-07, at 12:45 PM, Joe Amato wrote:

>

>> Right on, Nick, Alan, Tod, Amy, Mark, others...

>>

>> PP, your insensitivity really lowers the caliber of this list environ.

>> More importantly, you're *hurting people*. Now please don't respond

>> by saying that you don't give a shit. Each time you post, things get

>> worse.

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>> Tod -- I'm sure you have the support of the vast majority on this

>> list. Now, I don't think I want to see 1000 posts over the next day
>> or two corroborating this fact. The list becomes untenable in that
>> event, ergo Nick's provocation.
>>
>> At any rate, when we finally get to the point at which someone has
>> baited us into name-calling, esp. here online, not much good will come
>> of same. I can't fault anyone for getting good and pissed, no. But we
>> probably could all stand a cooler rhetoric when confronted with
>> asshole behavior.
>>
>> Oops. You get the point.
>>
>> Semper fi,
>>
>> Joe
>>
>>> I think this episode, and countless others like it on the Poetics
>>> list, can be understood pretty easily.
>>>
>>> The notion of political correctness, and the whole tedious right-wing
>>> mobilization
>>> against it, gives fundamentally cruel people the option of seeing
>>> themselves as brave crusaders against oppression or clear-eyed
>>> seekers of truth.
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>>> In any particular case, the person may actually think of himself as a
>>> courageous free speech hero; most of the time, it's simply the
>>> cynical deployment of a convenient defense.
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>>> Typically, we--the left--respond with earnest efforts at
>>> self-analysis, considerations of the stakes of satire, admissions
>>> of the value of free speech, etc, etc. We assume that the person in
>>> question is acting in good faith. End result? Much wasted time.
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>>> I think Edgerton's question deserves an answer. If we're doomed to
>>> be cast as humorless censors, then why not play the part? Is this a
>>> moderated list, or isn't it? In a sense, we currently have the worst
>>> of both worlds....
>>>
>>>
>>> ***
>>>

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[↑ Contents](#)

609. **Jason Quackenbush**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

This is a serious question, and maybe an attempt to direct this exchange in a more useful and interesting direction. Phil's original remark wasn't directed at any one person, but it has met with specific calls like this one against him as a person, many of which have even invoked 'list policy' as a reason for censoring him. I personally don't think such things are useful, and that the level of outrage directed at Phil's admittedly bad joke have not been commensurate with the outrageousness of his initial statement which to me was obviously a sort of satire of the kinds of gung ho patriotism that have been so common in political discourse over the last couple of years. to me, the whole thing looks like an attack on the parodist rather than the subject he's parodying, and that seems very misguided to me.

to Matthew tod Edgerton's and others points, what i find very discouraging on a list full of people who are engaged with language at the level of poetry, many of whom make a living by teaching people about poetry, is that there seems to be so little understanding that the parody Phil posted was not aimed at homosexuals, but rather at the blockheads who equate homosexuality with weakness and cowardice. Now, that equation itself has a certain kind of cultural currency, the underlying assumptions of which are not anti-gay so much as they are anti-woman. to whit: being sexually attracted to men is a feminine characteristic, therefore men who exhibit the trait are feminine and not

masculine and therefore lack the strength, bravery, and power of masculinity. The logic of the belief system is terribly flawed, but when it goes unanalyzed it has the force of stereotypical caricatures of the swishy queen obsessed with musical theater, the shrieking 'girlish' (a word I dislike, but use for lack of a better one) man who appears to aspire to the traditional female archetype of damsel in distress. Such images have long been the object of masculine scorn, and I think that satirical treatments of that scorn such as the one in Phil's initial post are therefore useful and serve a good end by revealing the barrenness of the underlying cultural logic. Self-righteously smacking down the effort because in the effort taboo words were used (which is my impression) is therefore counterproductive and only serves to reinforce other rightwing stereotypes of hypersensitive, overeducated politically correct liberals who have little to no contact with 'the real world' and are therefore not worth listening to.

I have nothing more to say on the subject. Please commence to tell me I'm an insensitive bigot for disagreeing with the consensus view that Phil Primeau's remarks were the remarks of an insensitive bigot.

Tom Beckett wrote:

> Phil Primeau has a track record of calling people names and looking for
> attention through provocative remarks. That reflects not at all on his putative
> targets and says a great deal about his own character. My inclination is to
> not take the bait. The man needs attention. I, for one, will deny it to
> him.

>
>
>
>

[↑ Contents](#)

610. **Derek Rogerson**

Poetics List

Sun 28 Jan 2007

Dear Poetics List subscribers:

Can someone here kindly post or contact me directly with the names of the people responsible for this list, its maintenance, operation, moderation and publishing standards, and how one might contact them to begin a dialogue?

In recent years this once exceptional academic list has deteriorated into a haven for libel and slander. I can no longer keep silent. Because I have been a member of this list (and also a direct victim of the libel it continues to tolerate) and this list chooses to syndicate its content on all the search engines and throughout the internet my name through my signature and other list members

citation of my name has made my identity irrevocably associated with the content appearing here. In short, this list has become a source of professional embarrassment for me and a serious liability in professional advancement.

There are messages the list has allowed which attack my person and use my name in malicious ways knowing that the content will appear on the internet through the search engines. It is truly hurtful and harmful to my person to see this happening and yet I know that others have been targeted for defamation, slander and libel even worse than myself. I hope this message reaches them wherever they are and that they too can join a dialogue to discuss how to repair these very serious mistakes that have allowed malicious content to be published on this public list.

I think the best thing to do is to recognize that libel, slander and defamation does indeed get published on this list and to agree that this is not acceptable when the list is very public and deliberately syndicated throughout the internet and the search engines. We should use this thread on the list to make these admissions.

The next thing we should do is look at the mechanisms available to us to correct the damage and discuss options to repair it.

I'm not sure who runs this list. There is a generic message (the "welcome message") which occasionally appears and contains rules and regulations of use but never in the many years that I have been a member of this list have I seen any enactment of those rules even as those rules are sometimes broken daily. If anything, the "welcome message" is reposted with more frequency as the only method available to list owners to moderate the malicious activity which occurs on the list.

Certainly if the executive officers of the university and its associated schools were made aware of even a sprinkling of some of the content it is publishing on this list it would shut-down the list in a heartbeat. I hope we can bring structure and reason to bear in an effort to avoid this (because eventually that would happen) and salvage, rebuild, and reclaim what was, again, once a proud literary resource.

Please don't pollute this thread with unhelpful comments. Let's pull our boots up by the straps and not be afraid to admit our mistakes in an effort to support and be a resource for everyone. The Poetics List has lost its way and must reacquire its sense of direction. How do we achieve this? Do you agree it's necessary? What is the next step?

Sincerely and without malice,

Derek Rogerson
Poetics List Subscriber

611. **Mairead Byrne**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

pp must have been joking. Poetry IS gay. If you took those three letters out of poetry, poetry would be heartbroken. And not in a good way, i.e., a way that could ever be productive. But in an as in *dead* way. Mairead

>>> [REDACTED] 01/28/07 1:23 PM >>>

Hi Tod,

I read Phil's post as an attempt at parody, though I didn't find it funny or creative in any regard. You're right: people attempt to mock very biased and extreme notions at risk of perpetuating the ideas -- mostly by default though. I think (& perhaps this is too generous on my part?) people want to mock those idiotic ideals, but don't really go about doing so in any clever or inventive way. It's almost as though they believe that simply repeating the extreme statements is enough to show how stupid those notions are (i.e. "only queers oppose the war" - extremists believe this wild notion as well as the opposite one that only queers support the war -- think Westboro Church).

Honestly, I think your anger at Phil's post is moreover about the irresponsibility of following that tired old method of just repeating the idiocies, as though that would drive the point home and cause us to act -- doing so in such a simplistic fashion that he risks confirming the beliefs of any extremists on the list. Phil didn't really employ any kind of imaginative use of language to point out something most of us on here didn't already know. I mean, who doesn't know that in order to dismiss Ginsberg's anti-war sentiment (& the power his version held) one simply pulls an ad hominem attack focused on his being gay or Jewish? We get it, we've heard it over and over, and it still isn't funny to hear it mocked. And sorry, but the same stale old mockery won't call anyone to action in an effort to oppose the war. Were we supposed to get angry that Ginsberg has been dismissed in the past and he continued to audibly oppose the war? Were we then suppose to feel guilt that he did so in the face of such miserable dismissals of his character? I'm sorry, Phil, but I'm trying to guess the intended trajectory of your parody, the effect was supposed to cause ...

So what works? Well, on this list, I'm going out on a limb here to say that we're probably all in close proximity on the belief scale of "live and let live", even if we don't "condone" certain behaviors within our "personal" lives. Hell, most of America is, if you ask the general public. There is a general consensus

in our democracy that we should all share certain rights by birth, and any favoritism or uneven distribution of civil rights is ludicrous. So how do we go about determining and enacting what Phil might have been attempting to provoke? An action towards demanding those rights? Making the poets speak out and oppose the war? Do something to stop it? There are multiple ways that don't always have immediate and obvious effects, but we can see the tide is changing now.

As far as opposing anti-gay sentiment goes, an issue Phil perhaps didn't intend to invoke but is mixed up in here just the same, that's a seemingly bottomless can of worms that we can't seem to get a lid on. Anti-gay sentiment is actively promoted by the religious right, by very liberal heterosexuals, and even subtly within the gay community itself (though I'm not going to start my own gay bashing campaign here by identifying how). How do we respond to the absurd logic of it all? Little by little in classrooms, through media, in conversation, writing letters to *our* representatives, via comedy, etc. I like Larry Black's response to the political right's proclamation that "Homosexuality is a threat to the American family": <http://www.youtube.com/watch?v=6WW6AFu1RF0> - his final scenario isn't politically correct, but it draws attention, in an artificial and crude way (that's also somewhat clever), to the absurdity of this slogan. Ah, comedy: always about something serious. The great leveler, etc. But not all comedy is successful, eh?

I mentioned the Westboro church before -- even a Fox News anchor tries to respond to these idiots by turning their language in on them -- "You are an abomination!" No show-stopping intellectual arguments here: just a nice little twist, that I'm sure was unplanned, but worthwhile just the same. The Australian guy, also far from behaving in a politically correct fashion, takes the extremist's over-preached and worn-out abstract notion that homosexuality is bad by invading the extremist's comfort zone: <http://www.youtube.com/watch?v=S8cN2pB3MCE> No great shakes, but it's nice to see the confident foundation of dogmatic preaching grow extremely uncomfortable in the face of what he knows is "bad" and not know what to do with it up close. The self-proclaimed Man of God runs to get his mommy, poor baby.

Anyway, I'm not coming up with stellar examples here - but I'd say this issue is larger than whether or not Phil made it clear if he were joking or not. I think the issue is about the effectiveness of his joke, whether or not his purpose was recognized, if his cause were taken up by a few or more, and if there are dangers in his methodology (as noted by Tod).

In my humble (and perhaps, singular) opinion, this debate warrants much more attention because it speaks to the even larger issue of how do we get messages across and believed on a larger scale. If I got mad every time I heard

someone jokingly dismiss certain views because a bitch or a dyke or an oppressed woman held them, no matter how lame or misguided the attempt, I'd be in a state of perpetual anger -- and an ineffective citizen.

My twenty five and a half cents,

Amy King

p.s. I'm a fan of the motto, "If it's a joke, we should both be laughing." etc.

Get your own web address.

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[↑ Contents](#)

612. **Joe Amato**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

Jason, I hear you. But someone who writes

"feigning moral outrage over the supposed 'oppression' suffered by the 3% of our society"

is not operating satirically. Or am I missing something? If the satire seemed clumsy to some of us, it's possibly b/c behind it lay this kind of attitude.

Now if I'm wrong about this, I'm willing to say so. But that would require that PP admit to caring about those identified via his "satire" as targets of scorn -- among which are gays.

OK? This really isn't rocket science. All PP has to admit to is caring about the situation that Tod so passionately decries. And that's real easy to do. Real easy.

Best,

Joe

[↑ Contents](#)

613. **Lea Graham**

Re: My Blog has Changed

Sun 28 Jan 2007

that's good. now fill the fucker out! can't wait to see it. send them a photo that has me in it!!

how are you?

i'm weirdly better this week, but confused. stay/leave? i'm moving into another apt. in the next week. wish you were coming down.

more later brother.

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

From: "Haas Bianchi" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, January 28, 2007 11:46 AM

Subject: My Blog has Changed

Some of you read my blog at collagepoet.blogspot.com

*That blog is not accessible to me anymore as I screwed up the move from Blogger to Google so
I have a new blog <http://irasiblepoet.blogspot.com/>*

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

[↑ Contents](#)

614. **Lea Graham**

oops

Sun 28 Jan 2007

Apologies for the mis-sent note. LG

[↑ Contents](#)

615. **Jesse Crockett**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

Nobody is just a caricature, Phil. Someone said, and i paraphrase, that the most boring actual person is much more complex than the most interesting character from the literature.

But yeah, don't just be a poet. Be an editor. Listenlight <<http://listenlight.net>> gets me laid.

Peace.

Phil Primeau wrote:

- > All of you quit your whining and get lives outside of feigning moral
- > outrage
- > over the supposed "oppression" suffered by the 3% of our society.
- >
- > One needs not look beyond this little storm of discussion to
- > understand why
- > poets have been marginalized by mainstream America. Most of you are
- > living,
- > breathing caricatures. It's pathetic. And hilarious, too. Lots of laughs.
- >
- > P.S. I'm a fan of the motto, "If it's a joke, it's a joke, and if you
- > don't
- > like it then don't laugh and ignore it instead of being a self-righteous
- > prick."

[↑ Contents](#)

616. **me**

a new START . . .

Sun 28 Jan 2007

Announcing, pronouncing, denouncing, and renouncing the beginning of the end of the beginning of the end of a mentotal, insanitary, totemporal, monumomentary, sermonotonal, solomovement:

<http://gringocarioca.com>

Please feel free to spread the WORD . . .

Enjoy,

gringocarioca

P.S. This message will (not) self-deconstruct!

--

<http://gringocarioca.blogspot.com>

[↑ Contents](#)

617. **ALDON L NIELSEN**

Re: Homophobia: The least acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

Dear George:

I know we haven't been in correspondence so much lately, but when I saw you invoke my name so directly, and on the POETICS list no less (hey -- this omniscience thing brings a lot to my attention), I thought I'd better clear something up.

I thought that everyone knew that part in my book where it says I gave those guys up to unclean lusts after one another was a parody. We certainly got a big laugh out of it at the writers' conference. I'm really sorry the joke hasn't come off so well these past few millennia. I'm even sorrier to hear you're bored. I think you'll find the next edition a whole lot clearer on this and just about every other subject. Up here, we're astonished at what a tin ear most of you have for tone. I suppose translation is part of the problem.

On the other hand, that part about me coming back soon was meant in all seriousness. Y'all better start getting your ducks in a line. You might start by treating one another as you would be treated. I hope that part, at least, came across even in the Canadian Revised Standard Version.

Give my regards to all -- Remind them that I'm watching.

Yours,
God

On Sun, 28 Jan 2007 12:51:27 -0800 UB Poetics discussion group wrote:

God, this is boring.

[↑ Contents](#)

618. **Eric**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Sun 28 Jan 2007

>>Tell that to anyone who's been gaybashed, who's gone through months or even years of "conversion" therapy, of painful denial and self-hatred, whose families and friends have turned their backs on them.

Tod makes a good point, but there's no really sense privileging being gay or female or disabled or of minority ethnicity. There's no sense in privileging being bookish or smarter or exceedingly average or exceptionally beautiful or exceedingly stupid.

Everybody suffers and gets picked on ... and the degree to which they suffer or get picked on is not necessarily a function of their "group" identification. All kinds of people get bashed, and when they get bashed, they get bashed as individuals, not groups. Tanya gets bashed or Tony gets bashed, and their blood on the sidewalk is an individual's blood, not the blood of some Platonic "group." Not gay blood or straight blood or ethnic blood ... an individual's blood.

In fact, these Gramscian notions of "group rights" trumping "individual rights" probably do more harm than good. They fragment an already fragmented people ... bitter little enclaves hypersensitive to their oppressed group identity, facing off against the "oppressive master narrative" that is in reality our cumulative culture.

All of which is not to argue against sensitivity or the prosecution of hate crimes, but rather to argue against the labels through which sensitivity is dispensed. All these Gramscian labels, these group sensitivities, are, paradoxically, desensitizing to our universal fear and vulnerability. Instead of emphasizing the ways we cannot understand each other ("you as a nonchessplayer cannot possibly understand the suffering and alienation I, as a chessplayer, have endured in mainstream America") perhaps we would be better served by emphasizing the ways we can understand each other ... as individuals.

Cold comfort to someone who's been bashed for being perceived as "gay," but again, and this is the point, cold comfort to that individual.

[↑ Contents](#)

619. **Alexander Jorgensen**

Last Word on "Last Acceptable Bigotry in America"

Mon 29 Jan 2007

For the record, it's probably best we don't assume any of the figures involved in what seems to be spiraling into something other than a flippant and, perhaps, misinterpreted or not remark are pious - nor any of the individuals providing commentary.

To Derek Rogerson: While your speech thoughtful, you do not have the right to have your feelings protected. Sorry, but that's what mothers are for, or lovers, friends - nor, I think, to come off as a kind of tattle-tale.

And, of course, nobody has considered how bigotry towards Asian-Americans is welcome by nearly everybody (but, of course, mostly in those subtle ways easily

brushed off by the mainstream) - and now I am focusing on the US, mostly because of the reliable parochial tone spouted by many on this list. Were we talking about white working class folk? Because if we're not honest, here - especially given the theatrics and moral overtones.

Of the link I posted and was derided, it came byway - <http://www.crooksandliars.com/2007/01/26/>

[The music that makes you "A Gay"
Filed Under: Wingnuts, Satire, Religious Right, Gay Rights] Hardly hate-speech-filled or Islamophobic, this website should be visited often.

Has anyone ever heard or used the term: FISH? DARK MEAT? I sure haven't, but then again I like to pretend, as some of us do, that people are, generally speaking, warm-hearted.

Since some of us have bit knowledge of multiple cultures, let's leave it at that. I don't want to be accused of perpetuating/promulgating (not quite as lazy as was yesterday morning, the haze of wonderful Bacchanalia performance @ 2:30am in bitterly cold Milwaukee having worn off) that old humbug, insensitivity - words all I have, at this moment, against the dog-eat-dog.

We have our opinions, sure, some more informed than others, which is to be expected - par the course, as they say. But I am bewildered and sincerely troubled as to why we've been reminded of the POETICS LIST POLICY.? As to why omnipotent eyes might warn us against flaming (on this one). Sure, Phil's a flamer, but any well-centered individual is apt to be from time to time.

Must say that I find it offensive when someone who doesn't know me starts calling me bad names or using bad words both in their postings and via back channel. Too, I find this US-style barbarity with regards to controlling ideas and speech an exacting poison. Tika-tika-tika-tika...

I think am glad Aldon, George and Mairead are out there looking over us, he said.

AGJ

___ Expecting? Get great news right away with email Auto-Check. Try the Yahoo! Mail Beta.

http://advision.webevents.yahoo.com/mailbeta/newmail_tools.html

[↑ Contents](#)

620. **Alexander Jorgensen**

Re: Homophobia: The least acceptable bigotry in America? - A New Tone?

Mon 29 Jan 2007

For the record, it's probably best we don't assume any of the figures involved in what seems to be spiraling into something other than a flippant and, perhaps, misinterpreted or not remark are pious - nor any of the individuals providing commentary.

To Derek Rogerson: While your speech thoughtful, you do not have the right to have your feelings protected. Sorry, but that's what mothers are for, or lovers, friends - nor, I think, to come off as a kind of tattle-tale.

And, of course, nobody has considered how bigotry towards Asian-Americans is welcome by nearly everybody (but, of course, mostly in those subtle ways easily brushed off by the mainstream) - and now I am focusing on the US, mostly because of the reliable parochial tone spouted by many on this list. Were we talking about white working class folk? Because if we're not honest, here - especially given the theatrics and moral overtones.

Bigotry. Seems some are so far removed they lack the insight to even feign righteousness convincingly.

Of the link I posted and was derided, it came byway - <http://www.crooksandliars.com/2007/01/26/>

[The music that makes you "A Gay"
Filed Under: Wingnuts, Satire, Religious Right, Gay
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time to time.

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bad words both in their postings and via back channel.
Too, I find this US-style barbarity with regards to
controlling ideas and speech an exacting poison.
Tika-tika-tika-tika...

I think am glad Aldon, George and Mairead are out
there looking over us, he said.

AGJ

___ Any questions? Get answers on any topic at www.Answers.yahoo.com. Try
it now.

[↑ Contents](#)

621. **Laura Winton**

Re: Homophobia: The last acceptable bigotry in America?

Mon 29 Jan 2007

There are still lots of acceptable forms of bigotry. Making fun of fat people. (New Eddie Murphy movie anyone?) Making fun of the working class. (I know exactly what you mean and have ranted against it at more than one piece of theatre.) Fag jokes. It's always tempting to chime in with which bigotry is still most prevalent or still acceptable, but then we risk getting sucked into what I call "suffering contests."

All bigotry is bullshit whether it's "socially acceptable" or not. It's maybe more depressing when it's socially acceptable . . .

I didn't see the original post at the time because I'm so swamped with work, so now I'm kind of behind in the whole thing. But from the repost in the response, surely it had to be meant as an ironic rant about the marginalization of poetry and the marginalized people who write it. I say surely as in I certainly hope so anyway . . . I suppose this is where text alone fails us--irony vs. sincere bigotry get hard to sort out without winks, gestures, tones of voice.

(Thank god for emoticons.)

=8-0

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

From: Haas Bianchi [mailto:██████████]

Sent: Sunday, January 28, 2007 11:06 AM

Subject: Re: Homophobia: The last acceptable bigotry in America?

The last acceptable bigotry in America is to be against the working class. If you live in the Midwest or Northeast you know what I mean. At least Homosexuals have social currency but what does the resident of Flint, Michigan have?

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

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

Behalf Of Ruth Lepson

Sent: Sunday, January 28, 2007 10:34 AM

To: ██████████

Subject: Re: Homophobia: The last acceptable bigotry in America?

I didn't respond bec I thought it was a joke tho in bad taste & so many people were writing abt it & one can't respond to everything but do feel bad for anyone who has been hurt by those exchanges. But the futurist manifesto included a phrase against feminism which no one mentioned--but they were against everything in that adolescent male way that can be revolutionary or hurtful or fun or all 3. There weren't exactly hordes of writers defending women in the

last exchanges abt that so don't start criticizing women now! we need to support each other.

On 1/28/07 11:17 AM, "Michael Tod Edgerton" <[REDACTED]> wrote:

- > First, thanks to Mark Salerno for being the one exception. However, I
- > cannot believe that NO ONE else has posted with their own outrage at
- > Phil Primeau's bigoted remarks below. Even if he wasn't serious, I
- > would think he would be horrified to think of the effect his words
- > would have on someone who thought they were and clarify his post. BUt
- > no. It is even more astounding that the responses that have come have
- > been completely inane and certainly beside the point.
- >
- > Italian Futurism and its relationship to fascism is OBVIOUSLY not the
- > point of my completely RHETORICAL question.
- >
- > Jason Q and Alexander J's belittling of the issue is completely
- > asinine and insensitive. Your "Love God's Way" site is only partly
- > funny and partly terrifying, and mostly funny only to those who aren't
- > affected by it at all.
- > There are real people who get caught up in those bullshit christian
- > conversion programs, who are in a lot of pain; those programs only make it
- > a lot worse.
- > As ridiculous and deserving of ridicule as they are, in the context of
- > this
- > (non) discussion, it's a tacky move to post that. I can't believe that
- > you're anything but straight to denounce my "righteousness"; no one
- > who has had to del with this bullshit would be so flip about it.
- >
- > I know from personal experience--from being teasd as a sissy as a
- > child to hearing the word "gay" for the first time when I was ten,
- > slung at me as a slur, discerning only that it meant something I
- > shouldn't want to be called; from having homophobic remarks yelled at
- > me by cowards driving quickly by in their cars to the equally
- > cowardly, bigoted students who made homophobic remarks on my course
- > evaluations--I know from personal experience that it is generally
- > acceptable to be as openly, publically homophobic as one pleases,
- > wherever one pleases. It's incredibly disappointing--and infuriating--to
- > find that this listserv is no exception.
- >
- > If Phil Primeau was merely joking, then he was a complete ass to let
- > me think otherwise. If I had made mock bigoted remarks which someone
- > took seriously, I would go out of my way to say unambiguously that I

> was just joking in order to make fun of the bigots. That's the problem
> with parody: it takes talent and intelligence to pull it off, and when
> you fail, you merely reproduce the very views you were trying to parody.
>
> Even more infuriating is the fact there have been flurries of outraged
> posts over any number of similar issues. If he had called women
> "cunts" in an obviously derisive manner (can it be otherwise?), or
> used words like nigger or kike or spic instead of "queers", and had
> refused to state that indeed he'd intended to be parodic and meant no
harm, then this list would be up in arms!
> But on the issue of homophobia: a virtual silence?!? This bothers no
> one else besides Mark??? I feel like I'm in an episode of the Twilight
Zone!
>
> Tod
>
> Phil Primeau <[REDACTED]> wrote: All wars are poets' wars.
> No real poet has or ever will oppose the honest release of armed
> conflict. Except the queer ones and maybe the coward ones, but
> everyone knows that they're ultimately meaningless because their works
> will only make their way into public school curriculums in the must
> demeaning of ways: "Oh, Allen Ginsberg was a gay Jew pote who thought
> a lot of crazy thoughts that no one cares about these days..."
> Ginsberg that old cowardly cunt. What a piece of rubbish, that man. His
cowardice. Hhaa.
>
> U.S.A.
> VICTORY IN IRAQ
> HOO-AH
>
> PP
>
>
>
> "There's the mute probability of a reciprocal lack of understanding"
> - Mei-mei Berssenbrugge
>
> -----
> Everyone is raving about the all-new Yahoo! Mail beta.

[↑ Contents](#)

622. **Derek Rogerson**

Re: polist

Mon 29 Jan 2007

It's not my feelings I'm concerned about, it's public perception based on search engine results. I've tried my best to do good things for this list and offer good resources and be nice to people but so often I get side-swiped by malicious stuff that just has no place that sometimes, yes, I get uneven and write out some anger but never ever against another person's identity. I find that gross. If you want to belittle someone you shouldn't use their full name and if you do yes people should have some rights and they do. This list states in its welcome message that it is private and I accepted that so that's why I'm upset that I'm finding things now in the search engines which connect me with, well, from an outside view by sane ordinary people, content and smears which doesn't do much at all to recommend me. I'm sorry if I'm being too forward here that's just me posturing from bad circumstance but I'd like some indication of what is truly going on and what the real policy is beyond social cliqueness. ps. glad you survived china alex i miss that country

[↑ Contents](#)

623. **Laura Winton**

Re: Poetics List

Mon 29 Jan 2007

I've never seen anything that seemed slanderous against any particular person in the few months I've been on here. I must be out of the loop somehow.

I apparently miss everything.

I'm like that guy on Cheers who's always in the bathroom when something happens. What's his name? Paul?

Sigh

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

From: Derek Rogerson [mailto:██████████]

Sent: Sunday, January 28, 2007 7:07 PM

Subject: Poetics List

Dear Poetics List subscribers:

Can someone here kindly post or contact me directly with the names of the people responsible for this list, its maintenance, operation, moderation and publishing standards, and how one might contact them to begin a dialogue?

In recent years this once exceptional academic list has deteriorated into a haven for libel and slander. I can no longer keep silent. Because I have been a

member of this list (and also a direct victim of the libel it continues to tolerate) and this list chooses to syndicate its content on all the search engines and throughout the internet my name through my signature and other list members citation of my name has made my identity irrevocably associated with the content appearing here. In short, this list has become a source of professional embarrassment for me and a serious liability in professional advancement.

There are messages the list has allowed which attack my person and use my name in malicious ways knowing that the content will appear on the internet through the search engines. It is truly hurtful and harmful to my person to see this happening and yet I know that others have been targeted for defamation, slander and libel even worse than myself. I hope this message reaches them wherever they are and that they too can join a dialogue to discuss how to repair these very serious mistakes that have allowed malicious content to be published on this public list.

I think the best thing to do is to recognize that libel, slander and defamation does indeed get published on this list and to agree that this is not acceptable when the list is very public and deliberately syndicated throughout the internet and the search engines. We should use this thread on the list to make these admissions.

The next thing we should do is look at the mechanisms available to us to correct the damage and discuss options to repair it.

I'm not sure who runs this list. There is a generic message (the "welcome message") which occasionally appears and contains rules and regulations of use but never in the many years that I have been a member of this list have I seen any enactment of those rules even as those rules are sometimes broken daily. If anything, the "welcome message" is reposted with more frequency as the only method available to list owners to moderate the malicious activity which occurs on the list.

Certainly if the executive officers of the university and its associated schools were made aware of even a sprinkling of some of the content it is publishing on this list it would shut-down the list in a heartbeat. I hope we can bring structure and reason to bear in an effort to avoid this (because eventually that would happen) and salvage, rebuild, and reclaim what was, again, once a proud literary resource.

Please don't pollute this thread with unhelpful comments. Let's pull our boots up by the straps and not be afraid to admit our mistakes in an effort to support and be a resource for everyone. The Poetics List has lost its way and must reacquire its sense of direction. How do we achieve this? Do you agree it's necessary? What is the next step?

Sincerely and without malice,

Derek Rogerson

Poetics List Subscriber

[↑ Contents](#)

624. **Jennifer Karmin**
OPENPORT festival in Chicago
Mon 29 Jan 2007

OPENPORT:

Realtime Performance, Sound & Language Festival

February 2nd-25th

<http://www.openportchicago.com>

Brings together artists from a diverse set of contemporary practices for an international festival featuring live acts and real-time transmissions from practitioners within performance, sound, and the language arts.

Links Hall

3435 N. Sheffield -- Chicago, IL

<http://www.linkshall.org>

Each weekend program:

\$12 (\$10 students, seniors, unemployed)

****Friday, February 2, 7:30pm****

Jillian Peña (US) - The Promised Land

Filled with hope, The Promised Land is a dance piece about love, desire, restlessness, and ambition.

Expressions escape the body in forms such as ecstatic dancing, meditation, sex, and emotions. The dance responds to the anxiety felt somewhere between expectation and failure. Chicagoan Jillian Peña is a video maker, dancer, improviser, negotiator, and writer, and this performance was made while in residency at The Kitchen, NYC. www.jillianpena.com

Loss Pequeño Glazier (US) - Bromeliasas

Exploring new possibilities for web-based digital art, Bromeliasas is a computer-selected rendering of text and images extracted from poetry databases. Glazier's digital poetry also engages with sound, photography,

and video; and includes themes of ecology, Latin American landscapes, and the delicate but tangible thread of language. Buffalo (NY) based Glazier is a poet, and Founder and Director of the Electronic Poetry Center, the world's most extensive Web-based digital poetry resource, housed at the State University of New York.
www.epc.buffalo.edu/authors/glazier

Brian O' Reilly (US) - Weather Mechanics
Weather Mechanics connects sound to moving image. The work is constructed by analog video, where projected images bleed onto one another, intersecting and blurring their lines like layered, waterlogged paper. Currently working as an Artist in Residence at ZKM in Karlsruhe, Germany, Brian O'Reilly is the creator of various works for sound, moving images, multi media assemblage/installation, and is a double bassist.

****Saturday, February 3, 7:30pm****

Brian O' Reilly (US) - two performances
octal hatch, a collection of miniature abstract audio and video portraits of Greek composer Iannis Xenakis; and scan processor studies, developed in collaboration with Woody Vasulka, and including improvisations with experimental sound composer Robb Drinkwater.

jUStin!katKO (US) - flesh
fleSh is a music-video-talk performance that works with a generative principle derived from a study of songs on the first disc of Queen's Greatest Hits. The performance consists of two parts: 1) a hack of the source; 2) what Fallujah learned about White Phosphorous in November 2004; and an epilogue, The Ants, Sir, that will be underscored by a momentary sound mix of Chicago FM radio. jUStin!katKO is an intermedia writer and publisher in Oxford, OH.
www.justin-katko.tk

Michael Graeve (AUS) - Simple Methods
Graeve works with old domestic and schoolroom record players and loudspeakers, reveling in the volatile and unpredictable nature of the equipment. Rich tones, textures, and rhythms fall together and fall apart,

evidencing simple interactions between machine process and human gesture, with the limitations of the technology producing complex results. Michael Graeve is an Australian artist living in Chicago, working in painting and sound installation, performance and composition.

****Sunday, February 4, 7:30pm****

Jillian Peña (US) - The Promised Land

Loss Pequeño Glazier (US) - Io Sono At Swoons
Following his presentation on Friday February 2, Glazier presents a different work, which electronically converts text from a database of linguistic stems and words to generate sound and poetry. Along with English, fragments of multiple languages are interwoven to produce a unique fabric of sounds, sometimes humorous, often surprising in tone, density, and color.

jUStin!katKO (US) - fleSh

****Friday, February 9, 7:30pm****

Galen Curwen-McAdams (US) - Diasporalities
Curwen-McAdams' writings and technological interventions are driven by his theoretical explorations and research into human and computer languages, internet protocols, and network architectures. Diasporalities is a performance of the routes, traces, mappings, and gestures of bodies traversing networks. Curwen-McAdams is a graduate of the School of the Art Institute of Chicago, who currently lives in Portland, Oregon.
www.diasporalities.info

jonCates + jake elliot (US) - 0UR080R05

jonCates + jake elliott embark on a realtime audio video performance, where digital systems coil into themselves, creating a speculative screenplay, virtually typewritten onto the raw 16mm film footage of William S. Burroughs and Brion Gysin. Chicago-based artists jonCates + jake elliott collaborate on various initiatives involving artware-radical, conceptual

software engineered or hacked/modified by artists.
www.systemsapproach.net; www.structuredsound.net/jake

Tyne Dogger artist

Caroline Bergvall (UK) - FIG REDUCTION

Caroline Bergvall presents a series of textual pieces based around her recent book FIG. Incorporating video projections and her virtuoso reading technique, this is poetry of complex language and engaged thought. Bergvall is a poet, performance artist, and critic based in London, noted for her pointed as well as playful tugging at identities and prejudices as they are manifested in language. She is co-Chair of Writing, Milton Avery School of the Arts.
www.carolinebergvall.net

eRikm (FR) - eRikm turntables solo

French sound artist eRikm is renowned for his virtuoso turntabling, which he integrates with electronic instruments and other tools. He has collaborated with many international artists, including Voice Crack, Christian Marclay, and Luc Ferrari, and explores relationships between rock music, contemporary composition, and free improvisation www.erikm.com

****Saturday, February 10, 7:30pm****

Tyne Dogger artist

Caroline Bergvall (UK) - FIG REDUCTION

Tyne Dogger artist

Marisa Zanotti (UK) - Edges

In her new performance Edges, Brighton/Glasgow-based Marisa Zanotti combines material from her earlier dance piece, Wipe Out, with projected images to blur the definitions of performance and film: considering the film set a performance space, and filmmaking as a performance. In addition to performance, Zanotti works in film drama, and her first short, At the end of the sentence, has been shown at many international film festivals.

Mark Booth (US) - this is the sound of the milky way (projective version)

Mark Booth's new audio project combines text with live and pre-recorded sound, to investigate the natural

environment, the limits of electronics, and physical presence in the world. Booth's recordings include phenomena which can be recorded with a conventional microphone (water, rain, wind, speech), and phenomena which cannot (the milky way, the sun, the moon). Mark Booth works with sound, text and painting, and is based in Chicago; he curated the festival An Incomplete Map of Everything for Links Hall in 2006.

****Sunday, February 11, 7:30pm****

eRikm (FR) - eRikm turntables solo

Tyne Dogger artist

Marisa Zanotti (UK) - Edges

Simon Lonergan (US) - Bench Only

Lonergan's performances incorporate hand-made electronic instruments that blend processes of feedback, resonance, and recording into electro-acoustic improvisations. Influenced by the writings of Kenneth Maue and the audio work of David Tudor, Alvin Lucier, and Nic Collins, Lonergan performs here with a modified 1950s Lowry Tube Organ Bench-a seat that has been modified to become an instrument. Lonergan studied experimental music and composition at the School of the Art Institute of Chicago, and now lives in Davenport, Iowa.

****Friday, February 16, 7:30pm****

Tyne Dogger artist

Donna Rutherford (UK) - Ochone Ochone

Glasgow-based performance artist Donna Rutherford looks at how people overcome and move on from tragedy, or, in contrast, the effects of avoidance and repression. Ochone refers to "sorrows from before that are still with us," and this emotional work references the Kurdish Iraqi community in Glasgow.
www.donnarutherford.org

Tyne Dogger artist

TNWK (UK) - Nurse Trash

In 1999, TNWK "destroyed" 100 books; they have been working with the "remains" ever since, creating an ongoing series of thought-provoking and visually

seductive performances that combine film, text, and spoken word. TNWK (things not worth keeping) is a collaboration between Kirsten Lavers (a multidisciplinary artist based in Cambridge, UK) and cris cheek (a British performance poet based in Ohio). www.tnwk.net

Talan Memmott (US) - Twittering

Twittering is a hypermedia performance developed from a paper-based work of the same name. The phrases of Memmott's written text, represented as images, audio, and animations, are recombined in realtime with a live reading of excerpts from the appendix of Memmott's original text. Memmott is a hypermedia writer/artist from San Francisco, now based in Monterey Bay, CA, and the Creative Director and Editor of the online hypermedia literary journal BeeHive. www.memmott.org

****Saturday, February 17, 7:30pm****

Dana Vinger & Robyn Okrant (US) - (nervous) system
Separated by geography and time zones, theater and performance artists Vinger (Portland) and Okrant (Chicago) find commonality in the systems that overwhelm their lives. They weave a tapestry of spoken language from original and found texts that address both personal and public concerns, including the corporate ideology that shapes and fuels America's urban public education system, and a patient's struggles in a sea of red tape, chronic pain, and stifling amounts of conflicting medical advice.

Goat Island (US) - Lasting, part one

Goat Island Performance Group, the art students of Northside College Prep, and special musical guest Smokey Hormel, present a multi-media collaborative performance in celebration of lastness. Goat Island began in 1987, and has since toured nationally and internationally. This event inaugurates a new web project, which responds to Goat Island's recent decision to make their last performance together: www.thelastperformance.org; www.goatlandperformance.org

Wilton Azevedo (BR) - Po e-Machine

Azevedo presents a performance of 'sonorous expanded writing' generated in realtime from a mix of live voices and virtual instruments. Po e-Machine, a project more than ten years in the making, is a computer program designed to respond in unpredictable ways to changes in its poetic labyrinth. Azevedo was born in São Paulo, Brazil; an artist, graphic designer, poet and musician, he is also a Doctor of Communication and Semiotics.

Tyne Dogger artist

TNWK (UK) - Nurse Trash

****Sunday, February 18, 7:30pm****

Tyne Dogger artist

Donna Rutherford (UK) - Ochone Ochone

Talan Memmot (US) - Twittering

Wilton Azevedo (BR) - Po e-Machine

Marina Peterson (US) - Solo cello

Marina Peterson presents improvised sonic explorations on the cello; sometimes acoustic, sometimes amplified.

Peterson plays primarily new and improvised music, and is a member of Ensemble Noamnesia and Neme. She is Assistant Professor of Performance Studies in the School of Interdisciplinary Arts at Ohio University in Athens, OH.

****Friday, February 23, 7:30pm****

James Tierney (US) - an excerpt from The Local Memory
Tierney reads from his book The Local Memory, a work that is best described as a "fictional essay." The reading will be accompanied by images from contemporary art, and found images and screen-captures from the internet. Portland, Oregon-based James Tierney received a MFA from Brown University where he was awarded the John Hawkes Memorial Prize in Fiction. He has published fictions, critical essays, and a play in the Golden Handcuffs Review.

Tyne Dogger artist

John Cayley (UK) - imposition

John Cayley uses computer programming to experiment with time-based language poetics using self-devised processes of 'translation' and 'transliteration' through which texts move between languages and states of legibility. Audience members will be able to use networked laptops to track and interpret the work as part of a live, interactive presentation. Cayley is a London-based poet, translator, publisher, and book dealer. He is an Honorary Research Associate in the Department of English, University of London.

www.shadoof.net/in

Marie Cool & Fabio Balducci (FR) - Untitled (Prayers)
1996-2004

Based in France, Cool and Balducci have collaborated since 1995 to great international acclaim. These selections from their series of short (often two to three minute-long) performances Untitled (Prayers) 1996-2004, are performed solo by Marie Cool, who uses basic movements, objects, and materials to evoke both the personal and universal. Without character or narration, this work resists categorization as dance, theater or performance.

****Saturday, February 24, 3pm****

\$10

Marie Cool & Fabio Balducci (FR) - Untitled (Prayers)
1996-2004

A special matinee performance by Marie Cool and Fabio Balducci. For description, see Friday, February 23.

****Saturday, February 24, 7:30pm****

Tyne Dogger artist

John Cayley (UK) - imposition

Alan Sondheim (US) - ski/nn & Interior Avatar

NYC-based Sondheim's laptop performances combine live writing with video and sound projections, creating a multilayered work that engages with philosophy, psychology, language, the body, and virtuality.

Sondheim's recent books include *Orders of the Real* (Writers Forum, 2005), and he co-moderates several pioneering email lists, including Cybermind, Cyberculture, and Wryting. www.asondheim.org

Laetitia Sonami & Sue Costabile (US) - The Appearance of Silence (The Invention of Perspective)

Inspired by the gardens depicted in early Italian Renaissance paintings, Sonami (live electronics) and Costabile (live video) use the context of historical and new technologies to explore the shifting perspectives between representation and abstraction, digital saturation and spatial rendering. Originally from France, Sonami is a composer, performer, and sound installation artist working in Oakland, CA. Costabile is a visual and performing artist based in the San Francisco Bay Area, whose work challenges the norms of photography, video, and technology.
www.sonami.net; www.sue-c.net

Tyne Dogger artist

Fiona Wright (UK) - On Lying (in a blue dress/early version)

A new solo performance, in which a body is moved to confess or at least commit to making it all up.

Wright's performance is something like she imagines writing a blog would be if she could only bear the thought of turning up in so many other people's lives at once. Based in Newcastle, UK, Fiona Wright is known for her stylized and functional choreography, combined with a personalized vein of writing.

****Sunday, February 25, 7:30pm****

Alan Sondheim (US) - ski/nn & Interior Avatar

Laetitia Sonami & Sue Costabile (US) - The Appearance of Silence (The Invention of Perspective)

Tyne Dogger artist

Fiona Wright (UK) - On Lying (in a blue dress/early version)

Litó Walkey (CAN) and Boris Hauf (AUT) - instanded i turn

Broadcasting through the web from their current home base Berlin, Walkey and Hauf present a "concert of reconstructions," in response to Samuel Beckett's Film, the paintings of Michael Borremans, storytelling, and country music. Litó Walkey is a member of Chicago-based Goat Island and in 2005, as

Links Hall Artistic Associate, she curated a drop of water: Dance from Europe. Boris Hauf is the founder of efzeg, and often plays with the Chicago-based bands tvpow and Lozenge. www.lito.klingt.org; www.hauf.klingt.org

****Saturday February 17, 2 - 3:30pm****

Free

John Cayley, Tyne Dogger artist

Tyne Dogger

Panel Discussion

Chicago Cultural Center, 78 E. Washington

First Floor Garland Room

Tyne Dogger artists Donna Rutherford, TNWK (cris cheek and Kirsten Lavers), and Fiona Wright discuss their individual work, their experiences in the field of Live Art, and the current climate of Live Art/Performance in the UK/Europe. Issues of commonality and distinction between Chicago and the UK, and the challenges of creation, presentation and sustainability, will be addressed. The panel will be moderated by OPENPORT curator Mark Jeffery.

****Thursday February 22 & Friday February 23****

Free

The Disappearance of Latitude: Live Presence and Realtime in Contemporary Practices

A two-day symposium

This symposium brings together theorists and practitioners from a variety of backgrounds to present lectures and participate in discussions formulated around the themes of "Live" and "Realtime," and topics that arise from this convergence of terms. As with the OPENPORT performance series, the intention of the symposium is to group speakers from fields and backgrounds that, while perhaps not normally exposed to one another, may share a common vocabulary. This symposium is presented in collaboration with The School of the Art Institute of Chicago's Performance Department.

ADVANCE REGISTRATION ESSENTIAL: email  or write to SAIC, Performance Department, c/o Mark Jeffery, 280 S. Columbus Drive, Chicago, IL 60603.

Please include name, phone number, email address, affiliation (if any), number and names of people you are reserving for. Reservation deadline: Monday, February 19.

___ The fish are biting. Get more visitors on your site using Yahoo! Search Marketing. http://searchmarketing.yahoo.com/arp/sponsoredsearch_v2.php

[↑ Contents](#)

625. **Peter Ciccariello**

Barnacled words

Mon 29 Jan 2007

Barnacled words <<http://www.cgi7.com/peterimages/barnacled.htm>>

-- Peter Ciccariello

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

[↑ Contents](#)

626. **Alan Sondheim**

new work on blog

Mon 29 Jan 2007

posted: please go to <http://nikuko.blogspot.com/> for new work posted:

7

skeleton

murder. morphine. mucous. murmured. mayhem. misery. murder. muck.
murder.

2 fg voice vortex more fuck 35 pico pico >

<http://www.asondheim.org/anitaberber.mp3>

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posted

throat

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everything astronomically permanently "goodness" ethos

[↑ Contents](#)

627. **Bob Heman**

***Come Hear Me Feature This Friday (February 2) at Cornelia Street
Cafe***

Mon 29 Jan 2007

Hi folks - this is just to remind you
that i'll be featuring this Friday, February 2,
at the Cornelia Street Cafe
as part of Jackie Sheeler's
legendary Pink Pony West series

the reading runs from 6 to 8
and there's a great open mic
so come early and sign up
(so i can hear you too)

i'll also be handing out
a new FREE little book
called "YOU"
which contains
an early prose poem series
that i won't be reading

Cornelia Street Cafe is located at
29 Cornelia Street in the Village
(1 block from the West 4th St. Station
on the F, D, B, A, E and C lines,

and a couple of blocks
from the Sheridan Square Station
on the 7th Avenue local)

the \$6 admission
includes a free drink

i hope you all can come

be well,
Bob

Bob Heman



EarthLink Revolves Around You.

[↑ Contents](#)

628. **Michael Kelleher**
Literary Buffalo 1.29.07

Mon 29 Jan 2007

LITERARY BUFFALO

1.29.07-2.4.07

JUST BUFFALO IN THE NEWS

To read the online article on Picturing Poetry, CEPA & Just Buffalo's program at Harvey Austin School, click on the link or cut and paste into your browser.

http://www.buffalorisng.com/city/archives/2007/01/post_60.php

To read about The Big Read in the Buffalo News click on the link or cut and paste into your browser.

<http://www.buffalonews.com/editorial/20070127/1050368.asp>

WORKSHOP BEGINNING THIS WEEK: Introduction to Poetry. Scroll down for description!

READINGS THIS WEEK

2.1.07

Just Buffalo's Communique: Flash Fiction Series &
The Write Thing at Medaille College Present:

Daniel Borzutzky and Sara Greenslit

Fiction Reading

Thursday, February 1, 7 p.m.

The Library at Huber Hall, Medaille College, 18 Agassiz Cir.

Daniel Borzutzky is the author of *The Ecstasy of Capitulation* (BlazeVox Books, 2007) and *Arbitrary Tales* (Triple Press, 2005), and the translator of Jaime Luis Huenún's *Port Trakl* (forthcoming, Action Books), as well as the translator of 1930s Chilean fiction writer Juan Emar. His writing has appeared in journals including *The Chicago Review*, *Fence*, *American Letters & Commentary*, *McSweeney's*, *Mississippi Review*, *Coconut* and elsewhere. He teaches in the English Department at Wright College in Chicago. Sara Greenslit's debut novel, *The Blue of Her Body* (Starcherone, 2007), won the 3rd annual Starcherone Fiction Prize. She has an MFA in poetry from Penn State, and has received grants from the Pennsylvania Council on the Arts and from the Barbara Deming Foundation, as well as a residency at Soapstone in Oregon. Her prose and poetry have appeared in *Beloit Poetry Journal*, *Quarter After Eight*, *Salt Hill*, among other venues. She lives in Madison, Wisconsin, and attends the veterinary program at University of Wisconsin.

See Forrest Roth's interview with Daniel Borzutzky in this Thursday's Artvoice.

2.2.07

UB Humanities Institute

JOYCE WITH GUSTO, a celebration of the cultural legacy of James Joyce in Buffalo

Friday, February 1

Gusto at the Gallery, Albright-Knox Art Gallery 5-10 p.m. FREE

5:00-5:30 Rince Na Tiarna Irish Dancer.

5:30-6:00 James Joyce the Singer: Selections from Moore's Melodies with Alexander Hurd, Baritone; Kelly Meg Brennan, Soprano; and Frank Scinta, keyboards.

6:00-6:30 Excerpts from Joyicity, Vincent O'Neill __

6:30-7:30 Following James Joyce ...Dublin to Buffalo, directed by Patrick Martin and Stacey Herbert__

7:30-8:00 Afterimages of Ulysses, Mark Schechner__

8:00-8:30 'Parnell! Parnell! He is Dead' Joyce, Parnellism and the ethics of remembrance. Anne Fogerty__

8:30-9:00 Panel Discussion Featuring Mark Schechner, Anne Fogerty, and Laurence Shine__

9:00-9:30 James Joyce the Singer: Selections from Moore's Melodies

9:30-10:00 Rince Na Tiarna Irish Dancers

Also at the AKAG:

Just Buffalo/Gusto at the Gallery

Nickel City Poetry Slam

Featuring: Dasha Kelly and guest host N'Tare Ali Gault

Friday, February 2, 7 p.m.

Clifton Hall, Albright-Knox Art Gallery
10 open slam slots: all readers welcome!

2.3.07

Just Buffalo Interdisciplinary Event
Storytelling in the African Tradition, w/
Karima Amin, Sharon Holley and Friends
Saturday, February 3. 2 p.m.
Buffalo & Erie County Central Library, Lafayette Sq.

2007 marks the 17th year that "We All Storytellers" - Karima Amin and Sharon Holley have presented Along This Way: Storytelling in the African Tradition. This year's theme is "Remember" and will reflect on the remembrance of stories, songs, rhythms, people and places of African and African American history and culture. The program will feature We All Storytellers - Karima Amin and Sharon Holley; percussionist Eddie Sowande Nicholson; vocalist Joyce Carolyn; and special guests Zaire and Somalia Doyle.

2.4.07

Talking Leaves Books
Diane Meholick, WNY native
Book Signing: Buffalo Stories
Sunday, February 4, 2 p.m.

RECURRING LITERARY EVENTS

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.

JUST BUFFALO TIMED WRITING GROUP

A writing practice group meets every Thursday 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. Contact Trudy for info: [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.

JUST BUFFALO LITERARY CENTER WRITING WORKSHOPS

Introduction to Poetry Writing
A Poetry Writing Workshop for Beginning Poets or Those Looking to Get Back Into It

Instructor: Celia White

6 Mondays, February 5, 12, 26, March 5, 12 19, 7 - 9 p.m.

Market Arcade Building, 617 Main St., First Floor.

\$150, \$120 for members

Registration Deadline: February 2

Register online with a credit card at:

<http://www.justbuffalo.org/workshops/registration.shtml>

Or call [REDACTED].

A warm, encouraging, yet rigorous, workshop for beginning poets who want to turn words and ideas into powerful poems that have style and structure and which can connect with a reader. Issues of finding inspiration, cultivating the habit of writing, and utilizing forms of poetry will be covered. Students will also be lead through revision and the performance of the poem for others. Celia white is a widely published poet and experienced teacher of writing, who has helped budding writers of all ages to become lifelong writers. Six sessions with widely published poet CeliaWhite will guide beginning poets through exercises in free writing, note-taking, generating material, giving momentum to an ongoing writing practice, elements of poetic language, poetic form, editing and revising, and finally bringing work into the world through performance, publishing and more. Each session will include some writing time, some discussion of ongoing student work, and a seminar-style lesson on the subject of that day's class.

Celia White is a poet and fiction writer whose work has appeared in local and national publications, including the San Francisco Bay Guardian and Exquisite Corpse . In 1995, Celia received the just buffalo literary center Writer in Residency Award, and in 1998 was awarded the University of Buffalo recipient of the Academy of American Poets Prize. Celia has self-published four chapbooks of poetry, including Mouth , Stick, and Lit , and has a collection of poems, Letter , forthcoming in Fall 2006 . In 2006, she won the Best Poet Award from Buffalo Spree and from Artvoice. _____

All workshops take place in Just Buffalo's Workshop/Conference Room_ At the 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 the fenced, guarded, M & T Bank lot across the street on Washington St. Cancellation Policy: Refunds will be given up until the close of registration for each workshop. No refunds will be given after closing date. Make sure to note the registration deadline when you sign up for a workshop. If you cancel after the registration deadline, Just Buffalo will convert

your registration to a donation and provide you with a letter of thanks and verification for tax deduction.

JUST BUFFALO MEMBERSHIP RAFFLE

Visit the literary city of your dreams:

- Joyce's Dublin
- Paris' Left Bank
- Dante's Florence
- Shakespeare's London
- Harlem Renaissance NYC
- The Beats' San Francisco
- Anywhere Continental flies.*

Now through May 10, 2007 your membership support of Just Buffalo Literary Center includes the chance to win the literary trip of a lifetime:

Package (valued at \$5,000) includes:

- Two round-trip tickets to one of the great literary cities on Continental Airlines
- \$1500 towards hotel and accommodations
- \$500 in spending money

One ticket (\$35) = Just Buffalo Individual Membership

Two tickets (\$60) = Just Buffalo Family Membership

Three tickets (\$100) = Just Buffalo Friend Membership

Purchase as many memberships as you like. Give them to whomever you choose as a gift (or give someone else the membership and keep the lottery ticket to yourself!). Only 1000 chances will be sold. Raffle tickets with Just Buffalo membership make great gifts! Drawing will be held the second week of May, 2007. Call [REDACTED] for more info.

* Raffle ticket purchases are not tax-deductible. If you want your membership to put you in the "literary trip of a lifetime" raffle, please write "raffle membership" in the "payment for" cell on the Paypal form. You will automatically be entered in the raffle, but your membership will not be tax-deductible. If you prefer not to be in the raffle and want tax-deductible status, then please write "non-raffle member" in the "payment for" cell.

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>

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](#)

629. **Jim Andrews**
about Internet radio

Mon 29 Jan 2007

Here is a little 'how to' concerning using Winamp as an Internet radio receiver that allows you to choose among thousands of Internet radio stations all over the world, search them by any term you like, sort them in several ways, and so on: <http://vispo.com/radio> .

Looking at the categories available, I don't see a 'poetry' or 'art' or 'culture' (etc.) category. The closest I see is "Talk".

I don't see a single Shoutcast radio station devoted to literary arts. Please let me know if I'm missing it/them.

ja

<http://vispo.com>

[↑ Contents](#)

630. **Nate Pritts**
New issue - COMBATIVES

Mon 29 Jan 2007

Hi -

I just wanted to drop a quick note drawing some added attention to the new issue of COMBATIVES - the low-fi print companion to H_NGM_N - <http://www.h-ngm-n.com>

The new issue, Vol 1 #3, features a series of exquisite corpse poems by Sarah Lilius & Erin M. Bertram.

<http://www.h-ngm-n.com/combatives/>

Physically, COMBATIVES is side-stapled & sharply photocopied - each issue only costs \$2 & I'll send up to 3 copies so you can spread them around to interested folks. H_NGM_N itself started as a side-stapled mimic of Ted Berrigan's C & then went online & got bigger & COMBATIVES is, in some ways, my attempt to return to that earlier aesthetic. The whole run of COMBATIVES Vol. 1 will be 6 numbers, each issue featuring a single author. The first 2 have sold out already & #3 is on the way to being gone. Sometime in the fall, I'll collect all 6 in book format & make it available POD on the site.

For now, the idea is to create some buzz - to put some quality in the hands of anyone who wants it.

H_NGM_N also produces a series of print chapbooks - check out the site for H_NGM_N B__KS: http://www.h-ngm-n.com/h_ngm_n-b__ks/

Any poetics list member who orders a chapbook will receive a free copy of COMBATIVES Vol. 1 #3. Just make sure to let me know in your paypal order note, or by sending a check to me at the address below.

Yrs--

n8

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](#)

631. **Halvard Johnson**

Query: re Eclipse project at Princeton

Mon 29 Jan 2007

Anyone have a functioning URL for the Eclipse project at Princeton Univ.?

Or is that now defunct?

Hal

"Only two things are infinite, the universe and
human stupidity, and I'm not sure about the former."

--Albert Einstein

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

[↑ Contents](#)

632. **Small Press Traffic**

Poets Theater Closing Night this Fri 2/2

Mon 29 Jan 2007

Poets Theater at Small Press Traffic

Friday, FEBRUARY 2, 2007 at 7:30 P.M.

all seats \$10; arrive promptly

"Hooligan's Island," / Written & Directed by Scott MacLeod

"Self/Cell" / Text by Olivia E. Sears / Images by Aline Mare / Music by Craig Bicknell

"The Deathperts" / Written & Directed by Chana Morgenstern

Selections from "James Joyce, Marcel Duchamp, Erik Satie: An Alphabet"
(1982) Written by John Cage / Directed by Marie Carbone / With Gillian
Conoley, Patricia Dienstfrey, Dale Going, Brenda Hillman, Denise Liddell
Lawson, Denise Newman, giovanni singleton and Carol Snow

"The Gunfight" / Written & Directed by Brent Cunningham

"FEED" / Written & directed by Juliana Spahr

Elizabeth Treadwell, Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107


<http://www.sptraffic.org>

[↑ Contents](#)

633. **Catherine Daly**

Re: Query: re Eclipse project at Princeton

Mon 29 Jan 2007

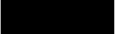
it moved, with Craig, to Utah
<http://english.utah.edu/eclipse/>

All best,
Catherine Daly


fresh from the beehive state

On 1/29/07, Halvard Johnson < > wrote:

>
> Anyone have a functioning URL for the Eclipse project at
> Princeton Univ.?
>
> Or is that now defunct?
>
>
> Hal
>
> "Only two things are infinite, the universe and
> human stupidity, and I'm not sure about the former."
> --Albert Einstein

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

--
All best,
Catherine Daly


[↑ Contents](#)

634. **Halvard Johnson**

Re: Query: re Eclipse project at Princeton

Mon 29 Jan 2007

Many thanks, Catherine.

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 Jan 29, 2007, at 11:14 AM, Catherine Daly wrote:

*it moved, with Craig, to Utah
<http://english.utah.edu/eclipse/>*

*All best,
Catherine Daly*

██████████
fresh from the beehive state

On 1/29/07, Halvard Johnson <██████████> wrote:

*Anyone have a functioning URL for the Eclipse project at
Princeton Univ.?*

Or is that now defunct?

Hal

*"Only two things are infinite, the universe and
human stupidity, and I'm not sure about the former."*

--Albert Einstein

Halvard Johnson

=====



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

--

All best,
Catherine Daly



[↑ Contents](#)

635. **Dan Coffey**
Lynch's Inland Empire

Mon 29 Jan 2007

Has anybody seen this? Please feel free to backchannel if you have. Thanks...

--

<http://hyperhypo.org/blog>
<http://www.pftborder.blogspot.com>

[↑ Contents](#)

636. **Thomas savage**
Re: Lynch's Inland Empire

Mon 29 Jan 2007

I tried to backchannel you about Inland Empire but didn't get through either time. So here is my reaction to Inland Empire. It is a fascinating, wonderful film. If you haven't seen it yet, I hope you enjoy it. Regards, Tom Savage

Dan Coffey <> wrote: Has anybody seen this? Please feel free to backchannel if you have. Thanks...

--

<http://hyperhypo.org/blog>
<http://www.pftborder.blogspot.com>

Never miss an email again!

Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.

[↑ Contents](#)

637. **Charles Baldwin**

Re: about Internet radio

Mon 29 Jan 2007

As part of our collaboration with UbuWeb, we've been experimenting with UbuRadio. We haven't announced it widely because we're working out the kinks in the system. It selects from and randomly streams over 1600 audio files from the Ubu archive. Please note that it is in a testing stage and does have problems, but you can give it a try. The easiest way to access it is just open the stream through your media player. The address is http://peacemaker.stat.wvu.edu/ubu_radio. Please send along feedback - we know it has problems still, but we welcome hearing about how it works for you. Right now it's playing Jerome Rothenberg.

Sandy

>>> Jim Andrews <[REDACTED]> 1/29/2007 9:49 AM >>>

Here is a little 'how to' concerning using Winamp as an Internet radio receiver that allows you to choose among thousands of Internet radio stations all over the world, search them by any term you like, sort them in several ways, and so on: <http://vispo.com/radio> .

Looking at the categories available, I don't see a 'poetry' or 'art' or

'culture' (etc.) category. The closest I see is "Talk".

I don't see a single Shoutcast radio station devoted to literary arts. Please let me know if I'm missing it/them.

ja

<http://vispo.com>

[↑ Contents](#)

638. **Tom W. Lewis**

Re: poems of PEACE and war

Mon 29 Jan 2007

did somebody sneeze?

(cf. <http://lexin2.nada.kth.se/cgi-bin/sve-eng>)

(I can't help but think that *prosit* has the same semantic value as the Yiddish/English phrase you hear in religious Jewish contexts: "it should be for a

blessing" -- pro- equals "for", sit is subjunctive 3d pers sg of sum "to be" -- "may it be pro (not con)")

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

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

On Behalf Of Eric Dickey

Sent: Saturday, January 27, 2007 22:17

To: ██████████

Subject: Re: poems of PEACE and war

prosit, marcus!

--- Marcus Bales <██████████> wrote:

*Yeah, I know, Hal, which is why, of course, I know
that you're all
frauds and cons. Prosit!*

Marcus

On 26 Jan 2007 at 18:39, Halvard Johnson wrote:

*Oh, Marcus, come on. You know we don't think
your opinions are as good as anyone else's.*

Hal

*"If the brain were so simple we could understand
it, we would be so simple we couldn't."
--Lyall Watson*

Halvard Johnson

=====

██████████
██████████

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On Jan 26, 2007, at 5:15 PM, Marcus Bales wrote:

*On 26 Jan 2007 at 15:42, Christopher Leland
Winks wrote:*

*Doubtless Eric would sneer at Martin Luther
King for his*

*pacifism,
but
we do well to remember his words "My country is
the greatest
purveyor
of violence in the world." So it was then, and
so it remains.*

*Sneer at it? No, I hope he embraces it -- no
nation or people can
be
a "great power" who are not the greatest
purveyor of violence in
the
world at any given time in history. Of course,
you may argue, if
you
will, that you don't want to be part of a nation
or people with
aspirations to be, or that is, a great power.
But if that's the
case,
my next question is: Are you a US citizen?*

*But on a list full of postmodernists, on what
grounds can you
possibly argue that war or violence is wrong or
bad? Isn't the
essence of the postmodern world view that every
opinion is just
as
good as every other opinion? How, starting from
there, do you
say
that anything is wrong or bad?*

Marcus

--

*No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.432 / Virus Database: 268.17.10/651 -
Release Date:
1/24/2007 6:48 PM*

Bored stiff? Loosen up...

Download and play hundreds of games for free on Yahoo! Games.

<http://games.yahoo.com/games/front>

[↑ Contents](#)

639. **angela vasquez-giroux**

Re: poems of PEACE and war

Mon 29 Jan 2007

yes, everson!

now there's a poet, and a thinker.

On 1/29/07, Tom W. Lewis <[REDACTED]> wrote:

>

> did somebody sneeze?

>

> (cf. <http://lexin2.nada.kth.se/cgi-bin/sve-eng>)

>

> (I can't help but think that prosit has the same semantic value as the
> Yiddish/English phrase you hear in religious Jewish contexts: "it should
> be for a blessing" -- pro- equals "for", sit is subjunctive 3d pers sg
> of sum "to be" -- "may it be pro (not con)")

>

>

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

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

> On Behalf Of Eric Dickey

> Sent: Saturday, January 27, 2007 22:17

> To: [REDACTED]

> Subject: Re: poems of PEACE and war

>

> prosit, marcus!

>

>

> --- Marcus Bales <[REDACTED]> wrote:

>

> > Yeah, I know, Hal, which is why, of course, I know

> > that you're all

> > frauds and cons. Prosit!

> >

> > Marcus
> >
> > On 26 Jan 2007 at 18:39, Halvard Johnson wrote:
> >
> > > Oh, Marcus, come on. You know we don't think
> > > your opinions are as good as anyone else's.
> > >
> > > Hal
> > >
> > > "If the brain were so simple we could understand
> > > it, we would be so simple we couldn't."
> > > --Lyall Watson
> > >
> > > Halvard Johnson
> > > =====
> > > 
> > > 
> > > <http://home.earthlink.net/~halvard>
> > > <http://entropyandme.blogspot.com>
> > > <http://imageswithoutwords.blogspot.com>
> > > <http://www.hamiltonstone.org>
> > >
> > >
> > >
> > >
> > > On Jan 26, 2007, at 5:15 PM, Marcus Bales wrote:
> > >
> > > > On 26 Jan 2007 at 15:42, Christopher Leland
> > > Winks wrote:
> > > > Doubtless Eric would sneer at Martin Luther
> > > King for his
> > > pacifism,
> > > > but
> > > > we do well to remember his words "My country is
> > > the greatest
> > > > purveyor
> > > > of violence in the world." So it was then, and
> > > so it remains.
> > > >
> > > > Sneer at it? No, I hope he embraces it -- no
> > > nation or people can
> > > be

> > > > a "great power" who are not the greatest
> > purveyor of violence in
> > > the
> > > > world at any given time in history. Of course,
> > you may argue, if
> > > you
> > > > will, that you don't want to be part of a nation
> > or people with
> > > > aspirations to be, or that is, a great power.
> > But if that's the
> > > case,
> > > > my next question is: Are you a US citizen?
> > > >
> > > > But on a list full of postmodernists, on what
> > grounds can you
> > > > possibly argue that war or violence is wrong or
> > bad? Isn't the
> > > > essence of the postmodern world view that every
> > opinion is just
> > > as
> > > > good as every other opinion? How, starting from
> > there, do you
> > > say
> > > > that anything is wrong or bad?
> > > >
> > > > Marcus
> > >
> > >
> > > --
> > > No virus found in this incoming message.
> > > Checked by AVG Free Edition.
> > > Version: 7.5.432 / Virus Database: 268.17.10/651 -
> > Release Date:
> > > 1/24/2007 6:48 PM
> > >
> >
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> _____
> _____

> Bored stiff? Loosen up...
> Download and play hundreds of games for free on Yahoo! Games.
> <http://games.yahoo.com/games/front>
>

[↑ Contents](#)

640. **Murat Nemet-Nejat**

Re: Lynch's Inland Empire

Mon 29 Jan 2007

Thomas,

My son Daniel interviewed Lynch and Durning for this movie.

Ciao,

Murat

On 1/29/07, Thomas savage <[REDACTED]> wrote:

>
> I tried to backchannel you about Inland Empire but didn't get through
> either time. So here is my reaction to Inland Empire. It is a fascinating,
> wonderful film. If you haven't seen it yet, I hope you enjoy it. Regards,
> Tom Savage
>
> Dan Coffey <[REDACTED]> wrote: Has anybody seen this? Please feel
> free to backchannel if you have. Thanks...
>
> --
> <http://hyperhypo.org/blog>
> <http://www.pftborder.blogspot.com>
>
>
>
> -----
> Never miss an email again!
> Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.
>

[↑ Contents](#)

641. **Rob McLennan**

new(ish) on rob's clever blog

Mon 29 Jan 2007

new(ish) on rob's clever blog

- a review of aubade by Maurice Mierau from the Winnipeg Free Press
- Cole Swensen's the book of a hundred hands
- the third issue of ottawater (www.ottawater.com/), an Ottawa poetry pdf annual, edited by rob mclennan, is now online.
- Hugh P. MacMillan's Adventures of a Paper Sleuth
- living the arts in ottawa: an open letter
- Ongoing notes: mid January 2007 (Jason Christie's I, ROBOT, Edge; Christine Stewart's Pessoa's July or the months of astonishments, Nomados; A Ragged Pen: Essays on Poetry & Memory, Gaspereau; Souvankham Thammavongsa's residual, greenboathouse books; Fanny Howe's on the ground)
- Robert Bringhurst's The Tree of Meaning: Thirteen Talks
- some Cooley notes
- Shane Rhodes' Tengo Sed (reprinted from ottawater)
- Upcoming January (etc) Readings in Ottawa & Toronto:
- kate street (poem)
- ongoing notes, December 2006 (end of year special) (RAMPIKE, Frank Davey special; Roy Miki's There, New Star Books; The Din, interviews with Jill Hartman and Jason Christie; Sheila E. Murphy's Christmas poem)
- further thoughts on Glengarry:
- post-christmas blues (with pictures)
- another christmas in old glengarry
- Primer on the hereafter, Steve McOrmond
- shipbuilding (foundation (poem)
- Under That Silky Roof, Elizabeth Robinson
- Avatar by Sharon Harris
- Ongoing notes, early December 2006 (the Olive Reading & chapbook series; three days in Spain, Atelier 78; NOON: Journal of the Short Poem; Marjorie Welish's The Windows Flew Open, Burning Deck)
- Richard Brautigan: Essays on the Writings and Life, edited by John F. Barber
- Don McKay: Essays on His Works, edited by Brian Bartlett

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/>

-- 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](#)

642. **Gabrielle Welford**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Mon 29 Jan 2007

or...since he's extremely hurtful to people who are real...he need to be off the list. gabe

On Sun, 28 Jan 2007, Tom Beckett wrote:

Phil Primeau has a track record of calling people names and looking for attention through provocative remarks. That reflects not at all on his putative targets and says a great deal about his own character. My inclination is to not take the bait. The man needs attention. I, for one, will deny it to him.

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](#)

643. **David A. Kirschenbaum**

A 40th Anniversary Celebration of United Artists Books

Mon 29 Jan 2007

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

A 40th Anniversary Celebration of

United Artists Books

(New York City)

Thurs. Feb. 1, 6:00 p.m., free

ACA Galleries

529 W.20th St., 5th Flr.

NYC

Event will be hosted by

United Artists' editor and publisher Lewis Warsh

Featuring readings from

Barbara Henning

Mitch Highfill

Bill Kushner

Bernadette Mayer

Dennis Moritz

Tom Savage

Harris Schiff

Anne Waldman

Lewis Warsh

With music from

Legends

There will be wine, cheese, and crackers, and many great books on sale at
HUGE discounts.

Curated and with an introduction by Boog City editor David Kirschenbaum

United Artists Books

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

****United Artists Books (formerly Angel Hair Books) was founded in 1967. It is one of the oldest independent publishing companies in the United States that focuses primarily on publishing books of poetry.**

During the last 40 years we have published numerous books, many of which are no longer in print. Among our authors are Robert Creeley, James Schuyler, Alice Notley, David Rosenberg, Ron Padgett, Charlotte Carter, Lorenzo Thomas, Tom Clark, Ted Berrigan, Bernadette Mayer, Bill Berkson, Hannah Weiner, Anne Waldman, John Wieners, and Clark Coolidge.

Some of the artists who have contributed covers to United Artists/Angel Hair books are Philip Guston, Joe Brainard, Donna Dennis, Alex Katz, James Rosenquist, George Schneeman, Amy Trachtenberg, Louise Hamlin, Jim Dine, Martha Diamond, Emilie Clark, Pamela Lawton, Rosemary Mayer, Sophia Warsh, and Anne Tardos.

The press has received numerous grants and awards from the National Endowment for the Arts, the New York State Council on the Arts, the Massachusetts Foundation for the Arts, and the Coordinating Council of Literary Magazines. It has been our primary goal to publish poets whose works are well known and well-respected within the poetry community but unknown to a wider audience.

In an article in The Baltimore Sun a few years back, Andrei Codrescu described United Artists as a small press "on the cutting edge of American poetry for the last twenty years. The series of books by United Artists is indispensable for any library collection or anyone interested in the future of poetry."

Performer Bios

****Barbara Henning, is the author of two novels and six books of poetry. MY AUTOBIOGRAPHY is forthcoming from United Artists. Another collection of prose, THIRTY MILES TO ROSEBUD, is forthcoming from Spuyten Duyvil. Other works include a series of photo-poem pamphlets; two novels, BLACK LACE (S.D., 2001) and YOU, ME AND THE INSECTS (S.D. 2005); and DETECTIVE SENTENCES (S.D., 2001), IN BETWEEN (Spectacular Diseases, England); ME & MY DOG (Poetry New York, 1999); LOVE MAKES THINKING DARK (United Artists, 1995); THE PASSION OF SIGNS (Leave Books, 1994); SMOKING IN THE TWILIGHT BAR (United Artists, 1988). During the early nineties, she was the editor of Long News in the Short Century, a journal of art and writing. She is Professor Emerita at Long Island University in Brooklyn. She is presently living in Tucson, Arizona.**

****Mitch Highfill is the author of LIQUID AFFAIRS (United Artists), THE BLUE DAHLIA (Detour), Turn (Situations) and KOENIG'S SPHERE (Situations). His**

work has appeared in the anthology, *Heights of the Marvelous* (St. Martin's), and in several small magazines. He lives in Brooklyn with his wife and his son.

****Bill Kushner** was recently elected a fellow of the New York Foundation For The Arts. He has published three books with United Artists, *HEAD* (1986), *LOVE UNCUT* (1996) and *HIS APRIL* (2003). His latest book, *IN SUNSETLAND WITH YOU*, is forthcoming from Straw Gate Books.

****Bernadette Mayer** is one of the founders of United Artists Books. She is the author of numerous books of poetry and prose, including *MIDWINTER DAY*, *THE GOLDEN BOOK OF WORDS*, *THE BERNADETTE MAYER READER*, *UTOPIA*, *THE DESIRES OF MOTHERS TO PLEASE OTHERS IN LETTERS*, *STUDYING HUNGER*, *SCARLET TANAGER*, *ANOTHER SMASHED PINECONE* and *PROPER NAME*. A reprint of the magazine *0 TO 9*, which she edited in the 1960s with Vito Acconci, has recently been reprinted by Ugly Duckling, and a book of letters and interviews with Bill Berkson, *WHAT'S YOUR IDEA OF A GOOD TIME*, was published by Tuumba in 2006. A new book of poems, *THE POETRY STATE FOREST*, is forthcoming from New Directions.

****Dennis Moritz** has written over 30 theater pieces that have received professional productions. Venues in New York City include the Joseph Papp Public Theater (New Works Project), BACA Downtown, the Nuyorican Poets Cafe, St. Marks Poetry Project and HERE Center for Contemporary Arts. Venues in Philadelphia include The Painted Bride Arts Center, Freedom Theater, MTI, Walnut Street Theater, Theatre Double and Theater Center Philadelphia. His play *Just the Boys* was published by Scribners in *Action: the Nuyorican Poets Theater Festival*. His book *SOMETHING TO HOLD ON TO* (Nine Theater Pieces) was published by United Artists Books. His poems and plays have been widely published in magazines. Dennis was the artistic director and resident playwright of Theatre Double Repertory Company for seven years. His works have been supported by many granting agencies. He was a long time member of the New Works Project at BACA Downtown and the Joseph Papp Public Theater. Recently Dennis was part of the graduate faculty of Long Island University teaching playwriting.

****Tom Savage** is the author of eight books of poetry including *POLITICAL CONDITIONS/PHYSICAL STATES* (United Artists Books, 1993) and *BAMIYAN POEMS* (Sisyphus Press 2004). He has taught poetry workshops at The Poetry Project and Tribes Gallery. His latest publication is inclusion in the anthology *Up Is Up and So Is Down* (New York University Press, 2006).

****Harris Schiff** has published four books with United Artists/Angel Hair: *SECRET CLOUDS*; *I SHOULD RUN FOR COVER BUT I'M RIGHT HERE*; *IN THE HEART OF THE EMPIRE* and *YO-YO'S WITH MONEY* (a collaboration with

Ted Berrigan). Since 1996 he has curated \$lavery - Cyberzine of the Arts at www.cyberpoems.com.

****Anne Waldman** - poet, performer, editor, professor - is the author of numerous books including *OUTRIDER: Poems, Essays, Interviews* just published by La Alameda Press, *STRUCTURE OF THE WORLD COMPARED TO A BUBBLE*, Penguin Poets and *IN THE ROOM OF NEVER GRIEVE*, Coffee House Press. She is also the co-editor of *The ANGEL HAIR Anthology* and *CIVIL DISOBEDIENCES: Poetics & Politics in Action*. Her most recent CD is "The Eye of The Falcon" with Ambrose Bye (Farfalla, McMillen, Parrish) She co-founded the Jack Kerouac School of Disembodied Poetics in Boulder Colorado with the late Allen Ginsberg. She is Chair and Artistic Director of its The Summer Writing program. United Artists published her book *BLUE MOSQUE* in 1989.

****Lewis Warsh** has been an editor of Angel Hair/United Artists since 1967. He is the author of numerous volumes of poetry, fiction and autobiography, including two new chapbooks, *FLIGHT TEST* (Ugly Duckling, 2006) and *THE FLEA MARKET AT KIEL* (A Rest Books, 2006). Forthcoming in 2007 are a novel, *A PLACE IN THE SUN* (Spuyten Duyvil), and a book of poems, *INSEPARABLE: POEMS 1995-2005* (Granary). He is director of the MFA program in creative writing at Long Island University in Brooklyn.

****Raquel Vogl** is a musician, a writer, and one half of the band Legends.

****Elizabeth Reddin** is a poet and performer living in Brooklyn. Her first book is forthcoming from Ugly Duckling Presse and she is producer/director of Deerhead Records. She is the other half of the band Legends.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

--

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

[↑ Contents](#)

644. **George Bowering**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Mon 29 Jan 2007

I'm lost.

What sort of poetics are we discussing here?

On 29-Jan-07, at 1:10 PM, Gabrielle Welford wrote:

> or...since he's extremely hurtful to people who are real...he need to

> be

> off the list. gabe

>

> On Sun, 28 Jan 2007, Tom Beckett wrote:

>

>> Phil Primeau has a track record of calling people names and looking

>> for

>> attention through provocative remarks. That reflects not at all on

>> his putative

>> targets and says a great deal about his own character. My

>> inclination is to

>> not take the bait. The man needs attention. I, for one, will deny

>> it to

>> him.

>>

>>

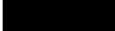
>>

>>

>>

>

> 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

>

>

Giorgio H. Bowering

Does not kill snakes

[↑ Contents](#)

645. **Gabrielle Welford**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Mon 29 Jan 2007

perhaps the kind of ticks(po) used in unnecessary bloodletting, cavalierly youthful swagger-kine relativism, bravado tending chest beatery? with respect, for i do think well of thee, g

On Mon, 29 Jan 2007, George Bowering wrote:

I'm lost.

What sort of poetics are we discussing here?

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*or...since he's extremely hurtful to people who are real...he need to be
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him.*

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

Giorgio H. Bowering
Does not kill snakes

gabrielle welford



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

[↑ Contents](#)

646. **Jesse Crockett**

Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

Mon 29 Jan 2007

alright, everybody, I'm sorry. I am Phil Primeau.

Sorry not to anyone except Jack but Phil.

"I would hurt to have that chap back." But then, I shouldn't ("push my luck").

Gabrielle Welford wrote:

> perhaps the kind of ticks(po) used in unnecessary bloodletting, cavalierly
> youthful swagger-kine relativism, bravado tending chest beatery? with
> respect, for i do think well of thee, g

>

> On Mon, 29 Jan 2007, George Bowering wrote:

>

>

>> I'm lost.

>> What sort of poetics are we discussing here?

>>

>>

>> On 29-Jan-07, at 1:10 PM, Gabrielle Welford wrote:

>>

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>>> or...since he's extremely hurtful to people who are real...he need to

>>> be

>>> off the list. gabe

>>>>
>>> On Sun, 28 Jan 2007, Tom Beckett wrote:
>>>
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>>>> Phil Primeau has a track record of calling people names and looking
>>>> for
>>>> attention through provocative remarks. That reflects not at all on
>>>> his putative
>>>> targets and says a great deal about his own character. My
>>>> inclination is to
>>>> not take the bait. The man needs attention. I, for one, will deny
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> wilhelm reich
> anarcho-syndicalism
> gut/heart/head/earth
>

[↑ Contents](#)

647. **Jesse Crockett**
dailyness from last week
Mon 29 Jan 2007

remember the sixth grade? Megan doesn't want to go out with you anymore. only she sends guys. then there's the *other guys* on the *other side* of the playground. a football hits your head. a laughing apology. ouch. so. all your experience collapses. yes. like walls. the floor is a special kind of wall. it requires more cleaning, paradoxically, as it requires less attention. we're like the floor.

[↑ Contents](#)

648. **Eric**
Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
Mon 29 Jan 2007

| *alright, everybody, I'm sorry. I am Phil Primeau.*

No, I am.

[↑ Contents](#)

649. **Tom W. Lewis**
Re: Homophobia: The last acceptable bigotry in America? - A New Tune?
Mon 29 Jan 2007

I am sacrificing my second and last post for today in protest : can we let this thread fucking die already??

let the blood of this e-mail message purify every reader's tainted soul, and teach to them wisdom and universal compassion and other nice things

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

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

On Behalf Of Jesse Crockett

Sent: Monday, January 29, 2007 16:27

To: ██████████

Subject: Re: Homophobia: The last acceptable bigotry in America? - A New Tune?

alright, everybody, I'm sorry. I am Phil Primeau.

Sorry not to anyone except Jack but Phil.

"I would hurt to have that chap back." But then, I shouldn't ("push my luck").

Gabrielle Welford wrote:

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cavalierly

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> gut/heart/head/earth
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[↑ Contents](#)

650. **Joe Amato**

Review of Hirsch's The Knowledge Deficit...

Mon 29 Jan 2007

Call out to Dan Z on that excellent review of Hirsch's new book. Thanks for alerting us to this, Dan.

Here's the link again:

<http://www.thecommonreview.org/spotlight.html>

Anyone who's been struggling with these issues in the classroom will find this of great interest. I can see the applicability, as Dan suggests, to the study (and teaching) of poetry, but I need to let the various registers of the discussion settle in a bit. At the moment, I must confess, I'm finding myself more drawn to the pedagogical per se, maybe b/c I'm about to take another crack at Olson tomorrow with a new group of undergrads.

Best,

Joe

[↑ Contents](#)

651. **Alan Sondheim**

Qbico Records releases "56" Alan Sondheim (fwd)

Tue 30 Jan 2007

Qbico Records releases "56" Alan Sondheim

(this selection really amazes me - the vinyl record itself is beautiful. - alan)

"After releasing two unique LP back in the 60's for the legendary ESP label with his Ritual All 770 and another one for Riverboat, finally Alan Sondheim is back ! this is his 1st LP after nearly 35 years and here he plays guitar, alpine zither, electronics, field recording... as usual he present us an eclectic mix of fascinating sounds...." qbico

For additional information and to order, please go to:

QBICO RECORDS
www.qbicorecords.com

QBICO RECORDS
www.qbicorecords.com



[↑ Contents](#)

652. **Simon DeDeo**

reading comprehension and background knowledge

Tue 30 Jan 2007

Ooh! I have something to say that doesn't involve you-know-what.

Doing my best to sweep aside the question of the failures of the contemporary American school -- a massive question I have no experience with or original opinions on -- let's talk about Dan Z's question:

"Anyhow, this topic might provoke a discussion of audience, at least, and of the role of a basic understanding of grammar and of syntax in order to appreciate their innovative warping as strengthening corrugation of the materia poetica."

OK, I'm not sure I follow exactly what Dan is saying here, although I like how it sounds and a definite naturalist A+ for the analogy between corrugated cardboard or steel in engineering and the deformations of language in the avant garde. Hardcore.

I'd venture that most of the poetry I read (and review on rhubarb) requires not only a familiarity with certain experiences, but also a deep familiarity with how they're talked about in various situations.

You can't just watch the baseball game: you have to listen to it on the radio. I'd say a key component of much of the poetry I read by contemporaries is that it is a response to other -- verbal -- perceptions.

This doesn't cover everything, definitely not the Objectivists (maybe Neidecker?) But I think the idea of poetry as a distorted mirror for the language of others -- even bumping up against Wittgensteinian notions of philosophy-as-language-therapy -- is a definite thread in that sweater.

[↑ Contents](#)

653. **Patrick Duggan**

Idiolexicon -- A New Web-Journal of Poetry

Tue 30 Jan 2007

Poetry is huge. We're interested in poetry's ever-morphing relationships with language, grammar, rhythm, metaphor, image..., but we're interested in its relationship with other things, too: politics, economics, theatre, video games, opera, popular music, religion. The most compelling poetry is argumentative without being didactic, political without being dogmatic.

Our hope is that as Idiolexicon grows, it will become a harbor for serious argument and dialogue through poetry. Send responses to other poems that have been featured in Idiolexicon. Send responses to other poems that have not been featured in Idiolexicon. Send your notes from yesterday's football game. Send your annotated version of the State of the Union address. Send the rejection letter you'd send Harold Bloom if you had the chance.

Poetry and short prose pieces, mainly poetry.

Slam poets are welcome here. Just don't break anything.

Send 3-7 poems, or one long poem. We're interested in doing longer stints with sets of poems that we like, so it might be good to send poems that fit together well.

Previously published is fine, if you tell us that it's been previously published, and where.

Simultaneous subs are fine, just let us know if someone good accepts it.

If at all possible, send your poems in the body of your email. If that's not possible, send your poems as a PDF file. If that's not possible either, explain in your email why we should trust your Word document not to have a virus in it.

We're also interested in mp3 recordings of featured poems (studio-quality or live performance). Send files via [yousendit](#).

Send submissions to [submissions at idiolexicon dot com](#).

This is all an experiment. If we don't take your piece, it's not because we don't like it. It just might not fit with what we're trying to do right now.

Idiolexicon is licensed under Creative Commons (non-commercial, attribution, share-alike). You retain all rights.

[↑ Contents](#)

654. **Jesse Crockett**
bienve... nue ?

Tue 30 Jan 2007

I hope I meant to say hello in French. Brenda, you are well loved by me. I've dedicated a photo to you at my flickr space: <http://flickr.com/photos/jessebean>. Please have a look, & re-consider talking to me some time or s'il vous plait to offer a poem or poems to [listenlight.net](#).

Best,
Jess

[↑ Contents](#)

655. **Jesse Crockett**
Oh

Tue 30 Jan 2007

Um, yeah, Brenda is my favorite living younger poet.

[↑ Contents](#)

656. **tyrone williams**
Re: Review of Hirsch's The Knowledge Deficit...

Tue 30 Jan 2007

Joe,

Thanks for forwarding the Hirsch--very pertinent to what we're dealing with at Xavier right now..and I liked Symptoms of a Finaer age. especially the first and middle sections...

tyrone

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

>From: Joe Amato <[REDACTED]>

>Sent: Jan 29, 2007 9:01 PM

>To: [REDACTED]

>Subject: Review of Hirsch's The Knowledge Deficit...

>

>Call out to Dan Z on that excellent review of Hirsch's new book.

>Thanks for alerting us to this, Dan.

>

>Here's the link again:

>

><http://www.thecommonreview.org/spotlight.html>

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>Anyone who's been struggling with these issues in the classroom will

>find this of great interest. I can see the applicability, as Dan

>suggests, to the study (and teaching) of poetry, but I need to let

>the various registers of the discussion settle in a bit. At the

>moment, I must confess, I'm finding myself more drawn to the

>pedagogical per se, maybe b/c I'm about to take another crack at

>Olson tomorrow with a new group of undergrads.

>

>Best,

>

>Joe

Tyrone Williams

[↑ Contents](#)

657. **Raymond Bianchi**

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

Tue 30 Jan 2007

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

To all Poetic Listers like a stupid I set up a blog with a typoed name. So forgive this stupid poet

here is the same blog as before with a corrected name.

Ray

----- Original message -----

From: tyrone williams <[REDACTED]>

Joe,

Thanks for forwarding the Hirsch--very pertinent to what we're dealing with at Xavier right now..and I liked Symptoms of a Finaer age. especially the first and middle sections...

tyrone

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

From: Joe Amato

Sent: Jan 29, 2007 9:01 PM

To: [REDACTED]

Subject: Review of Hirsch's The Knowledge Deficit...

*Call out to Dan Z on that excellent review of Hirsch's new book.
Thanks for alerting us to this, Dan.*

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Best,

Joe

Tyrone Williams

[↑ Contents](#)

658. **Barry Schwabsky**

This conference in Plymouth, UK sounds awesome

Tue 30 Jan 2007

Poetry and Public Language
a conference on contemporary poetry

Speakers include:

Barrett Watten,
Lyn Hejinian,
Allen Fisher,
Peter Nicholls,
Andrea Brady,
Peter Middleton,
William Rowe,
Hélène Aji,
Robert Hampson,
Mairéad Byrne,
Robert Sheppard

30 March – 1 April 2007 at the University of Plymouth
with an evening poetry performance by
Lyn Hejinian and Barrett Watten
at Dartington College of Arts, 31 March 07

To attend the conference, and for details of registration and programme,
please contact the conference administrator [REDACTED]

POETRY AND PUBLIC LANGUAGE 2007 is a collaborative venture sponsored
by the University of Plymouth and Dartington College of Arts, promoted in
association with Peninsula Arts. Conference committee: Anthony Caleshu, John
Hall, Mark Leahy, Tony Lopez

[↑ Contents](#)

659. **Bruce Covey**
Ron Padgett reading in Atlanta
Tue 30 Jan 2007

Ron Padgett will be reading at Emory University in Atlanta this Thursday,
February 1, at 7:30 pm in the Joeseeph Jones Room of the Woodruff Library. He
will also conduct a loose-format colloquium from 4:00-5:00 in the Kemp Malone
Library in Callaway Hall. Refreshments & booksigning at the evening event
only.

Bruce Covey

[↑ Contents](#)

660. **Thomas savage**
Re: Lynch's Inland Empire
Tue 30 Jan 2007

There was also a fascinating interview with David Lynch about this movie and his years as a practitioner of transcendental meditation (yes, there is a connection) on an NPR program called Studio 360. I believe this can be accessed at studio360.org. The .org info is definitely correct since I have contacted the program at that address several times in the past; I'm just not certain if this program can be directly listened to yet as it was broadcast quite recently. Regards, Tom Savage

Murat Nemet-Nejat <[REDACTED]> wrote: Thomas,

My son Daniel interviewed Lynch and Durning for this movie.

Ciao,

Murat

On 1/29/07, Thomas savage wrote:

>

> I tried to backchannel you about Inland Empire but didn't get through
> either time. So here is my reaction to Inland Empire. It is a fascinating,
> wonderful film. If you haven't seen it yet, I hope you enjoy it. Regards,
> Tom Savage

>

> Dan Coffey wrote: Has anybody seen this? Please feel
> free to backchannel if you have. Thanks...

>

> --

> <http://hyperhypo.org/blog>
> <http://www.pftborder.blogspot.com>

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> Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.
>

Access over 1 million songs - Yahoo! Music Unlimited.

[↑ Contents](#)

661. **Dan Coffey**

Re: Lynch's Inland Empire

Tue 30 Jan 2007

Check out Amy King's blog from maybe a month or so ago where she calls attention to Lynch's program to introduce TM into the curricula for public schools. He has a new book out called *Catching the Big Fish: Meditation, Consciousness, and Creativity*.

On 1/30/07, Thomas savage <[REDACTED]> wrote:

> There was also a fascinating interview with David Lynch about this movie and his years as a practitioner of transcendental meditation (yes, there is a connection) on an NPR program called Studio 360. I believe this can be accessed at studio360.org. The .org info is definitely correct since I have contacted the program at that address several times in the past; I'm just not certain if this program can be directly listened to yet as it was broadcast quite recently. Regards, Tom Savage

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<http://hyperhypo.org/blog>
<http://www.pftborder.blogspot.com>

[↑ Contents](#)

662. **Barry Schwabsky**
Spring readings at Parasol Unit, London
Tue 30 Jan 2007

Poetry evenings at Parasol Unit will resume this spring with Peter Cole and Tony Lopez on 3 March, Lyn Hejinian and Barrett Watten on 29 March and Michael Glover and Ernesto Priego on 5 June.

Saturday, 3 March, 6 PM

Peter Cole's two books of poems originally published in the United States have now been published together as *What Is Doubled: Poems 1981-1998* (Shearsman, 2005). He has also published many volumes of translations of medieval and contemporary Hebrew as well as Arabic poetry, for which he has won the TLS Translation Prize and the PEN-American Translation Award, among others. He lives in Jerusalem where he co-edits Ibis Editions, a press devoted to the literature of the Levant. Tony Lopez teaches at the University of Plymouth and is the author of many books and pamphlets of poetry including *Devolution* (The Figures, 2000), *Data Shadow* (Reality Street, 2000), and *False Memory* (Salt, 2003), which Robert Potts in the *Guardian* called "by far my favourite individual volume of poetry this year... a series of sonnet sequences collaging and remixing the white noise of 1990s Britain into a disorienting, sometimes hilarious, often sinister, and always satirical challenge." His most recent book is *Meaning Performance: Essays in Poetry* (Salt, 2006).

Thursday, 29 March, 6:30 PM

Lyn Hejinian is the author of many books, including *Writing is An Aid to Memory* (The Figures, 1978), *My Life* (third edition, Green Integer, 2002), *Oxota: A Short Russian Novel* (The Figures, 1991), and *The Fatalist* (Omnidawn,

2003). Her essays are collected in *The Language of Inquiry* (University of California Press, 2000). She was editor of *Tuumba Press*, 1976-84 and co-editor (with Barrett Watten) of *Poetics Journal*, 1981-99 and is now co-director of *Atelos*. A Chancellor of the Academy of American Poets, she teaches at the University of California, Berkeley. Barrett Watten is a poet and a professor of literature and cultural studies at Wayne State University in Detroit. He has published two volumes of literary and cultural criticism, of which *The Constructivist Moment: From Material Text to Cultural Poetics* (Wesleyan, 2003) was awarded the René Wellek Prize in 2004. His published works of poetry include *Frame* (1971-1990), published by Sun and Moon in 1997; *Bad History* (Atelos, 1998); and *Progress/Under Erasure* (Green Integer, 2004). Watten edited *This*, one of the central little magazines of the experimental writers who would be known as the Language school, and co-edited *Poetics Journal*, one of its theoretical venues. *The Grand Piano*, a multi-authored "experiment in collective autobiography" of the period, began serial publication in November 2006. Recently, he spent time in Germany as a Fulbright Fellow, at the University of Tübingen and in Berlin, where he wrote on visual art, performance, and cultural politics.

Tuesday, 5 June, 6:30 PM

Michael Glover has written art criticism for *The Times*, *The Economist*, *The Independent*, and *The Financial Times*, among others. He is the author of several books and chapbooks of poetry, including *Amidst All This Debris* (2001) and *The Bead-Eyed Man* (2000), both from Dagger Press, and *Impossible Horizons* (Sinclair-Stevenson, 1995). Of his new book, *For the Sheer Hell of Living*, to be published this year by San Marco Press, John Ashbery writes, "Michael Glover's lines unspool gravely and efficiently with few commas like waves that know they are on the way to someplace but without making much fuss about it. They can be piercingly sad and hilariously wry, sometimes at the same time, as: 'Someone loses the midge swat./ Many glasses are raised.'—this from a poem called 'Few things happen.' Few things happen here, true, but those that do are tremendously important even when tiny." Ernesto Priego is a Mexican poet, essayist, and translator presently living in London. He is the author of *Not Even Dogs* (Meritage Press, 2006) as well as the blogs "Never Neutral" (<http://neverneutral.wordpress.com/>) and "The Jainakú Project" (<http://thejainakuproject.blogspot.com/>). A recent interview with him can be found on Tom Beckett's blog "E

The readings are organized and introduced by Barry Schwabsky. Previous readers have been Tim Atkins, Guy Bennett, Kelvin Corcoran, Linh Dinh, Carrie Etter, Allen Fisher, Mark Ford, Lee Harwood, Sue Hubbard, Vincent Katz, Drew Milne, Redell Olsen, Anthony Rudolf, Leslie Scalapino, Barry Schwabsky, John Seed, Simon Smith, Carol Szymanski, and Catherine Wagner.

Readings begin at 6:30 PM (except for Saturday, 3 March, which begins at 6 PM) and are free to the public. Parasol Unit is located at 14 Wharf Road, London N1, near the Old Street and Angel tube stations.

If you would like to be removed from this mailing list, please reply with "Remove" as the subject

[↑ Contents](#)

663. **Adam Fieled**

Ruth Lepson, Larry Sawyer on PFS Post

Tue 30 Jan 2007

Check out new work from Chicago's Larry Sawyer & Massachusetts poet Ruth Lepson on PFS Post:

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

Best/Yours/Peace,

Adam Fieled

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

TV dinner still cooling?

Check out "Tonight's Picks" on Yahoo! TV.

[↑ Contents](#)

664. **Jacqueline Gens**

Re: Ruth Lepson, Larry Sawyer on PFS Post

Tue 30 Jan 2007

Hi Adam----Meant to write and say how much I enjoyed "Twisted Limbs" on Big Bridge. Hope you are well and enjoying your work.

fond regards--jacqueline

On Jan 30, 2007, at 12:00 PM, Adam Fieled wrote:

*Check out new work from Chicago's Larry Sawyer & Massachusetts poet
Ruth Lepson on PFS Post:*

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

Best/Yours/Peace,

Adam Fieled

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

TV dinner still cooling?
Check out "Tonight's Picks" on Yahoo! TV.

[↑ Contents](#)

665. **Dan Waber**
ars poetica update
Tue 30 Jan 2007

The ars poetica project under way at:

<http://www.logolalia.com/arspoetica/>

Poems appeared last week by: Jonathan Penton and Mairéad Byrne.

Poems will appear this week by: Michael Rothenberg and Riccardo Duranti.

A new poem about poetry every day.

Enjoy,

Dan

[↑ Contents](#)

666. **George Bowering**
Re: Ron Padgett reading in Atlanta
Tue 30 Jan 2007

Tell him I wish I could be there.

I am nuts about Padgett's work.

On 30-Jan-07, at 7:59 AM, Bruce Covey wrote:

> Ron Padgett will be reading at Emory University in Atlanta this
> Thursday, February 1, at 7:30 pm in the Joeseph Jones Room of the
> Woodruff Library. He will also conduct a loose-format colloquium from
> 4:00-5:00 in the Kemp Malone Library in Callaway Hall. Refreshments &
> booksigning at the evening event only.

>

> Bruce Covey

>

>

G. Harry Bowering,

Born to hit opposite-field singles.

[↑ Contents](#)

667. **Mark Truscott**

Feb 7: Brossard, Godard, and Harris at Test (Toronto)

Tue 30 Jan 2007

The Test Reading Series is pleased to present a bilingual reading:

Nicole Brossard + Barbara Godard and Sharon Harris (biographical notes below)

February 7, 2007, 7:30 p.m.

Mercer Union, A Centre for Contemporary Art
37 Lisgar Street, Toronto

Small donations toward the running of the series will be gratefully accepted at the door.

Nicole Brossard's participation is made possible by the Comparative Literature Department, University of Toronto, and the English Department, York University.

More information (including a map): www.testreading.org

Hope to see you there,

Mark

***** Montreal-born NICOLE BROSSARD, poet, novelist and essayist, twice Governor General Award winner for her poetry (1974, 1984), member of l'Académie des lettres du Québec and of La société royale du Canada, is one of Quebec's most celebrated authors. For the more than thirty books she has published since 1965, she has received the Prix Athanase-David (1991), the highest prize in Quebec, for her entire body of work, and the Molson Prize of the Canada Council (2006), the most prestigious award in Canada, for her outstanding contribution to the arts and humanities. Her many honours and awards from both francophone and anglophone institutions in Canada include doctorates from the University of Western Ontario (1991) and the Université de Sherbrooke (1997), the bp Nichol Chapbook Award (1986), le Grand Prix de Poésie du Festival international de Trois-Rivières (1989, 1999), the Harbourfront Festival Prize (1991), Prix de la Société des écrivains canadiens (2002) and the W.O. Mitchell Prize (2003). Nicole Brossard emerged as a leading figure of the new literary movement which since the 1960s has revolutionized the forms and language of poetry and fiction in Quebec through her work as founding co-editor of the influential periodical *La barre du jour* (1965–1975) and of the feminist periodical *Les têtes de pioche* (1976–1979) and through her contribution to feminist culture, confirmed with the film *Some American Feminists* (1976), the acclaimed *Anthologie de la poésie des femmes au Québec* (1991, 2003), and her role as President of the Third International Feminist Book Fair (1988). Through her

many appearances as speaker or reader at conferences and festivals across Canada and throughout the world, Brossard has significantly influenced contemporary writing internationally, especially through the many translations of her work into English and Spanish, and those of individual works into German, Italian, Slovenian, Romanian, Japanese and Afrikaans. Titles translated into English include *Aerial Letter*, *Baroque at Dawn*, *The Blue Books*, *Intimate Journal*, *Installations*, *Lovhers*, *Mauve Desert*, *Museum of Bone and Water*, *These Our Mothers*. *L'Horizon du fragment* (2004, Ed. Trois-Pistoles) and *Yesterday at the Hotel Clarendon* (2005, Coach House Books, S. de Lotbinière Harwood, trans) are her most recent books in French and English. *Fluid Arguments*, a selection of her recent essays by various translators was edited by Susan Rudy in 2006 (Mercury) as was a new edition of the translation of *Picture Theory* (Guernica, B. Godard trans.). *Nicole Brossard: Essays on her Work* (Guernica), edited by Louise Forsyth, appeared in 2005. Nicole Brossard has just completed a new novel in French, and a selection of her poetry in English translation will be published by the University of California Press in 2007-2008. Her collection of poetry *Notebook of Roses and Civilisation*, translated by Erin Moure and Robert Majzels, will be published by Coach House in April of this year.

BARBARA GODARD, Avie Bennett Historica Chair of Canadian Literature and Professor of English, French, Social and Political Thought and Women's Studies at York University, has published widely on Canadian and Quebec cultures and on feminist and literary theory. Her work in translation theory has been influential in the cultural turn in Translation Studies. As translator, she introduced Quebec women writers Louky Bersianik, Yolande Villemaire, and Antonine Maillet to an English readership. Her translations include Nicole Brossard's *These Our Mothers* (1983), *Lovhers* (1986), *Picture Theory* (1991, revised edition 2006), and *Intimate Journal* (2004) and France Théoret's *The Tangible Word* (1991). In 2004 a revised edition of her translation of Maillet's *The Tale of Don l'Orignal* was published and also broadcast on CBC's *Between the Covers*. In 1998 she held the Gerstein Award for an advanced research seminar on "Translation Studies in Canada: Institutions, Discourses, Texts." Among her awards is the Vinay-Darbelnet Prize of the Canadian Association of Translation Studies (2000). More information is available at < <http://www.yorku.ca/bgodard/>>.

SHARON HARRIS (b.1972) is a writer and artist living in Toronto. Her work has appeared in magazines, literary journals, and newspapers, and on radio and television across Canada. Sharon's column "Fun With 'Pataphysics" is part of *Word: Canada's Magazine for Readers + Writers*. She has photographed Toronto literary readings for almost five years, and has documented 108 events to date (averaging two events a month posted online).

In 2006, her first solo photo exhibition received national media attention, she curated a group show about urban art as part of the Scream Literary festival, she became a Torontoist.com contributor, Geist published her first feature photo essay, and the Mercury Press launched her first book of poetry (which she co-designed with Beverley Daurio), AVATAR.

In 2007, Sharon plans to finish an illustrated manuscript that is a six-year-long cultural study of the words "I love you."

[↑ Contents](#)

668. **Martha Deed**

Re: Ron Padgett reading in Atlanta

Tue 30 Jan 2007

Ron Padgett just read here in Buffalo. He gave a great reading and a good time was had by all.

Enjoy.

Martha

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

From: "Bruce Covey" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, January 30, 2007 10:59 AM

Subject: Ron Padgett reading in Atlanta

> Ron Padgett will be reading at Emory University in Atlanta this Thursday, February 1, at 7:30 pm in the Joeseeph Jones Room of the Woodruff Library. He will also conduct a loose-format colloquium from 4:00-5:00 in the Kemp Malone Library in Callaway Hall. Refreshments & booksigning at the evening event only.

>

> Bruce Covey

>

>

> --

> No virus found in this incoming message.

> Checked by AVG Free Edition.

> Version: 7.5.432 / Virus Database: 268.17.15/659 - Release Date: 1/30/2007

9:31 AM

>

>

[↑ Contents](#)

669. **amy king**

Re: Ron Padgett reading in Atlanta - I have no shame.

Tue 30 Jan 2007

Because I love him too -- http://www.miporadio.com/ron_padgett.html

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

[↑ Contents](#)

670. **Larissa Shmailo**

Teachers and Writers Collaborative Radio WNYE 91.5 this Thurs 2/1 at 6:30 PM

Tue 30 Jan 2007

Teachers and Writers Collaborative Radio
WNYE 91.5 FM (New York City)

Thursday, February 1 at 6:30-7:00 PM:

Larissa Shmailo presents "Exorcism (Found Poem)" and other selected work.

(Repeated Tuesday, February 27 at 6:30-7:00 PM)

The poem "Exorcism" appears in the "War on All Fronts" anthology edited by

Halvard Johnson in the 2007 issue of Big Bridge at

[_http://www.bigbridge.org/deathlshmailo.htm_](http://www.bigbridge.org/deathlshmailo.htm)

(<http://www.bigbridge.org/deathlshmailo.htm>)

Larissa Shmailo (mailto: [REDACTED])

[_http://www.myspace.com/larissaworld_](http://www.myspace.com/larissaworld) (<http://www.myspace.com/larissaworld>)

<http://www.cdbaby.com/cd/shmailo>

<http://larissashmailo.blogspot.com>

[↑ Contents](#)

671. **reJennifer Bartlett**

Homophobia...

Tue 30 Jan 2007

I'm sorry...I have to weigh in here. I believe that disabled people are the most shunned in society. They are excluded from the media, and retinely referred to in unacceptable language. Unemployment is near 70% because it is so darn hard to get a job. I've suffered a life of discrimination in all areas: work, lovers, children, every getting an apartment!!!!!!!!!! And there is no "affirmative action" for PWD.

[Get live scores](#)

and news about your team: Add the Live.com Football Page
<http://www.live.com/?addtemplate=football>

[↑ Contents](#)

672. **Small Press Traffic**

Lisa Robertson at Poets Theater this Fri 2/2

Tue 30 Jan 2007

Dear all, I inadvertently left off yesterday's announcement one of the plays we're presenting on Friday here at Small Press Traffic in San Francisco --- it's "Noggin Flowers," by Lisa Robertson and Jacob Eichert, directed by Kevin Killian.

Please join us!

7:30 PM, 2/2, \$10

Elizabeth Treadwell, Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

[↑ Contents](#)

673. **Alexander Jorgensen**

Darn it, Wolfowitz.

Tue 30 Jan 2007

http://blogs.guardian.co.uk/news/archives/2007/01/30/darn_it_wolfowitz.html

And oh, Amy King, please, no disclaimers, if Jesse Crockett can promote his mag while so concerned about the so-called downtrodden - Was it 2X? Please, you are an institution!

agj

8:00? 8:25? 8:40? Find a flick in no time
with the Yahoo! Search movie showtime shortcut.
<http://tools.search.yahoo.com/shortcuts/#news>

674. **Wystan Curnow**

Re: Spring readings at Parasol Unit, London

Tue 30 Jan 2007

Dear Barry,

Could you email me at [REDACTED]?

Thanks,

Wystan

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

From: UB Poetics discussion group [mailto:[REDACTED]] On Behalf Of Barry Schwabsky

Sent: Wednesday, 31 January 2007 5:19 a.m.

To: [REDACTED]

Subject: Spring readings at Parasol Unit, London

Poetry evenings at Parasol Unit will resume this spring with Peter Cole and Tony Lopez on 3 March, Lyn Hejinian and Barrett Watten on 29 March and Michael Glover and Ernesto Priego on 5 June.

Saturday, 3 March, 6 PM

Peter Cole's two books of poems originally published in the United States have now been published together as *What Is Doubled: Poems 1981-1998* (Shearsman, 2005). He has also published many volumes of translations of medieval and contemporary Hebrew as well as Arabic poetry, for which he has won the TLS Translation Prize and the PEN-American Translation Award, among others. He lives in Jerusalem where he co-edits Ibis Editions, a press devoted to the literature of the Levant. Tony Lopez teaches at the University of Plymouth and is the author of many books and pamphlets of poetry including *Devolution* (The Figures, 2000), *Data Shadow* (Reality Street, 2000), and *False Memory* (Salt, 2003), which Robert Potts in the Guardian called "by far my favourite individual volume of poetry this year... a series of sonnet sequences collaging and remixing the white noise of 1990s Britain into a disorienting, sometimes hilarious, often sinister, and always satirical challenge." His most recent book is *Meaning Performance: Essays in Poetry* (Salt, 2006).

Thursday, 29 March, 6:30 PM

Lyn Hejinian is the author of many books, including *Writing is An Aid to Memory* (The Figures, 1978), *My Life* (third edition, Green Integer, 2002), *Oxota: A Short Russian Novel* (The Figures, 1991), and *The Fatalist* (Omni Dawn, 2003). Her essays are collected in *The Language of Inquiry* (University of California Press, 2000). She was editor of Tuumba Press, 1976-84 and co-editor

(with Barrett Watten) of Poetics Journal, 1981-99 and is now co-director of Atelos. A Chancellor of the Academy of American Poets, she teaches at the University of California, Berkeley. Barrett Watten is a poet and a professor of literature and cultural studies at Wayne State University in Detroit. He has published two volumes of literary and cultural criticism, of which *The Constructivist Moment: From Material Text to Cultural Poetics* (Wesleyan, 2003) was awarded the René Wellek Prize in 2004. His published works of poetry include *Frame* (1971-1990), published by Sun and Moon in 1997; *Bad History* (Atelos, 1998); and *Progress/Under Erasure* (Green Integer, 2004). Watten edited *This*, one of the central little magazines of the experimental writers who would be known as the Language school, and co-edited *Poetics Journal*, one of its theoretical venues. *The Grand Piano*, a multi-authored "experiment in collective autobiography" of the period, began serial publication in November 2006. Recently, he spent time in Germany as a Fulbright Fellow, at the University of Tübingen and in Berlin, where he wrote on visual art, performance, and cultural politics.

Tuesday, 5 June, 6:30 PM

Michael Glover has written art criticism for *The Times*, *The Economist*, *The Independent*, and *The Financial Times*, among others. He is the author of several books and chapbooks of poetry, including *Amidst All This Debris* (2001) and *The Bead-Eyed Man* (2000), both from Dagger Press, and *Impossible Horizons* (Sinclair-Stevenson, 1995). Of his new book, *For the Sheer Hell of Living*, to be published this year by San Marco Press, John Ashbery writes, "Michael Glover's lines unspool gravely and efficiently with few commas like waves that know they are on the way to someplace but without making much fuss about it. They can be piercingly sad and hilariously wry, sometimes at the same time, as: 'Someone loses the midge swat./ Many glasses are raised.'-this from a poem called 'Few things happen.' Few things happen here, true, but those that do are tremendously important even when tiny." Ernesto Priego is a Mexican poet, essayist, and translator presently living in London. He is the author of *Not Even Dogs* (Meritage Press, 2006) as well as the blogs "Never Neutral" (<http://neverneutral.wordpress.com/>) and "The Jainakú Project" (<http://thejainakuproject.blogspot.com/>). A recent interview with him can be found on Tom Beckett's blog "E

The readings are organized and introduced by Barry Schwabsky. Previous readers have been Tim Atkins, Guy Bennett, Kelvin Corcoran, Linh Dinh, Carrie Etter, Allen Fisher, Mark Ford, Lee Harwood, Sue Hubbard, Vincent Katz, Drew Milne, Redell Olsen, Anthony Rudolf, Leslie Scalapino, Barry Schwabsky, John Seed, Simon Smith, Carol Szymanski, and Catherine Wagner.

Readings begin at 6:30 PM (except for Saturday, 3 March, which begins at 6 PM) and are free to the public. Parasol Unit is located at 14 Wharf Road, London N1, near the Old Street and Angel tube stations.

If you would like to be removed from this mailing list, please reply with "Remove" as the subject

[↑ Contents](#)

675. **Alexander Jorgensen**
Poetry & Dinos & Michael Tod Edgerton

Tue 30 Jan 2007

For the man who's never said 'fish' -

<http://www.crooksandliars.com/2007/01/30/sex-talk-with-reverend-ted/>

<http://www.crooksandliars.com/2007/01/29/the-evangelical-war-on-science/>

AGJ

Do you Yahoo!?

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

<http://new.mail.yahoo.com>

[↑ Contents](#)

676. **Ruth Lepson**
Re: Dorn's scapegoat landscape

Tue 30 Jan 2007

yes, exactly--thanks for all this-- you can see the ram in the thicket at the Archaeology Museum at UPenn--they even used to have key rings of it--and at the British Museum & the Sumerian & Biblical refs are related, I remember from a course on Mesopotamian & Sumerian myth & religion thanks for the good thinking you can also hold the oldest writing in the world (except accounting) at the Penn Museum--broken tablets of the myth of Inanna

ruth l.

On 1/26/07 10:38 AM, "Tom W. Lewis" <[REDACTED]> wrote:

here's the image that you're thinking of, maybe?

http://home.earthlink.net/~valis2/images/ram_ur.jpg

I don't think this one is supposed to be a sacrifice, though.

the "ram/goat caught in brambles" topos reminds me of the Akeidah (Binding of Isaac) story out of Genesis -- you know the one: Isaac was to be sacrificed by his father Abraham on top of a mountain, but at the last moment a ram appeared nearby with its horns caught in brambles. that saved Isaac's bacon, so to speak.

could this be the ur-narrative (no pun intended, re: the Sumerian ref above) on which the historical Jerusalem Temple practice (sending out the scapegoat on the Day of Atonement) is based?

and has anyone thought of Nietzsche's analysis of "tragedy" as the "song of the goat" (tragos + oidos = tragoidia) in ancient drama? that is, another spin on sacrificing the scapegoat as purgation of a people's sins (or Aristotelian catharsis, in literary terms).

I love Dorn's take on the depletion of the ritual's spirit, in that its product, the scapegoat's milk, has become "homogenized" -- safe for all consumers.

tl

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

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

On Behalf Of Ruth Lepson

Sent: Thursday, January 25, 2007 21:04

To: ██████████

Subject: Re: Dorn's scapegoat landscape

isn't there a goat caught in the brambles in sumerian myth?

On 1/25/07 8:21 PM, "Stephen Baraban" <██████████> wrote:

(I was thinking of posting about this yesterday, and again this morning, but I was curious to see if anyone else would note and remark on the following serendipity--synchronicity--co-incidence):

In light of the recent exchanges here re/ poems about scapegoats, it is quite interesting that the brand new issue of Big Bridge, announced yesterday, and, I presume, posted that same day, contains the following extraordinary poem by the late Edward Dorn, part of the "Featured Chapbook" by Dorn--"Low Coups and Haut Coups". (I hope my joy in attempting an explication of this short piece doesn't bring anyone too much pain):

HI COO

*The scapegoat's milk
is homogenized
The blackberry brambles
cover the hill*

*I interpret Dorn's first two lines to intimate that people feel *refreshed* by the killing of the scapegoat, so therefore they experience through this death something like a cool pleasant drink of milk: "scapegoat's milk". The homogenization of the milk highlights the fact that scientific-technological rationality, "administration" if you will, has been applied to the immemorial process of scapegoating (well, yeah...the Nazis and all...), as to so many other things.*

But the great Mystery is the relation of the first two lines to the last two.

The "hill" might well be the locus for the killing of the goat. But beyond that, we seem to have the fusion of natural process (lines 3-4) and the most desreditable sort of human practice.

*In this fusion I find a hard-won deep serenity (mind you, I'm not suggesting *resignation*) I don't really associate with the work of Mr. Dorn, kind of more like the work of Gary Snyder, perhaps.*

*The whole Dorn chapbook is quite worth your while to look at. I'm assuming it's late work, i.e., sometime post *Slinger*, and as such it truly shines, like the *Chemo Sabe* (Dorn's sequence involving his cancer & treatment) poems I've seen; the poem where he compares his beleaguered ancestors to The Kurdish nation; and the Dorn poem about Olson that Tom Clark includes in the preface or afterward, whatever it was, of the paperback version of the unfortunate Olson bio. As AGAINST most of the late writing in Dorn's *Hello, La Jolla!* & *Yellow Lola*, which I find rather acrid*

and often trivial, if I were to sum it up in a phrase.

8:00? 8:25? 8:40? Find a flick in no time
with the Yahoo! Search movie showtime shortcut.
<http://tools.search.yahoo.com/shortcuts/#news>

[↑ Contents](#)

677. **noah eli gordon**
Stefans/Baus/Moudry reading

Tue 30 Jan 2007

BRIAN KIM STEFANS
ERIC BAUS
NICK MOUDRY

Tuesday February 6 at 7:30 pm
Memorial Hall (West College) on the campus of Dickinson College
(Carlisle, PA)
Free and open to the public

Brian Kim Stefans has published several books of poetry including *Free Space Comix* (Roof Books, 1998), *Gulf* (Object Editions, 1998, downloadable at ubu.com) and *Angry Penguins* (Harry Tankoos, 2000), along with several chapbooks, most recently "What Does It Matter?" from Barque Press. *Fashionable Noise: On Digital Poetics*, a collection of essays, poetry and interviews, appeared in 2003 from Atelos. His newest books are *What Is Said to the Poet Concerning Flowers* (Factory School, 2006), collecting over six years of poetry, and *Before Starting Over: Selected Writings and Interviews 1994-2005*, to be published in September, 2006, by Salt Publishing. He is the editor of the /ubu ("slash ubu") series of e-books at www.ubu.com/ubu and the creator of arras.net, devoted to new media poetry and poetics, where most of his work, including his own series of Arras e-books, can be found.

Eric Baus is the author of *The To Sound* (Verse Press/Wave Books) as well as several chapbooks. A new chapbook, *Tuned Drones*, is forthcoming soon from Katalanche Press.

Nick Moudry is a poet & PhD candidate at Temple University.

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[http://clk.atdmt.com/MSN/go/msnkwex0010000001msn/direct/01/?
href=http://expo.live.com?s_cid=Hotmail_tagline_12/06](http://clk.atdmt.com/MSN/go/msnkwex0010000001msn/direct/01/?href=http://expo.live.com?s_cid=Hotmail_tagline_12/06)

[↑ Contents](#)

678. **Ron Silliman**

Silliman's Blog

Wed 31 Jan 2007

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

RECENT POSTS

Volver â€œ

a film with women
in every major role

May Day â€œ

Robert Kelly
and the question of
poems vs. poetry

Kenny Goldsmith
writes a blog
on uncreative writing
for Poetry Magazine!

Babel
and the ensemble film
of globalization

Experimental Form
and Issues of Accessibility
(Susanne Dyckman, Rusty Morrison,
Maxine Chernoff, Paul Hoover,
and Jaime Robles)

Daisy Fried
should win
the National Book Critics Circle Award
by acclamation

Confusing character transference
with reading

Nathaniel Mackey's
Splay Anthem
has to be read aloud

IFLIFE, the poem,
is Bob Perelman's love-hate story
with the whole of poetry

A guide to Bob Perelman's
Guide to Homage to Sextus Propertius

IFLIFE, the book,
a dizzying display of mastery

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

[↑ Contents](#)

679. **Alison Croggon**
Fwd: Ash, by Alison Croggon
Wed 31 Jan 2007

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

From: David Lloyd <[REDACTED]>
Date: Jan 31, 2007 6:28 PM
Subject: Ash, by Alison Croggon
To: [REDACTED]

birds are returning line by line
near the river their shadows gather

black and still where water sifts
silver on ash ash on silver

lovely the creatures of light springing down
from cloud to home

neither suspended nor in motion
brick and wood are things of flame

fire remembered and foretold
making and ending

(from: Translations from Nowhere)

Ash, poems by Alison Croggon, is now available from Cusp Books. \$10.00 (or UKP 5.00, or EU 8.00, or AU \$13.00), including postage, from me at the address below. Please e-mail back-channel and I will send in advance of your cheque or money order.

Also available from Cusp Books: Sill, by David Lloyd (\$8.00, incl. p&p).
Forthcoming this Spring: I ran from it and was still in it, by Fred Moten; and
Act Zero, by Alfred Arteaga. (\$8.00 each, \$30.00 for the set of 4).

David Lloyd
3020 Effie Street
Los Angeles
CA 90026

██████████ (H)

██████████ (C)

--

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

[↑ Contents](#)

680. **Jesse Glass**

The Fib at Saline (Salt Publishing) About Angel Exhaust 19

Wed 31 Jan 2007

Here's a note I just sent to Chris Emery of Salt regarding a posting by "Jen" about Angel Exhaust 19.

Hey Chris--

The posting on Angel Exhaust is wrong. The ending, on page 142 of issue 19 goes like this:

Methan: Why is it called Devastate your Aunt Jeremy?

Manly: It was a misunderstanding between the two editors.

Methan: Are you going to explain the poetic landscape, and your spectrum allotment, as a way of telling the reader what to expect?

Manly: They probably wouldn't know what to expect even if we disclosed all that.

Methan: So what's the poetry like?

Manly: It is full of wonderfully sibilant s and amazingly lateral l

sounds. Let me expand on that if you will. Corcoran is like Corcoran.

Glass is like Glass. Holman is like Holman. Holman is more like Holman than like Morris.

Methan: I've never heard of them.

Manly: Maybe you should read Angel Exhaust.

Not a word in Duncan's back page note about Mssrs. Philpot or Nolan.

Jen's telling a fib that you should correct to set the record straight.

Jesse Glass

Take a look at "Jen's" posting at Saline and you'll see what a little creative fibbing can accomplish.

[↑ Contents](#)

681. **Jesse Glass**
Jen's Fib At Saline Part 2
Wed 31 Jan 2007

<http://saltpublishing.com/saline/index.php?topic=235.0>

There's the link, but here's the ending of Duncan's notice as "Jen" tells it:

Methan: Why is it called Devastate your Aunt Jeremy?

Manly: It was a misunderstanding between the two editors.

[The next two lines don't appear in Duncan's original, but are entirely "Jen's" invention!]

Methan: Could we just describe the individual poets?

Manly: Poets like Philpott and Nolan are too overwhelming and intricate to be described in a few words.

Methan: I've never heard of them.

Manly: Maybe you should read Angel Exhaust.

Why would "Jen" fib like this?

Jesse Glass

[↑ Contents](#)

682. **Pierre Joris**
Nomadics blog
Wed 31 Jan 2007

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

Philippe Lacoue-Labarthe (1940-2007)

Chicago Poetry Reading Online

Pascal Bruckner on Ayaan Hirsi Ali

Wolfgang Iser (1926-2007)

Biermann & Berlin

Rain Taxi Auction!

an art of precarious balance

be well.

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 75 43 57 10
email: [REDACTED]
<http://pierrejoris.com>
Nomadics blog: <http://pjoris.blogspot.com>

=====

=====

"Fascism should more properly be called corporatism, since it is the merger of state and corporate power."
— Benito Mussolini

=====

Pierre Joris
244 Elm Street
Albany NY 12202
h: [REDACTED]
c: [REDACTED]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [REDACTED]
<http://pierrejoris.com>

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

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[↑ Contents](#)

683. **Ram Devineni**

EDWARD HIRSCH at the Creative Writing Workshop, Brazil

Wed 31 Jan 2007

Dear Friends: I want to announce a new workshop/retreat in Brazil. More information at <http://www.creativewritingbrazil.org>

EDWARD HIRSCH will be teaching at the creative writing workshop in Brazil from July 9-16, 2007.

Participate in a week-long poetry workshop with Edward Hirsch and a translation class on Brazilian poets Carlos Drummond de Andrade and Joao Cabral de Melo Neto. Discussions on Elizabeth Bishop in Brazil and tours of important cultural sites and literary landmarks. Also, casual get togethers with leading contemporary Brazilian poets, editors, writers, translators, and publishers.

Creative Writing Brazil is an unique literary workshop in Sao Paulo, Brazil organized by Rattapallax magazine and Academia Internacional de Cinema. The workshops are run by leading American and Brazilian poets, writers and educators and conducted in English. The purpose of the workshop is to experience the culture of Brazil and produce new and complex literary work. Poets and writers who have participated in our trips to Brazil include Pulitzer Prize winning poet Yusef Komunyakaa, Brecht Brechtanbach, Jerome Rothenberg, Cecilia Vicuna, Edwin Torres, Nathalie Handal, and Poetry Wales editor Robert Minninnick.

Edward Hirsch is a poet and critic. He has published six books of poems: *For the Sleepwalkers* (1981), *Wild Gratitude* (1986), which won the National Book Critics Circle Award, *The Night Parade* (1989), *Earthly Measures* (1994), *On Love* (1998), and *Lay Back the Darkness* (2003). He has also written four prose books: *How to Read a Poem* and *Fall in Love with Poetry*

(1999), a national bestseller, *Responsive Reading* (1999), *The Demon and the Angel: Searching for the Source of Artistic Inspiration* (2002), and *Poet's Choice* (2006). He is the editor of *Transforming Vision: Writers on Art* (1994) and *Theodore Roethke's Selected Poems* (2005). He is also the co-editor of *A William Maxwell Portrait: Memories and Appreciations* (2004). He has received the Prix de Rome, a Guggenheim Fellowship, the American Academy of Arts and Letters Award for Literature, and a MacArthur Fellowship. He taught for eighteen years at the University of Houston, and is now the fourth president of the John Simon Guggenheim Memorial Foundation.

Elizabeth Bishop in Brazil

Elizabeth Bishop lived in Brazil more or less continuously from 1951 to 1966 and then intermittently to 1971. The country functioned as a necessary escape from the deprived and anxious world of her early childhood. Creative Writing Brazil will have a discussion about Bishop's life and work in Brazil. We can also assist you with your travel plans to visit Elizabeth Bishop's house in Ouro Preto and other noted Bishop landmarks in Brazil. Also, introduce you to renowned Bishop scholars and translators of her work.

Tour of Sao Paulo & Salon Reading

Throughout the week, everyone will be having casual get togethers with leading Brazilian poets, editors, writers, and publishers. An important aspect of the workshop is an interaction between participants and their contemporary counterparts in Brazil. You will visit important cultural sites, bookstores, and literary landmarks. All participants will have an opportunity to read at the Salons in Sao Paulo and New York City. Also, Rattapallax magazine will assist with the publication of the work produced during the workshops in literary and online journals.

Festa Literaria Internacional de Parati (FLIP)

FLIP is a leading and truly international literary jamboree, known for the outstanding quality of its guest authors, for the overwhelming enthusiasm of its audiences, and for the town's relaxed hospitality. FLIP has continued to attract some of the world's finest authors including Toni Morrison, Don DeLillo, Salman Rushdie, Martin Amis, Margaret Atwood, Paul Auster, Michael Ondaatje, alongside living Brazilian legends such as Chico Buarque and Caetano Veloso. The festival is held in Parati is a colonial sea-side town nestled between the turquoise waters of Ilha Grande Bay and vast swathes of unspoilt Atlantic rainforest. Only a few hours from Sao Paulo.

Attend the Creative Writing Workshop and FLIP! We plan to organize a trip to FLIP and will help you with your travel plans to the festival. Must register early because the festival sells out.

Please send future emails to
[REDACTED] for press

[↑ Contents](#)

684. **Ram Devineni**

Take 2 seconds to SAVE THE NEW GLOBE!

Wed 31 Jan 2007

Dear Friend,

The New Globe Theater needs your help. If we do not act now, we will forever lose the opportunity to create an inspiring cultural icon in New York Harbor!

On Governors Island sits a dilapidated military fortification ... and it happens to have the identical blueprint as Shakespeare's Globe Theatre. We want to restore the fort and re-imagine the open courtyard as a vibrant performing arts center, however the National Park Service is about to disallow this proposal.

The National Park Service stresses that the monument belongs to the American people - so let us make sure that they can't ignore what we want! click here:
<http://www.newglobe.org/campaign/>

In the spirit of placing the Statue of Liberty onto the 1811 Fort Wood, let us transform this military fort into a cultural beacon.

The New Globe proposal has received the backing of hundreds of individuals and organizations, from Senators Clinton and Schumer to Congressman Nadler and Community Board #1, from actors (such as Al Pacino, Kevin Kline, Mark Rylance, Ralph Fiennes, Estelle Parsons, Melvin Van Peebles, Sarah Jessica Parker, and Philip Seymour Hoffman) to artistic directors (Sam Mendes, Oskar Eustis, Kenny Leon, and Sir Peter Hall). Not only has New York's preservation community embraced the proposal (e.g., NYC Landmarks Preservation Commission, and Municipal Art Society), but also a diverse range of individuals from war veterans to acting students to G.I. army brats. For more information, see www.newglobe.org.

I ask you to join me and all of our supporters in urging the National Park Service to be visionary and imaginative! Your action today truly makes a difference in our ongoing efforts to create a new cultural destination in New York Harbor. I hope to see you at opening night.

Sincerely,
Dr. Barbara Romer
Founder and CEO of the The New Globe Theater
Ram Devineni, Publisher of Rattapallax

Please send future emails to
[REDACTED] for press

[↑ Contents](#)

685. **Tom Beckett**
Fwd: Otoliths issue four
Wed 31 Jan 2007

Issue four of Otoliths has just gone live & is as diverse as ever.

This issue contains text & visual work from Vernon Frazer, Eileen Tabios, Mårton Koppány, Katrinka Moore, Jnana Hudson, Jeff Harrison, Peter Ciccariello, Amanda Laughtland, Carol Jenkins, Jean Vengua, Dion Farquhar, Ed Higgins, David Prater, Carl Baker, Elizabeth Kate Switaj, Elisa Gabbert &

Kathleen Rooney, Samuel Wharton, Spencer Selby, Martin Edmond, AyÅÿegÃ¼l
TÃ¶zeren, Daniel f. Bradley, The Pines, Alexander Jorgensen, Jonathan Hayes,
John Mercuri Dooley, David-Baptiste Chirrot, Richard Kostelanetz, nick-e
melville, Phil Primeau, J.D. Nelson, Mikhail Magazinnik, Nicholas Manning,
Andrew Topel, Kristin Hannaford, Karin Kroetlinger, C. Mehrl Bennett, Kevin
Doran, Ed Schenk, Paul Siegell, Raymond Farr, Suzan Sari, Suzan Sari & Jukka-
Pekka Kervinen, Jukka-Pekka Kervinen, Caleb Puckett, Tom Beckett, Keith
Kumasen Abbott, MTC Cronin, Bob Marcacci, Thomas Fink, Nico Vassilakis,
Vernon Frazer & Michael Rothenberg, & Ray Craig.

Hie there & enjoy!

& a reminder that print editions of the earlier issues are available from the
Otoliths Shopfront at Lulu.

Also, later in February, the book publishing arm (?) of Otoliths will be bringing
out new collections from Jordan Stempleman, Vernon Frazer, Nico Vassilakis &
harry k stammer. Let me just say that they're all fantastic.

Mark Young

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](#)

686. **C. A. Conrad**

a conversation with ALICE NOTLEY on trance, tarot and poetry (O)
OOOOOO

Wed 31 Jan 2007

a conversation with ALICE NOTLEY on trance, tarot and poetry

OOOOOOOOOO((((O))))OOOOOOOOOO

This e-mail conversation with Alice Notley and CAConrad took place during
January, 2007

Hope you enjoy it!

Go to: [_http://phillysound.blogspot.com/2007_01_01_phillysound_archive.html](http://phillysound.blogspot.com/2007_01_01_phillysound_archive.html)
(http://phillysound.blogspot.com/2007_01_01_phillysound_archive.html)

[↑ Contents](#)

687. **linda norton**

Silliman's blog/Poet Laureate of Boston

Wed 31 Jan 2007

If you would like to be part of a write-in campaign for Bill Corbett (who already *is* the poet laureate of Boston--Councilman John Tobin just doesn't know it), here are some email addresses:

██████ Letters to the Editor, Boston Globe

██████ John Tobin

██████ Dave Isberg, Chief of Staff

If you are from Boston, as I am, be sure to mention the neighborhood/parish where you grew up or live now.

[↑ Contents](#)

688. **Anny Ballardini**

Re: <http://irasciblepoet.blogspot.com/>

Wed 31 Jan 2007

I didn't even notice it! Not to worry.

On 1/30/07, Raymond Bianchi <██████> wrote:

>

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

>

> To all Poetic Listers like a stupid I set up a blog with a typoed
> name. So forgive this stupid poet

>

> here is the same blog as before with a corrected name.

>

> Ray

>

>

>

> ----- Original message -----

> From: tyrone williams <██████>

>

> > Joe,

> >

> > Thanks for forwarding the Hirsch--very pertinent to what we're dealing
> with at

> > Xavier right now..and I liked Symptoms of a Finaer age. especially the
> first and

> > middle sections...
> >
> >
> > tyrone
> >
> > -----Original Message-----
> > >From: Joe Amato
> > >Sent: Jan 29, 2007 9:01 PM
> > >To: [REDACTED]
> > >Subject: Review of Hirsch's The Knowledge Deficit...
> > >
> > >Call out to Dan Z on that excellent review of Hirsch's new book.
> > >Thanks for alerting us to this, Dan.
> > >
> > >Here's the link again:
> > >
> > ><http://www.thecommonreview.org/spotlight.html>
> > >
> > >Anyone who's been struggling with these issues in the classroom will
> > >find this of great interest. I can see the applicability, as Dan
> > >suggests, to the study (and teaching) of poetry, but I need to let
> > >the various registers of the discussion settle in a bit. At the
> > >moment, I must confess, I'm finding myself more drawn to the
> > >pedagogical per se, maybe b/c I'm about to take another crack at
> > >Olson tomorrow with a new group of undergrads.
> > >
> > >Best,
> > >
> > >Joe
> >
> >
> > Tyrone Williams
>

[↑ Contents](#)

689. **Simon DeDeo**

Jed Perl on Laissez-Faire Aesthetics

Wed 31 Jan 2007

<http://www.tnr.com/doc.mhtml?i=20070205&s=perl020507>

Interesting and easy to blow your top when reading it, I think.

I find his critiques of contemporary art (I love John Currin, e.g.) remind me of the usual Dana Gioia et al. critiques of the avant garde (where are the STANDARDS, where are the external directions on how to READ?, etc.), but in an unusual slant Jed also works in a sort of analogy to neo-con capitalism.

It's like, Jed, you are stealing my rhetorical move!

[↑ Contents](#)

690. **Vernon Frazer**

Re: Homophobia...

Wed 31 Jan 2007

Jennifer

I'm very displeased with much of the hostility this thread has generated.

I don't want to get into a contest over which groups get treated the worst, but I'd say people with disabilities take a lot of hits that people in general don't notice and aren't aware of.

Having Tourette Syndrome has caused me to endure discrimination in every area you mention. I might hold the personal record for hearing "We filled that opening yesterday" at a job interview.

Throughout history, people with Tourette have been burned alive after being accused of demonic possession. That's a very terminal stigma, I'd say.

My symptoms aren't things I can hide. I can't "pass" for non-Tourettic.

I'm appalled at the people who think they can talk about my condition with levity and impunity. Of course, when I verbally savage someone who started treating me like a subhuman, I'm perceived as the villain because a crip just ain't sposed ta beat a normie.

The interview Ric Carfagna did with me in the latest Big Bridge describes some of my personal experiences. After reading it, some people have expressed surprise at what I've had to go through.

And I did have a negative encounter with another "Mr. Sensitivity" on this List about six months ago.

Don't get me started on the way blind people are patronized, as though their being blind makes their ability to talk or think coherently a miracle. My grandfather could do everything any other commercial fisherman could do, as long as you pointed the boat in the right direction for him.

Vernon Frazer

<http://vernonfrazer.com/Second%20Printing.pdf>

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of reJennifer Bartlett

Sent: Tuesday, January 30, 2007 5:35 PM

To: ██████████

Subject: Homophobia...

I'm sorry...I have to weigh in here. I believe that disabled people are the most shunned in society. They are excluded from the media, and retinely referred to in unacceptable language. Unemployment is near 70% because it is so darn hard to get a job. I've suffered a life of discrimination in all areas: work, lovers, children, every getting an apartment!!!!!!!!!! And there is no "affirmative action" for PWD.

Get live scores
and news about your team: Add the Live.com Football Page
<http://www.live.com/?addtemplate=football>

[↑ Contents](#)

691. **Gretchen Adele**

please remove me from list- unsubscribe

Wed 31 Jan 2007

thank you

--

gretchen adele

[↑ Contents](#)

692. **Emma Larsson**

please remove me from list- unsubscribe

Wed 31 Jan 2007

thank you

--

emma larsson

Never Miss an Email Stay connected with Yahoo! Mail on your mobile. Get started! <http://mobile.yahoo.com/services?promote=mail>

[↑ Contents](#)

693. **Barry Schwabsky**
Re: Jed Perl on Laissez-Faire Aesthetics
Wed 31 Jan 2007

The article is only available to subscribers. If you are one, maybe you could cut and paste the text into an e-mail for us? (Not that I want to lure you into doing something illegal.) Anyway, there's been a lot of boo-hooing over the booming art market. Check out Jerry Saltz in the Village Voice:

<http://www.villagevoice.com/art/0704,saltz,75590,13.html>

Simon DeDeo <[REDACTED]> wrote: <http://www.tnr.com/doc.mhtml?i=20070205&s=perl020507>

Interesting and easy to blow your top when reading it, I think.

I find his critiques of contemporary art (I love John Currin, e.g.) remind me of the usual Dana Gioia et al. critiques of the avant garde (where are the STANDARDS, where are the external directions on how to READ?, etc.), but in an unusual slant Jed also works in a sort of analogy to neo-con capitalism.

It's like, Jed, you are stealing my rhetorical move!

[↑ Contents](#)

694. **Alison Croggon**
Re: The Fib at Saline (Salt Publishing) About Angel Exhaust 19
Wed 31 Jan 2007

I'm confused, Jesse. How is Jen - a real person, deserving of not being put in quotation marks - supposed to have "fibbed"? The email from Andrew Duncan that Tony Frazer forwarded to UK Poets is exactly the same as the post at Saline. Did Tony Frazer fib as well?

On 1/31/07, Jesse Glass <[REDACTED]> wrote:

- > Here's a note I just sent to Chris Emery of Salt regarding a posting by
- > "Jen" about Angel Exhaust 19.
- >
- > Hey Chris--
- >
- > The posting on Angel Exhaust is wrong. The ending, on page 142 of issue
- > 19 goes like this:
- >
- > Methan: Why is it called Devastate your Aunt Jeremy?
- > Manly: It was a misunderstanding between the two editors.
- > Methan: Are you going to explain the poetic landscape, and your spectrum
- > allotment, as a way of telling the reader what to expect?
- > Manly: They probably wouldn't know what to expect even if we disclosed

> all that.
> Methan: So what's the poetry like?
> Manly: It is full of wonderfully sibilant s and amazingly lateral l
> sounds. Let me expand on that if you will. Corcoran is like Corcoran.
> Glass is like Glass. Holman is like Holman. Holman is more like Holman
> than like Morris.
> Methan: I've never heard of them.
> Manly: Maybe you should read Angel Exhaust.
>
> Not a word in Duncan's back page note about Mssrs. Philpot or Nolan.
>
> Jen's telling a fib that you should correct to set the record straight.
>
> Jesse Glass
>
> Take a look at "Jen's" posting at Saline and you'll see what a little
> creative fibbing can accomplish.
>

--

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

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

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

[↑ Contents](#)

695. **Mary Kasimor**

Re: Homophobia...

Wed 31 Jan 2007

Vernon,

I lived next door to a kid who had Tourette Syndrome. His name was Jim Eisenreich and he went on to play professional baseball. My understanding is that he became a spokesperson for people who have Tourette Syndrome. Are you familiar with him? I think that he was traded by the Twins to the Royals and then became a very successful and admired professional ball player, partly because he did talk about having Tourette Syndrome and how it affected him. I think the people of my hometown have a great deal of admiration and respect for him.

Best,

Mary Kasimor

Vernon Frazer <[REDACTED]> wrote:

Jennifer

I'm very displeased with much of the hostility this thread has generated.

I don't want to get into a contest over which groups get treated the worst, but I'd say people with disabilities take a lot of hits that people in general don't notice and aren't aware of.

Having Tourette Syndrome has caused me to endure discrimination in every area you mention. I might hold the personal record for hearing "We filled that opening yesterday" at a job interview.

Throughout history, people with Tourette have been burned alive after being accused of demonic possession. That's a very terminal stigma, I'd say.

My symptoms aren't things I can hide. I can't "pass" for non-Tourettic.

I'm appalled at the people who think they can talk about my condition with levity and impunity. Of course, when I verbally savage someone who started treating me like a subhuman, I'm perceived as the villain because a crip just ain't sposed ta beat a normie.

The interview Ric Carfagna did with me in the latest Big Bridge describes some of my personal experiences. After reading it, some people have expressed surprise at what I've had to go through.

And I did have a negative encounter with another "Mr. Sensitivity" on this List about six months ago.

Don't get me started on the way blind people are patronized, as though their being blind makes their ability to talk or think coherently a miracle. My grandfather could do everything any other commercial fisherman could do, as long as you pointed the boat in the right direction for him.

Vernon Frazer

<http://vernonfrazer.com/Second%20Printing.pdf>

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

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

Behalf Of reJennifer Bartlett

Sent: Tuesday, January 30, 2007 5:35 PM

To: ██████████

Subject: Homophobia...

I'm sorry...I have to weigh in here. I believe that disabled people are the most shunned in society. They are excluded from the media, and retinely referred to in unacceptable language. Unemployment is near 70% because it is

so darn hard to get a job. I've suffered a life of discrimination in all areas: work, lovers, children, every getting an apartment!!!!!!!!!! And there

is no "affirmative action" for PWD.

[Get live scores](#)

and news about your team: Add the Live.com Football Page
<http://www.live.com/?addtemplate=football>

8:00? 8:25? 8:40? Find a flick in no time
with theYahoo! Search movie showtime shortcut.

[↑ Contents](#)

696. **George Bowering**

Re: Homophobia...

Wed 31 Jan 2007

On 31-Jan-07, at 12:41 PM, Mary Kasimor wrote:

Vernon,

I lived next door to a kid who had Tourette Syndrome. His name was Jim Eisenreich and he went on to play professional baseball. My understanding is that he became a spokesperson for people who have Tourette Syndrome. Are you familiar with him? I think that he was traded by the Twins to the Royals and then became a very successful and admired professional ball player, partly because he did talk about having Tourette Syndrome and how it affected him. I think the people of my hometown have a great deal of admiration and respect for him.

*Best,
Mary Kasimor*

Well, I drafted him on my fantasy team.
He went to the Phillies after KC.
In 15 seasons he had a .290 batting average. Pretty damned good.
gb

[↑ Contents](#)

697. **David-Baptiste Chirot**

Re: Jim Eisenreich

Wed 31 Jan 2007

I got to meet Jim Eisenreich once at a Twins game here in Milwaukee. a very inspirational person and excellent outfielder and hitter-- he had to endure some very tough times his first years in the Big leagues--can only imagine what was like in the Minors-- wrote abt him to this list some time ago

my all time favorite ball player is Rube Waddell--one of the all time characters--he is in the Hall of Fame probably wd never be allowed past Special Olympics these days-- he was mentally ill, developmentally challenged, what they used to call "slow"--and an alcoholic to boot-- only Sandy Koufax had more stirkeouts by a lefthander in one season, over fifty years after Rube set the record-- in early days of baseball deaf mutes were not uncommon--prompting the use of signs for balls and strikes by umpires-- in baseball quite along list of players with various disabilities--Jimmy Piersall--for example--in an asylum for a while during his major league career (his book Fear Strikes Out made into film with Tony Perkins playing Jimbo)--

From: Mary Kasimor <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Homophobia...
Date: Wed, 31 Jan 2007 12:41:58 -0800

Vernon,

I lived next door to a kid who had Tourette Syndrome. HIs name was Jim Eisenreich and he went on to play professional baseball. My understanding is that he became a spokesperson for people who have Tourette Syndrome. Are you familiar with him? I think that he was traded by the Twins to the Royals and then became a very successful and admired professional ball player, partly because he did talk about having Tourette Syndrome and how it affected him. I think the people of my hometown have a great deal of admiration and respect for him.

*Best,
Mary Kasimor*

Vernon Frazer <[REDACTED]> wrote:
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Don't get me started on the way blind people are patronized, as though their being blind makes their ability to talk or think coherently a miracle.

My grandfather could do everything any other commercial fisherman could do, as long as you pointed the boat in the right direction for him.

Vernon Frazer

<http://vernonfrazer.com/Second%20Printing.pdf>

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

From: UB Poetics discussion group [mailto:] On

Behalf Of reJennifer Bartlett

Sent: Tuesday, January 30, 2007 5:35 PM

To:

Subject: Homophobia...

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with theYahoo! Search movie showtime shortcut.*

From
predictions to trailers, check out the MSN Entertainment Guide to the Academy Awards® <http://movies.msn.com/movies/oscars2007/?icid=ncoscartagline1>

[↑ Contents](#)

698. **Raymond Bianchi**
Re: <http://irasciblepoet.blogspot.com/>
Wed 31 Jan 2007

how is Bolzano?

I love your blog it is my first read in the morning.

RB

----- Original message -----

From: Anny Ballardini <[REDACTED]>

I didn't even notice it! Not to worry.

On 1/30/07, Raymond Bianchi wrote:

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

To all Poetic Listers like a stupid I set up a blog with a typoed name. So forgive this stupid poet

here is the same blog as before with a corrected name.

Ray

----- Original message -----

From: tyrone williams

Joe,

Thanks for forwarding the Hirsch--very pertinent to what we're dealing with at

Xavier right now..and I liked Symptoms of a Finaer age. especially the first and

middle sections...

tyrone

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

From: Joe Amato

Sent: Jan 29, 2007 9:01 PM

To: [REDACTED]

Subject: Review of Hirsch's The Knowledge Deficit...

*Call out to Dan Z on that excellent review of Hirsch's new book.
Thanks for alerting us to this, Dan.*

Here's the link again:

<http://www.thecommonreview.org/spotlight.html>

Anyone who's been struggling with these issues in the classroom will find this of great interest. I can see the applicability, as Dan suggests, to the study (and teaching) of poetry, but I need to let the various registers of the discussion settle in a bit. At the moment, I must confess, I'm finding myself more drawn to the pedagogical per se, maybe b/c I'm about to take another crack at Olson tomorrow with a new group of undergrads.

Best,

Joe

Tyrone Williams

[↑ Contents](#)

699. **George Bowering**

Re: Jim Eisenreich

Wed 31 Jan 2007

On 31-Jan-07, at 1:07 PM, David-Baptiste Chirot wrote:

*I got to meet Jim Eisenreich once at a Twins game here in Milwaukee.
a very inspirational person and excellent outfielder and hitter--
he had to endure some very tough times his first years in the Big
leagues--can only imagine what was like in the Minors--
wrote abt him to this list some time ago*

my all time favorite ball player is Rube Waddell--one of the all time

*characters--he is in the Hall of Fame probably wd never be allowed
past Special Olympics these days--
he was mentally ill, developmentally challenged, what they used to
call "slow"--and an alcoholic to boot--
only Sandy Koufax had more stirkeouts by a lefthander in one season,
over fifty years after Rube set the record--
in early days of baseball deaf mutes were not uncommon--prompting the
use of signs for balls and strikes by umpires--
in baseball quite along list of players with various
disabilities--Jimmy Piersall--for example--in an asylum for a while
during his major league career (his book Fear Strikes Out made into
film with Tony Perkins playing Jimbo)--*

Yeah, and before that, a TV play with Tab Hunter playing Jim.
I guess they saw some sense in having 2 actors who didnt know how to
throw a baseball do it.

>

>

>

George Harry Bowering
Likes towns with -ver- in them.

[↑ Contents](#)

700. **Simon DeDeo**

jed perl article

Wed 31 Jan 2007

Ah, I see what is going on. You need not pay AFAICT, but you must register. I
use "bugmenot" which gives you passwords and logins so you don't have to hop
their demographic hoops. The current bugmenot password for the Jed Perl
article is the strangely disturbing

USERNAME: buffychunks

PASSWORD: pooklord

If that doesn't work (TNR plays wack-a-mole, apparently, see
<http://www.bugmenot.com/> for more infor.)

For reference, the URL is:

<http://www.tnr.com/doc.mhtml?i=artnotes&s=perl112001>

[↑ Contents](#)

701. **Vernon Frazer**

Re: Jim Eisenreich

Wed 31 Jan 2007

Mary and David

I'm very familiar with Jim Eisenreich, from his promising start as a rookie to his virtually getting booed out of the game for several years. I didn't understand why anybody would boo a .300 hitter--but then, I was at least a decade away from receiving my diagnosis. He was one of my favorite players when he played with the Florida Marlins. I've never really spoken to him, although I think we did serve together on a panel at a conference sponsored by the National Tourette Syndrome Association.

I remember reading about Rube Waddell when I was a kid. As I recall, he went for a ride on a fire truck on a day when he was supposed to pitch. According to the records and the story books, though, he was an amazing pitcher. His strikeout record stood for some time, as you point out, David.

I remember Fear Strikes Out and, as a lifelong Red Sox fan, always appreciated Jimmy Piersall's playing. Although he wasn't a Hall of Famer, he probably would have received a lot more recognition if he hadn't played in the shadows of Willie, Mickey and the Duke.

Vernon

<http://vernonfrazer.com>

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

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

Behalf Of David-Baptiste Chiot

Sent: Wednesday, January 31, 2007 4:08 PM

To: ██████████

Subject: Re: Jim Eisenreich

I got to meet Jim Eisenreich once at a Twins game here in Milwaukee. a very inspirational person and excellent outfielder and hitter-- he had to endure some very tough times his first years in the Big leagues--can only imagine what was like in the Minors-- wrote abt him to this list some time ago

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To: [REDACTED]
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Vernon,

I lived next door to a kid who had Tourette Syndrome. His name was Jim Eisenreich and he went on to play professional baseball. My understanding is that he became a spokesperson for people who have Tourette Syndrome. Are

you familiar with him? I think that he was traded by the Twins to the Royals and then became a very successful and admired professional ball player, partly because he did talk about having Tourette Syndrome and how it affected him. I think the people of my hometown have a great deal of admiration and respect for him.

*Best,
Mary Kasimor*

*Vernon Frazer <[REDACTED]> wrote:
Jennifer*

I'm very displeased with much of the hostility this thread has generated.

I don't want to get into a contest over which groups get treated the worst, but I'd say people with disabilities take a lot of hits that people in general don't notice and aren't aware of.

Having Tourette Syndrome has caused me to endure discrimination in every area you mention. I might hold the personal record for hearing "We filled that opening yesterday" at a job interview.

Throughout history, people with Tourette have been burned alive after being accused of demonic possession. That's a very terminal stigma, I'd say.

My symptoms aren't things I can hide. I can't "pass" for non-Tourettic.

I'm appalled at the people who think they can talk about my condition with levity and impunity. Of course, when I verbally savage someone who started treating me like a subhuman, I'm perceived as the villain because a crip just ain't supposed to beat a normie.

The interview Ric Carfagna did with me in the latest Big Bridge describes some of my personal experiences. After reading it, some people have expressed surprise at what I've had to go through.

And I did have a negative encounter with another "Mr. Sensitivity" on this List about six months ago.

Don't get me started on the way blind people are patronized, as though their being blind makes their ability to talk or think coherently a miracle.

My grandfather could do everything any other commercial fisherman could do, as long as you pointed the boat in the right direction for him.

Vernon Frazer

<http://vernonfrazer.com/Second%20Printing.pdf>

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

From: UB Poetics discussion group [mailto:] On Behalf Of reJennifer Bartlett

Sent: Tuesday, January 30, 2007 5:35 PM

To:

Subject: Homophobia...

I'm sorry...I have to weigh in here. I believe that disabled people are the most shunned in society. They are excluded from the media, and retinely referred to in unacceptable language. Unemployment is near 70% because it is

so darn hard to get a job. I've suffered a life of discrimination in all areas: work, lovers, children, every getting an apartment!!!!!!!!!! And there

is no "affirmative action" for PWD.

Get live scores and news about your team: Add the Live.com Football Page
<http://www.live.com/?addtemplate=football>

8:00? 8:25? 8:40? Find a flick in no time
with theYahoo! Search movie showtime shortcut.

From
predictions to trailers, check out the MSN Entertainment Guide to the Academy
AwardsR <http://movies.msn.com/movies/oscars2007/?icid=ncoscartagline1>

[↑ Contents](#)

702. **Ricejunk2**
diarrhea of the mouth

Wed 31 Jan 2007

Dear members:

Some people have diarrhea of the mouth. It is a medical condition, but it doesn't mean we all have to pay attention to, well, the product of said medical condition. That is what toilets are for. And delete buttons, ok. There is always the "I WIN" button... available for when your computer OR another human thinks it has the best of you.

Poetry discussions are so much better than crap-slinging. Isn't there enough raw-ness in language and its composition, that we can avoid the raw-sewage stuff? I know there are more critical discussions, especially of ideas (which are lacking in other conversations these days), in this listserv's future. Otherwise, why are any of us here.

Write on! Listen and read and hear and say and smell (if you dare)...all that there is for you here online and everywhere... But please stay home if you need to be near the crapper, T. F. Rice

"We pretend the raw bloom remains
unshattered
by the ravishing dregs of lost humanity"
...just a little something i wrote when i was a teenager... he-hee...
we havent come very far since then as a human race...

[↑ Contents](#)

703. **David Baratier**
Larry's poetry forum

Wed 31 Jan 2007

The Poetry Forum at Larry's
Remainder of the Season: 2007

Looking forward to seeing you'all soon--
Readings: 2 sets about 20-25 minutes each. From:

January 15-- Okla Elliot
January 22-- Terrance Hayes

January 29-- Will Evans
February 5-- Richard St. John
February 12-- David Baratier
February 19-- Vernell Bristow
February 26-- Scott Wood
March 5-- Aldon Nielsen
March 12-- Fundraiser - Diane Gilliam Fisher
March 19-- NO READING (SPRING BREAK)
March 26-- Sandy Feen
April 2-- Maj Ragain
April 9--Jillian Weisse
April 16-- Annie Price
April 23-- TBA
April 30-- TBA
May 7-- William Redding Memorial Reading

All Events

Mondays 7pm 2040 N. High St
Columbus, Ohio

All readings followed by a brief open mike.

Funded by the Ohio Arts Council: A state agency that supports public programs in the arts.

Be well

David Baratier, Co-coordinator, Larry's Poetry Forum

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

704. **Ricejunk2**

Re: Poems on Scapegoats

Wed 31 Jan 2007

"Purple Scapegoat"

Purple was blamed for what blue and red did, discriminated against for the mere color of his skin. It seems the Color Police aren't really all that discriminating, in the truer sense of the word. Where would we be if we

discriminated nothing. Distinction and discernment are cords that make our unique world. We have eyes that see and ears that hear.

It is those who have a desire to shoot someone who make a word "wrong" or naughty", and then proceed to shoot at it with all they have. Or maybe at times the desirous one is (s)he who says the word in a new way. Whatever the case, be nice to purple. And red and blue. Because whoever did the wrong will show himself in the end. They always do. "Give them enough rope and they will hang themselves" has always rung true in my life and misc strugglings.

To discriminate:

1. Show prejudice, favor, show bias, treat unfairly.
2. Distinguish, differentiate, separate, contrast, compare, tell the difference, judge, draw a distinction, discern, segregate.

All in fun, since abstraction can be fun when wanting to say something real,
T.F. Rice

Quoting heidi arnold <[REDACTED]>:

Colleagues,

-- i would like to read some experimental poems on scapegoats and scapegoating -- a communal or familial process of setting someone up to be a "fall guy" -- when the fault for the problem is v. collective and systemic -- that we have to make our own leper colonies to make societies at all -- is it ok to post to this list

scapegoats:

*Lincoln
Martin Luther King
Jesus Christ
Nazim Hikmet*

...

How many can we name?

if you like I will send a little chapbook of my poems to each person who responds

--

*www.heidiarnold.org
http://peaceraptor.blogspot.com/*

[↑ Contents](#)

705. **Betsy Andrews**

New Book: Betsy Andrews' NEW JERSEY

Wed 31 Jan 2007

Betsy Andrews' NEW JERSEY, winner of the 2007 Brittingham Prize, is now available from University of Wisconsin Press.

To order directly from the Press:

<http://www.wisc.edu/wisconsinpress/books/4306.htm>

"The heart of darkness is alive and beating in Betsy Andrews's New Jersey. With its commitment to naming, to witnessing the machinations and degradations of our terror,' this is a brave poem, and a necessary one." —Anne Waldman, Jack Kerouac School of Disembodied Poetics

"New Jersey hotwired, New Jersey on speed: the Turnpike unrolls its scathing demotic across the humiliated landscape that was once a bright idea; the Turnpike dreams of minutemen and wakes to Abu Ghraib; the Turnpike names its toll plazas for poets and founding fathers and channels its weary to Burger Kings and ATMs. No help for us, the country's in the breakdown lane. But Betsy Andrews writes its antic obit in a vein so charged with wit and razzle-dazzle that something must be salvageable even now. We must, in spite of ourselves, have done something right. New Jersey is a brilliant debut." —Linda Gregerson, author of *The Woman Who Died in Her Sleep*

"Serving the swerve from witness to outrage, the poem follows war's disastrous trajectory from domestic to international policy and singular to universal tragedy with unrelenting honesty. Andrews has a queer eye for empire, and this work is an incisive, exciting, and necessary intervention." —Brian Teare, author of *The Room Where I Was Born*

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[↑ Contents](#)